

1886- 1892

No. 3 III  
(Abbott)



# Art Association of Montreal.

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PHILLIPS SQUARE,

MONTREAL, ..... 1883.

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Allow me to inform you that an Exhibition of Paintings and Drawings will be held on the 11th April next, in the Gallery of the Association.

The Council desire me to state that they will exhibit such of your works, either in oil or water-colours, as you may wish to send, and which may be approved by the Committee. If you desire to exhibit pictures with a view to sale, the Council will be glad to receive them, and will charge a commission of 10 per cent. if sold. The freight both coming and returning will be payable by you.

Pictures are to be in Montreal on or before the 5th April, after which no contributions will be received.

Appended to this is a printed form, which you will please fill up, giving full title of picture, with price (if for sale,) and value for insurance. The title of picture should also be inscribed on the back of each frame.

S. ENGLISH,

Secretary.



No.	TITLE.	VALUE FOR INSURANCE.	PRICE. (If for Sale.

NOTE.—As the space below the Art Gallery is now no longer available for the reception and opening of packing-cases, Artists are requested to send their Contributions to an Agent in Montreal for unpacking and delivery of pictures at the Gallery.

Arrangements have been made with Mr. GEORGE WELDON, 123 BLEURY STREET, at a nominal expense, namely, fifty-five cents for each picture.

Mr. WELDON undertakes to receive all pictures, deliver them at the Gallery, remove and repack them for return after the Exhibition, and will hold them insured whilst in his custody.

Artists are of course at liberty to consign their works to other Agents should they so desire.

*Name and Address of Contributor,*



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## ED. KEARNEY'S PICTURES.

SOME OF THE RARE ART TREASURES THAT NOTED POLITICIAN HAS COLLECTED.

He Has Hitherto Hid His Artistic Light Under a Bushel—Now that He is Discovered He Declares Mrs. Kearney is Responsible for the Beautiful Gallery—A Glance at a Few of the Works—A Bouguereau That Rivals the One at the Hoffman.

The recent sale of the Morgan art collection has attracted attention to the large number of very good private galleries in the city owned by people who have not heretofore been known as art patrons, and whom the public would be the last to suspect of a taste for art. There is no better example of the modest way in which a man may hide under a bushel his extravagant taste for pictures than that furnished by Mr. Edward Kearney, of No. 423 Madison avenue. Some of the very best examples of the best masters of all countries hang in his gallery, representing years of patient and costly collecting. In talking of his pictures Mr. Kearney is wont to allude to them as Mrs. Kearney's, for her taste is the ruling one in the selection. Few private collections in this country are as tasteful and comprehensive, and yet no one would suspect Mr. Kearney of owning such a gallery.

Men who know Mr. Kearney only as the successful politician call him "Ed," and half the ward workers in the city slap him on the shoulder when they meet and call him by his first name. He is as much at home with the boys at the liveliest ward meeting as he is at the Manhattan Club, or at the Blossom Club, where he rules as President. The men who meet him thus would laugh to be told that this politician and lover of horses quietly cherishes a taste for art that has cost a fortune.

The best example of the great German painter Raphael Schreyer that has been brought to this country hangs over the grand piano in his drawing-room. It is the great work, "Entangled in the Marshes," representing the straining of horses trying to extricate themselves from a slough into which they have strayed. This is conceded by everybody to be the best example here of the great painter of horses. It was brought over by the late Gov. Morgan and purchased from him by Mr. Kearney about six months ago. He has another Schreyer—"The Advance Guard"—a softer, smaller work, the two together showing the broad scope of the artist. This last was bought at the Harper sale.

There is an interior by Tortez showing a wonderful attention to detail, good examples of Frances and Dargelas, and a strong duel scene by Domingo in the dark colors he affects. Two gendarmes have quarrelled and fought, and the picture shows one of them dropping back with a fatal wound, just tinged with red, in his breast. Almost the only American picture is a cattle piece by David Johnson that gives a good idea of his style. Bierstadt furnishes a landscape for the gallery and Carl Hubner hangs next to it. Two figures crossing a meadow-land hand in hand are by J. Borch, and the picture recalls the famous pieces of Jules Breton.

One of the most striking works in the bright colors of Adrian Moreau—"Middle Life"—a meeting of the young men and maidens in the morning-time of life, when they choose their partners for the rest of the journey. Just above this hangs Leon Denard's "Christening," and then the pretty shoulders of a lady at the opera makes you long to see more of the beauty Gabriel Max has created.

Perhaps the most familiar picture in all the collection is that of "Moses in the Bulrushes," Leon Perrault's great work. There are over two million other savings of this original floating about the country, and everybody knows the chubby baby face drifting among the reeds. Mr. Kearney—or rather Mrs. Kearney, for it is practically her collection—has two good examples of Diaz. The larger one, "After the Bath," was purchased at the recent Morgan sale, and has been already described.

"Love," the smaller picture, shows more minute attention to detail, and hangs next to a landscape by Roussseau. It is a picture of a lover reclining at his mistress's feet. Two monks eagerly reading books that the Church forbids bears the signature of A. Leare, and on the opposite wall the same artist produces an interview with Richelieu.

The heavy green of the foliage, under which a flock of sheep are resting, unmistakably the work of Jacques and is one of the pictures that attracted ploughing.

## MRS. MORGAN'S ART OBJECTS.

Opening of the Sale with the Oriental Specimens at the American Art Galleries.

## FINE PRICES FOR CURIOS.

Mr. Walters, of Baltimore, Pays \$18,000 for the Famous Little "Crushed Strawberry" Vase.

Phew! \$18,000.

Yes, he gave \$18,000.

Who?

Why, Mr. William T. Walters, of Baltimore.

And for what?

Why, for Mrs. Mary J. Morgan's lovely little "crushed strawberry," or "peach blow," vase.

She paid \$15,000 for it, and everybody in New York wondered when they saw it.

He paid \$18,000 for it, and everybody in Baltimore will wonder when they see it as the chief treasure of his superb collection of Oriental porcelain.

It was the chief feature of Mrs. Morgan's collection of objects of Oriental art, the sale of which began in the American Art Galleries at half-past two yesterday afternoon.

When it was brought out before the crowd of ladies and gentlemen who sat before the auctioneer, Mr. Thomas J. Kirby, there was a buzz of interest and admiration. "The colored man who lifted it tenderly out of its morocco case felt the importance of the occasion, as did every one else. He looked more than ever like Calvi's marble and bronze bust of 'Othello' in the collection come to life and minus its white marble head covering.

A lady collector exclaimed, "Isn't it lovely!" and Mr. Charles Stewart Smith bid \$5,000 and looked as if he hoped he might not get it.

Away the bids went by the thousands to \$8,000, and then with bids of \$500 to \$12,500, when some one broke the run and made it \$12,750. Away it went again to \$13,000, and then by hundreds to \$14,000, with applause to \$15,000, and finally to \$17,000, when the hand clapping broke out again. Finally it fell at \$18,000 on the bid for Mr. Walters of Mr. James F. Sutton, of the American Art Association, which sold it to Mrs. Morgan.

And so another epoch was reached in the history of this superrare little vase of the Kang-he period (1661-1722) which, originally in the collection of the Chinese Maudarin Prince Wang-ye, now forms part of that of one of the most enlightened of American art collectors.

Who the other bidders were no one was able to find out, though almost all the well-known porcelain collectors of the country were present. There was Mr. Brayton Ives and Mr. Henry O. Havemeyer, Mr. Nickerson, of Chicago, and Mrs. Schuyler, of Morristown, who is supposed to know more about Oriental art than any other woman in America. There was Mr. John Baker and Mr. Thomas B. Clarke, who was also buying for his friend, Mr. B. Altman. There was Mr. Walters and his son, and Mr. S. P. Avery, Mrs. S. D. Warren, of Boston, was there. So were Messrs. R. E. Moore, Collamors and Lanthier, the New York dealers, and Mr. Fryer, the Philadelphia dealer.

They all came to buy and they all bought, some of them heavily.

After the celebrated "crushed strawberry" vase had been sold came another of the same family, of the same shape and size, but less remarkable for color and variations therein. It went at \$6,000, to a gentleman who bought it and disappeared, but will probably be on hand early this morning to claim his purchase. Other specimens of the same color and make sold for \$1,200, \$1,150, \$1,000, \$675, \$375, \$350 and \$250, the higher priced ones being bought for Mr. Walters.

SCENE AT THE SALE.

Truly it was a remarkable scene in the large lower gallery yesterday afternoon. In the centre, on the staircase landing leading to the upper galleries, stood the auctioneer, by his look, a like desk. By him was the vase, which was placed on a stand covered with a cloth of French "mustard yellow" or on one of

a dark green jade tablet, with Chinese mythological carvings in relief, \$985, and a carved Pekin or cinahar lacquer shrine garniture, \$305.  
The 176 catalogue numbers sold yesterday brought \$61,322 50.

THE DATE OF THE SALE.

9<sup>th</sup> March 1886

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1881-1892



III

verance,  
vance. This exhibition chronicles  
While Canada has had no artists  
world-wide reputation, she has had  
whose efforts were and are appreciated  
The brilliant promise for the future is  
outlined in the association's exhibition  
All the well-known names are  
and it is, a marked feature  
distinct

vrought  
Luxembourg canvas and its others, but Mr. Barse has added a live member to the group. Mr. Fitz's "A Moment's Respite," showing an old woman about to peel a dish of apples, is an intelligent and skilful piece of naturalism, a blood-relation of the fine school of Dutch art with similar domestic topic. Hovenden's negro boy, shooting out his tongue in a desperate challenge to his copy-book, is a workmanlike and graphic study. When the same artist elects to illustrate Kingsley's "Harbor Bar," he sadly proves that knowledge of drawing and form does not help one to dignity of sentiment, and that Bastien Lepage's Joan of Arc does not willingly give away her grace and beauty even to the flattery of imitation.

Beckwith's country nurse with a babe in her arms is one of his least successful works, his bright decision of modelling here giving place to woodenness and indefiniteness; only one hand is fairly shown, which is a heresy in pictures with a single principal figure, and that hand is an infant's, quite a masterpiece of slurred and contemptuous design. Maynard's infant picture, of a resolute and determined little maid in a beehive hat, with tumbling blonde hair and light complexion, is a success in fair flesh and positive character, both so hard to get in the soft clay of child portraiture. Dielman's refined head of a young lady in broad black hat and well-sketched black costume we were tempted to mention along with the Munich plaster sketches of Neal and Shirlaw, but reflected that this would do injustice to its elegance and cosmopolitanism; it is of a delicacy that effaces the barriers of the schools, and makes a standard of its own.

The best successes of the season are in the landscapes, and we shall come to these on a future occasion with genuine pleasure.

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*Gazette*  
*August 17, 1886*

# CANADIAN ARTISTS IN ENGLAND.

In the *Heretic* for August 7 there is an article on the paintings in the Colonial exhibition in which Canada wins her full share of praise. The Canadian collection is given precedence over the pictures both from New Zealand and India. So great, in the critic's opinion, is their general high standard of merit that they might well form an exhibition by themselves. It seems that there is an organ in the hall, where the pictures are on exhibition, and that some of the performers on it keep up a deafening roar. It also seems that the hall is reached by a tedious climb up a multitude of steps. It is, therefore, meant to be no small compliment to the Canadian paintings to say that the sight of them repays the visitor for the martyrdom endured by both those means of torture. The president of the Canadian academy, Mr. L. R. O'Brien, is highly commended for his landscapes; our fellow-citizen, Mr. R. Harris, for his composition and handling of figure subjects. Mr. Harris' picture, "By the Shores of Gaspe, Gulf of St. Lawrence," which many of our readers will recall, is said to be a composition of pleasing pose, natural in the tone of its figures and with well arranged accessories. Altogether, it is pronounced a picture of undoubted merit. The "Meeting of the Trustees of a Back Settlement School," is said to be a strong clever work, with all the figures vividly portrayed and the expressions suitable. An "Indian Squaw and Papoose" and the "Indian Chief of the Northwest" are "both very well and softly painted in deep full color, which harmonizes with the dark complexions," and "show that the artist gives even perhaps more sterling work to his small pictures than to the important compositions." Of Mr. O'Brien's pictures, which are more numerous than those of any other Canadian artist—the most of them in water color—"Quebec," "Low Tide on Bay Chaleurs," (in oil); and "Mount Eboulements," "Ouat-chouin Falls, Lake St. John," "September on the Saguenay," "La Tuque, St. Maurice river," "Voyageurs on the St. Maurice," and "Outlet of Lake St. John," in water colors, are selected for special praise, though his other works also are said to be almost invariably good. Other water colors that obtain mention are "Two nice English looking scenes," by H. Perre; "F. M. Bell Smith's "Rainy Day on St. River;" F. A. Verner's "rather or atmospheric views of incident" the out of the way parts of "America," and W. N. Cresswell's "Huron"—"an effective rendering of stormy water." A large

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 vas (in oil) by P. Peel, "Return of the Harvesters," can be easily seen across the expanse of the hall and so seen looks best, as "within reasonable distance the color is glaring and all cleverness of expression is lost in the general crudeness." Of two other pictures by the same artist one, "Admiration," is rather strong and clever, and the other, "Papa's Boat," "not without talent." "The Dawn of Genius," by P. G. Wickson, is "good and natural," but lacks finish. W. Raphael's "Never too Late to Mend" is "very creditably colored and carried out." "Sunrise in Muskoka," by T. M. Martin, though hardly suggesting that time of day, "portrays a very atmospheric moment amid beautiful scenery, and while very strong, is not violent." Some of his game studies show care but lack strength, which, however, is not absent from Bell Smith's "Last Rays, Bay of Fundy." "Fog Clearing off, Low Tide," by the same artist is "fine and watery." Careful paintings are the "Harbor of Quebec" and "View from Government House, Ottawa," by A. Bierstadt, the former a "soft moonlight view," the latter "too pretty to be natural." F. Day's softly painted "View on the Nouvelle River, Bay Chaleurs," representing "a picturesque river with wooded banks of luxuriant green bowering over," is contrasted with "The Saw Mill," by H. Watson, "a gloomy scene, crudely but effectively handled, after the manner of Constable." "Gathering Seaweed on the Coast of Nova Scotia," by H. Sandham, is "rather pink in tone," but the artist "has conveyed some spirit to his men and their bullock." J. C. Miles contributes "A New Brunswick Landscape," which "is carefully studied and strong, though rather heavy in color." "A Quebec Timber Ship," by W. H. Ruel, is said to be "effectively painted." A large study of fruit by W. L. Judson is "soft and well painted." The same artist has "a careful group of chrysanthemums." Mrs. Dignam closes the list of honorable mentions with "a good representation of peonies." It will thus be seen that, if the *Heretic's* views may be regarded as orthodox, Canadian artists in England have done credit to themselves and to Canada. Of New Zealand the writer says that its pictures "display a wonderful amount of sound painting for so young a colony, and show that there is great scope for landscape in those islands." The Indian pictures, on the other hand, "are more prominent for quantity than quality." No names of native artists are mentioned.

Mr. Counsel M. P. and his family will have

## THE NATIONAL ACADEMY EXHIBITION.

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 The sixty-first annual exhibition, to-day opened on Monday, is one of the least interesting we have ever seen within the walls, being poorly furnished with works of any sort of sustained effort, and about equally indigent in happy impromptus or lucky sketches. The latter, the efforts of the men who make a short leap at a subject and leave it, are the most workmanlike and satisfactory, and form exceptional resting-places in a discordant show, where one can at least repose on something definite.

Thus, Walter Shirlaw's "Jealousy," which is simply a dash at the gates of a certain school, and for which Makart worked while Shirlaw was sleeping, has at least the energy of proved effort and recognizable rhetoric; the moody woman biting her fingers is thrown upon the canvas all of a piece, her clothes and crockery are painted by well-tried recipes in broadest touches, and she hits the accent with acceptance for all to whom the accent is not jarring. There is not much truth to nature in Mr. Shirlaw's studio method; a faithful idolater in exile, he carries out his worship of Runic gods most piously the furthest he gets from the seat of his cultus; that he can paint a real Munich picture at this distance of time and of geography is a touching and almost a creditable fact; he at least works like a workman among a crowd of painters who work like old maids. David Neal, in a style of painting not absolutely dissimilar, shows a lady between two ages, whose sharp face supports with much courage an undertaker's tray of heavy black feathers, and who stands against a damask curtain: the face is modelled with thoughtful knowledge of forms and a sly feeling for character; while the technic reveals that success in striking a note which seems almost too easy, and looks like some inevitable formula of a cookbook. Near this last picture, Stephen Hills Parker sends from Paris a portrait of not dissimilar technic, a spirited Jewish-looking dowager who runs to black in hair and costume, and whose effigy shows that assured delivery of paint for paint's sake which seems to smack again of Munich, and to show that rule-and-line technic is not for a single school, but for all lands. Professor John Weir has a girl's head, almost in profile, with a captivating, Bernhardt-like versatility of expression; its moods seem to change you look, and all is well but the harsh inflexible hair. The cadet brother, Alden Weir, contributes a difficult study of a young woman in shadow, showing that flesh so shaded is not opaque, but dimly luminous; her environment of twilight is sombre and vibrating, and she only needs the gods' best gift of beauty to be impressive and fascinating.

The genre pictures and illustrations are in oppressive abundance, and in many cases show a sad medley of ignorant intentions. One of the more positive and clear-motived is C. Y. Turner's "Queen of Montauk," a desolate, trudging Indian woman in a lonely landscape; the style of modelling is sculptural, harsh, and appropriate, and the picture does not lack force. The same artist's wedding procession from "Miles Standish" is far more tame, the bride and the bull she rides having a perfect fraternity of expression, the bridegroom being supremely fatuous while the remote figures are on exactly the same plane of distance as those in the foreground. Robert Koehler's socialistic painting, "The Strike," some twelve feet across, is simply a newspaper illustration, without kn wedge of the figure, knowledge of landscape, or other equipment for so ponderous an undertaking. Gilbert Gaul's military picture is no doubt a boon to military men; but subjects of this sort are treated with such incomparable superiority in other lands that we are constrained to refuse admitting this among works of art at all, and to relegate it also to the rank of pictorial journalism.



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Pensylvania Academy  
1886-1887



PENNSYLVANIA ACADEMY OF THE FINE ARTS.  
(FOUNDED 1805.)

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❖ CIRCULAR ❖

OF THE

COMMITTEE ON INSTRUCTION

1886-1887.

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PHILADELPHIA  
1886.

## COMMITTEE ON INSTRUCTION,

In Charge of the Schools of the Academy.

---

EDWARD H. COATES, *Chairman.*  
WILLIAM S. BAKER,  
HENRY C. GIBSON,  
CHARLES HENRY HART,  
JOHN H. PACKARD, M.D.



## SCHOOL DEPARTMENT.

---

THOMAS HOVENDEN,

*Instructor in Painting and Drawing.*

WILLIAM W. KEEN, M.D.,

*Instructor in Artistic Anatomy.*

THOMAS ANSHUTZ,

*Instructor in Painting and Drawing.*

JAMES P. KELLY,

*Instructor in Painting and Drawing.*

CHARLES F. BROWNE,

*Demonstrator of Anatomy.*

H. C. WHIPPLE,

*Curator of the Schools.*

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\* \* \* All correspondence in regard to matters connected with this department should be addressed to Mr. H. C. Whipple at the academy.

FORM OF APPLICATION FOR ADMISSION TO  
THE SCHOOLS OF THE PENNSYLVANIA  
ACADEMY OF THE FINE ARTS.

I desire to enter the Antique Class of the Academy. I have read the rules embodied in the circular of the Academy, and agree to abide by them.

My age is .....

Occupation .....

Object in studying Art .....

I desire to take out a ticket for ..... \*

Signature .....

Address .....

ADMISSION TO THE LIFE CLASSES.

Students will be transferred from the Antique to the Life Classes upon recommendation of the Instructors. They must, at the same time, submit a drawing or drawings executed by them in the Academy, and representing the entire human figure. Such drawings must be upon paper measuring 18x24 inches and signed with full name.

For such transfer to the Life Class when the Student is a minor, the written permission of parent or guardian must be obtained.

The Life Class cannot be entered in any other way, except in the case of those who have previously belonged to it, or those who can give satisfactory proof that they have been members of Life Classes in other recognized Art

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\* In the space before the asterisk above, the length of time for which a ticket is asked, should be stated.



Schools, and at the same time submit a specimen of previous work.

Every person admitted to study in the Academy will be furnished with a ticket, which must be shown on entering, until the holder is known to the door-keeper.

Life Class students only will be admitted to the dissecting room; and the same restriction applies to the modeling room at the hours assigned for modeling from the living figure.

Students of the Antique as well as Life Class students are entitled to attend the lectures on Art Anatomy in the lecture-room, and any other lectures that may be provided for the school, unless specially prohibited. They may also use the modeling room when it is not occupied for the regular sessions of the Life Class.

THE SCHOOL YEAR begins the first Monday in October, and ends on the last Saturday in May.

The lectures on Art Anatomy begin on the 13th of October, and continue about four months.

The lessons on Perspective and Composition will follow lectures on Art Anatomy.

Modeling from the Living Horse will begin the first week in January.

VACATIONS AND HOLIDAYS.—The schools will be closed during the months of June, July, August, and September; and on Sundays, Thanksgiving Day, Christmas and New Year's Days, and Washington's Birthday, on which days students will not be admitted to any portion of the school department.

# Weekly Schedule of Classes—

	MONDAY.	TUESDAY.	WEDNESDAY.	THURSDAY.	FRIDAY.	SATURDAY.
Men's Life (drawing and painting) . . .	1-4 P.M.	1-4 P.M.	1-4 P.M.	1-4 P.M.	1-4 P.M.	1-4 P.M.
do. . . . .	7-9½ P.M.	. . . . .	7-9½ P.M.	. . . . .	7-9½ P.M.	. . . . .
do. (modeling) . . . . .	. . . . .	9-12 A.M.	. . . . .	9-12 A.M.	. . . . .	9-12 A.M.
do. . . . .	. . . . .	7-9½ P.M.	. . . . .	7-9½ P.M.	. . . . .	7-9½ P.M.
Women's Life (drawing and painting) . .	9-12 A.M.	9-12 A.M.	9-12 A.M.	9-12 A.M.	9-12 A.M.	9-12 A.M.
do. . . . .	. . . . .	4½-7½ P.M.	. . . . .	4½-7½ P.M.	. . . . .	4½-7½ P.M.
do. (modeling) . . . . .	2-5 P.M.	. . . . .	2-5 P.M.	. . . . .	2-5 P.M.	. . . . .
do. . . . .	7-9½ P.M.	. . . . .	7-9½ P.M.	. . . . .	7-9½ P.M.	. . . . .
Modeling from the Horse, for Men and Women . . . . .	9-12 A.M.	. . . . .	9-12 A.M.	. . . . .	9-12 A.M.	. . . . .
Antique (drawing from casts) . . . . .	9-12 A.M.	9-12 A.M.	9-12 A.M.	9-12 A.M.	9-12 A.M.	9-12 A.M.
do. . . . .	1-5½ P.M.	1-5½ P.M.	1-5½ P.M.	1-5½ P.M.	1-5½ P.M.	1-5½ P.M.
do. . . . .	7-9½ P.M.	7-9½ P.M.	7-9½ P.M.	7-9½ P.M.	7-9½ P.M.	7-9½ P.M.
Portrait . . . . .	9-12 A.M.	. . . . .	9-12 A.M.	. . . . .	9-12 A.M.	. . . . .
Sketch . . . . .	4-5 P.M.	4-5 P.M.	4-5 P.M.	4-5 P.M.	4-5 P.M.	4-5 P.M.
Lectures on Art Anatomy . . . . .	6½-7½ P.M.	. . . . .	6½-7½ P.M.	. . . . .	. . . . .	. . . . .
Lectures on Perspective and Composition	. . . . .	. . . . .	. . . . .	. . . . .	. . . . .	. . . . .
Dissecting Room Study . . . . .	At arranged hours.					
						8-9 P.M.



## PRIVILEGES AND DUTIES OF STUDENTS.

Students are provided with closets or boxes, drawing-boards, and modeling stands.

Each student, on taking out his ticket, will be required to deposit one dollar, which will be paid back to him when he gives up his keys and returns the property of the Academy which he has been using, but the Academy will not be responsible for money, watches, jewelry or other valuables, which may be lost from the closets or boxes.

At the expiration of the time for which his ticket was issued the student must remove all his personal property from the Academy, and give up the keys which he has received from the Academy.

A student's ticket entitles the holder to visit the galleries.

No sketching, drawing or painting in the galleries shall be allowed excepting upon special permission first obtained.

Any student well advanced in painting who desires to make a study copy of a picture or piece of statuary belonging to the Academy, may receive from the President permission to do so, on presenting a written application approved by the Committee on Instruction, and specifying the work to be copied.

## REGULATIONS FOR THE LIFE CLASS ROOMS.

POSING THE MODEL.—Each new pose shall be determined by a committee of five of the class, taken in regular order from the alphabetical roll.

The committee for the first pose shall consist of the first five on the roll who are present at the commencement of that pose; for the second pose the next five; and so on to the end of the roll.

Any member of the class not present when, by the above regulations, he would be placed upon the committee, will forfeit his turn.

The decision of the committee as to the pose shall be final.

Each painting pose shall consist of six sittings, and each sculpture pose of twelve or eighteen, unless the Instructors should order otherwise.

Only students at work will be admitted in the Life Class Rooms during the regular hours.

#### REGULATIONS FOR ANTIQUE ROOMS.

No cast shall be moved except by order of the Teacher, or Curator, who shall decide how long it may remain away from its place.

Students will be held responsible for breakage of casts resulting from their own carelessness.

#### REGULATIONS FOR THE DISSECTING ROOM.

The Demonstrator of Anatomy has charge of the Dissecting Room, and superintends, under the Instructors, the dissecting, casting, and drawing.

The Assistant Demonstrators (selected from the students) make the dissections; they also give demonstrations to the Life Class students admitted to the Dissecting Room, who may then, if they desire, make drawings of the dissections.

The period for dissection is included between the first of November and the first of the following April. No dissection shall be made in the Academy except those authorized by the Instructors.

The work in the dissecting room involves much practical study of comparative anatomy, and is therefore of direct use to animal painters as well as to painters of the human figure.

#### LECTURES ON ARTISTIC ANATOMY.

Prof. W. W. Keen will begin his course of lectures on Artistic Anatomy, free to all the Academy students, on the 13th of October.

Season tickets for these lectures, for persons not Academy students, Five Dollars.

The course will consist of about thirty-five lectures, to be given on Monday and Wednesday evenings, at 6½ o'clock.



The lectures will be illustrated by diagrams, casts, anatomical models and preparations, skeletons of man and the lower animals, dissections, and the living model.

The following subjects will be treated, although not necessarily in precisely the following order or number of lectures:—

The introductory lecture will treat of the relations and importance of anatomy to art, and of the proper methods of its study.

Ten lectures will be given to the study of the bones and joints of the human skeleton and the comparative anatomy of the skeleton.

Fourteen lectures to the muscles, especially to those which directly influence external form. Two of these will be devoted to the muscles of the face and the anatomy of expression, both in man and the lower animals.

Four lectures to the eye, nose, mouth, chin and ear.

Two lectures to the skin, with its various wrinkles (especially those of the face), and the subcutaneous layer of fat and the bloodvessels in the superficial fascia.

One lecture to the hair and beard, and postural expression.

One lecture to proportions.

## LECTURES ON PERSPECTIVE AND COMPOSITION.

A course of eight or more lectures on perspective and composition will be given during the months of March and April.

Season ticket for this course to persons, not Academy students, Three Dollars.

Other lectures will be given by well-known artists and competent teachers, as arranged by the Committee during the year.

## GENERAL STATEMENT OF OBLIGATIONS.

Every person admitted to study in the Academy is held bound by all the foregoing regulations; and is also expected to be orderly and proper in conduct.



① A 16

## FINE ART AT THE INDIAN AND COLONIAL EXHIBITION.

THERE is no exclusively art department in the South Kensington Exhibition. The influence of artistic taste and the knowledge that comes of culture is traceable in every gallery rather than focussed in one centre. Thus the Indian section may be said to have art as its basis. In every court—and there are a score of them—the walls and cases bear testimony to the remarkable development of carving and metal work in all parts of India. The wonder is that so much has been done for so transient a primary purpose. Many of the screens are of the most elaborate design and the most beautiful execution. The Bombay screen, composed of elegant woodwork, and chased in panels of highly intricate lines, is worthy of a prominent place in any permanent exhibition. The same may be said of the specimen of deep under-cut Burmese carving, and, indeed, of the main features of all the courts, from the marble screen copied from the tomb in the Taj of Agra to the Baroda Pigeon-House. The metal work is not so fine as that in the Prince of Wales' collection, which has now become familiar everywhere. Still there are numberless cases in which may be studied the various makes of work followed in the different provinces, including a remarkably fine silver plate from Kashmir, to which attention is particularly directed by Sir George Bird-wood, who points out the exquisite effect of the tracery, graven through the gilding to the dead white silver below, and softening the lustre of the gold to a pearly radiance. When one steps from the Indian gallery into the Colonial courts, there is an instant change. Nothing is in common between the ancient and wonderful arts of Brahminism and Buddhism and the free and vigorous growth of yesterday in Australia and Canada. The Colonial instinct is at once seen to be utilitarian rather than artistic. It is, however, gratifying to find that as these new countries increase in strength and resource they are not neglecting the fine arts. In the purely decorative or craftsman's branch of art the principal colonies gave evidence of, at least, their aptitude in design. Australia shows pottery from Victoria and ingeniously contrived eum-egg ornaments and beautifully-mounted shells from Adelaide; while Canada and New Zealand exhibit their finest productions in house furniture and piano decoration, for which, in their wealth of timber, they have so much abundance of material.

The Commissioners have, however, carried their Exhibition beyond these branches of art. They have also brought together a collection of pictures, by which progress in the ultimate purposes of art may be most conveniently tested. It is unfortunate that the arrangements, generally so admirable, are in this case too plainly a mere after-thought. The pictures are hung anywhere. They are not catalogued, except in a huge volume, along with raw produce of a thousand different kinds; they are hung partly in an almost inaccessible gallery in the starry heights of the Albert Hall, and partly in the crowded courts below; and in the daily crowding of many thousands it is difficult to find an opportunity of examining them. But, notwithstanding these inconveniences, they are worth finding out. They are for the most part exactly what one naturally looks for. Some writers have been surprised that these Colonial painters do not go back to the aborigines for the basis of their art. This nation must, however, surely be confined within a very dull and narrow circle. What we expect to find, whether in Canada or Australia or New Zealand, is a reflex of the predominant English character of the people; rougher and less informed than in the home country, but growing up amid strange surroundings, with familiar traits and instincts. Even in Canada, where the influence of the modern French school is most direct, and where

the essentially English, or rather British—for the record of Scottish energy stands very plainly on some of the canvases—character gives its touch to the work. It is from a colony that the largest number of pictures come. The school is as yet only in its infancy. It is restrained in method, and crude in the knowledge of colour. Drawing has, however, evidently been carefully studied. There are, indeed, many examples of the tastes of the students who are now passing through the classes of the Art Institute, which show that in this respect Canadian art is nearly as well disciplined as our home schools. With this basis, and with constant and careful open-air study, the charms of colour ought soon to add themselves to an already promising beginning. A few individual achievements in this gallery indicate sufficiently the qualities that have already been mastered. Of all these Canadian pictures the most ambitious is a sea piece by Albert Bierstadt, which, however, has to be sought for in an out-of-the-way gallery among curiosities from the Strait Settlements and the Fiji Islands. It is a wave study, showing an effect after a northern gale. The whole interest lies in the carefully-drawn breaker that is running in upon the shore, its crest curled over just before breaking, and the light shining brightly through its upper water in a lovely emerald green. There is a captivating brilliance about this wave form that at once attracts admiration. The green is perfectly natural, and as it is set against a low cloud-covered sky of dull slate, it glows with the utmost effect. The picture, however, is not one that retains one's interest long. Its defects gradually come out as the eye leaves the sweeping breakers, and finds itself arrested by a sense of barrenness and dullness—the perspective faulty, the atmosphere lacking in expansiveness, and the whole of the great ocean monopolised, as it were, by this one giant wave. For this picture Mr Bierstadt asks £1000. There are none of the others nearly so high priced, the next figure that is marked being £200. At this sum are priced two large canvases, in which figures and landscapes are combined—the one by Paul Peel, and the other by Robert Harris. Both of these painters are already in successful career, and both are well represented. A certain felicity in the choice of subjects is common to both; and another common feature in their work is an idyllic tenderness of sentiment happily congenial to scenes of Canadian life. Mr Harris finds the subject of his large canvas in a pair of lovers on the shores of one of the great inland lakes—a fisherman standing by his boat and holding the hand of a modest maiden, the two figures, almost life-size, standing out in bold relief against the far distant hills. This is a piece of work which, though it wants in freedom and is deficient in that atmospheric depth which the school has yet to achieve, has the important merit of being harmonious in tone and expressive of feeling. The principal work of Mr Peel depicts another phase of humble blissfulness. It is entitled the "Return of the Harvesters;" a group, entirely happy, is set in mid-river—the husband wading up to the knees, and his wife and child set on a sturdy pony, which is carrying them homewards. The scene is suffused with the rich light of evening, which gives a joyous brightness to the whole canvas. There is in this canvas full indication of the shortcomings of the Canadian school. The colour is forced and prismatic; the modelling is a little crude; the composition is to some extent conventional; but over all these defects there is a glow of robust and honest feeling which makes the picture eminently a pleasant one. In a canvas lent by the Canadian Government, which is evidently fostering whatever capability the Dominion possesses in this as in other directions, Mr Harris gives us another interesting glimpse of colonial life. This, as a figure study, is decidedly better than his lovers, though here again one is met by the stiffness in grouping and general arrangement which comes of lack of knowledge. The subject is taken from the annals of a back settlement school. Four "trustees," hardy and toiling settlers, every one looking a thrifty and industrious Scotsman, are seated in their working garb, listening to the real and energetic school-master, who is giving an account of some transaction evidently requiring serious consideration. These pictures are mentioned because they are typical, not because they exhaust by any means the interest of this gallery. There is, for example, a landscape with children, by W. Brynmor, strongly marked by the influence of the modern Dutch school, which has quite as much merit as the work of either Mr Peel or Mr Harris. Then, again, the landscapes, which depict the glories and wildness of Canadian scenery, are interesting, not only because they bring strange phases of nature before the eye, but also because of the promising talent that some of them display. The White Mountains, the awesome gorges of the Rockies, and the forest wealth of the more remote provinces are rapidly becoming factors in the development of a landscape school, which ought in time to be a fruitful one. It is gratifying to find that these Canadian painters have found their claims to recognition admitted by Royal patrons. The Queen sends several pictures, one of them an effective view of Quebec from the sea, by O'Brien, and another (a large sketch of the White Mountains) by Edson.

The Marquis and the Marchioness of Lorne also make contributions from the collection which they formed when in the Dominion, the Marchioness adding to these a sketch by her own hand of the Niagara Falls.

The Australian pictures cannot be so well seen as the Canadian. They are hung along the wall of the Victoria Court, and can only be inspected with the maximum of inconvenience. This is the greater pity inasmuch as the collection, small though it be, is quite distinct in its interest. The leader among these Australian painters is evidently J. G. Paterson, whose works are all strong individualised efforts. Mr Paterson shows more English training than the leading Canadians. His evening effect on the Yarra Yarra at Melbourne is, for example, strikingly similar to some of Mr Wyllie's scenes on the Thames, with this qualification only, that the Australian has not yet arrived at the same sense of colour as the Englishman. But while there is this instinct in his method, he deals with scenes which are typically colonial. In one of his paintings he shows, for instance, what the dense Australian forests with all their luxuriant growth are like. Another painter of promise is A. Scott, who paints in a style not unlike that of David Murray. Several others—among them, Charles Gregory—add to the interest of the halls. As yet, however, the average of excellence in Australia is behind that of Canada—a condition which might naturally be looked for. New Zealand stands in much the same position. There, as well as in Australia, many painters have begun to use colours without any adequate knowledge. Sketches are made in oils of vegetation, of colonial scenes, of strange phenomena which have nothing to commend them but their—in this case—too prominent conscientiousness and labour, sketches that would much better have served their purpose had they been made with the black point. Thus it is that the screens which contain the photographs of New Zealand and Australia are in some instances more pleasant and quite as interesting as the painfully elaborate work in oil, for this among other reasons, that they purport to be no more than they really are. It is an odd experience to go from these walls to the Indian section, where there are a number of examples of what the natives achieve in oil painting. For the most part, these Indian artists work on the same lines as their predecessors before the Christian era, only with different media. They have gained comparatively little in their knowledge of perspective; and they direct their efforts mainly to portraits. These are all thoroughly Oriental in magnificence. The subjects are Indian Princes, every part of whose gorgeous raiment is treated as if it were of equal value with the lineaments of the man himself.



side a young employe... of orders, and the... stamped on chairs at... in front—which... operations, were... sort as... boxes—was a crowd of people, nearly all of whom were collectors. The ladies were in force and bid actively. In the excitement of the moment they often grew as red as the roses some of them wore in their jackets, and they noted every price in their catalogues. Mr. Moir, the administrator, surrounded by his wife and a little bevy of heirs and relatives of Mrs. Morgan, smiled as he saw the way everything was selling. And well might he smile, for the sale proved a brilliant success. The rest of the collection of Mrs. Morgan promises to sell as well as her pictures did. The result of yesterday's sale was the most satisfactory, from a financial point of view, of any of the kind ever held in this country. The jades sold at high figures, the agates at fair ones and the ordinary porcelains excellently, while the "crushed strawberries" topped the market.

#### MR. CROCKER'S PURCHASES.

The next highest prices to that obtained for the rarest object in the collection were obtained for the two very large modern Japanese bronze vases, decorated in gold, silver and lacquer, which were designed by the late Christian Herter, of this city, and made in Tokio. One of them brought \$3,100 and the other \$2,200. Mr. Charles Crocker, of San Francisco and this city, bought them. They are a pair. The auctioneer asked Mr. Crocker, after he had bought one at \$3,100, if he would take the other at the same figure. He said no, and winked quietly at a friend as he saved \$900 by buying the second one separately. He had to pay \$625 a piece, however, for the two rosewood metal decorated pedestals on which the vases stood. Mr. Crocker got more for his money most people would think than Mr. Walters, but the secret of the potter who made the "crushed strawberry" ware died with him, and modern Japanese bronze vases can be turned out for those who want to pay for them, either with or without designs like those of the late Mr. Herter.

Other high prices of the day's sale were \$1,000, which was paid for a pearl gray lavender streaked old Chinese bottle vase, bearing a dragon in relief and glazed in rose, which was formerly in the collection of the Comte de Semalle, who was member of the French Legation at Peking from 1873 to 1885; and \$800, which was given for a larger bottle vase with deep mirror black glaze, bearing the ring mark of the Kang-he period—1661-1722. This is also from the Comte de Semalle's collection.

#### OLD CHINESE BLUE.

The highest prices paid for specimens of old Chinese porcelain, decorated in blue under the glaze, were \$260 for a large "hawthorn" jar of the Kang-he period, which is said to have sold for \$750 at the Holcomb sale, and \$285 for a flat pilgrim bottle shaped vase of the Keen-lung period.

Among the figures obtained for old Chinese solid color specimens were:—

Mirror black double lobed gourd vase, \$215; apple green cylindrical bottle vase, bold crackle, \$200; low necked ovoid vase, "peach blow" glaze, \$205; *sang de boeuf*, Long-Yao fire bowl, from the collection of the Mandarin Prince Wang-ye, \$420; powdered blue globular shaped bottle vase, \$147 50; *souffle* chicken's blood globular shaped bottle, \$185; tea color globular body vase, with scroll and other gold and bronze ornamentation, of the Keen-lung period, \$185; imperial yellow ovoid tall bottle vase, \$235; pinkish *souffle* glazed bottle shaped vase, \$252 50; translucent celadon ovoid jar, with dragon in relief on neck, \$650; turquoise blue crackled bottle shaped vase, \$350; tall Long-Yao cylindrical *sang de boeuf* vase, \$500; low fat verdigris green bottle with incised crests, of Kung-he period, \$500; *sang de boeuf* ovoid vase, \$30; gray pearl bottle vase from the collection of the Count Kleczkowski, \$305; large turquoise blue decorated vase, from the Semalle collection, \$300; imperial yellow gourd shaped vase, from the same collection, \$20, and large turquoise ovoid bottle vase, with floral and other designs, from the same collection, \$335.

#### SMALL CHINESE PORCELAINS.

The principal prices paid for cabinet objects in Chinese porcelain were:—Eggshell, pink "rose back" cup and saucer, with flowers and butterflies, \$60; apple green, lightly crackled bottle vase, \$82 50; ovoid turquoise blue vase, \$70; rose *souffle* straight vase, with slightly spreading neck, \$205, and small rose *souffle*, eggshell, small "rose back" bowl, \$82 50.

Among the prices given for old Chinese cloisonné enamels were:—Gourd shaped vase, early Ming specimen, \$325; quadrangular Keen-lung fire vase, \$675; two Ching-Hwa bottle shaped vases, \$360; Keen-lung incense burner, \$100; Keen-lung wall vase, gourd shape, \$132 50; incense burner of gilt and encrusted enamel, \$310; small ovoid vase, with three gilt rams' heads in relief, \$455; Buddhist communion service (*sic*), \$450; large incense burner, \$355, and large turquoise blue Keen-lung beaker vase, \$290.

The highest prices paid for the antique and modern Oriental bronzes, after those given by Mr. Crocker, were:—Tall Gorosa Japanese silver bronze cylindrical vase, with relief, and inlaid ornamentation, \$725, and beaker shaped vase, also Gorosa, \$570.

Among the specimens of jade, agate, crystal, &c., a white jade vase, covered with floral and vine designs and inlaid with jewels, brought \$510; a circular box and cover of light green jade, ornamented with incised and pierced designs, the same amount;

...the hundreds. However, Mrs. Clews victoriously bore away the vase.

The cabinet objects in Chinese porcelains sold rapidly. Davis, Collamore & Co., Mr. Scott, Mrs. Crocker, Mrs. Clews and Mr. Savage being among the buyers. These preceded the "Peach-blows." Meanwhile the attendant, solemn as a bronze sphinx, was taking from its wrappings in a box the \$15,000 vase, which was the first piece offered. There was a moment's hush until "\$5,000" from some one in the rear broke the stillness. This was rapidly increased, \$1,000 at a time, until \$13,000 had been reached. Here Mr. Crocker, who had been giving his bids with his eyelids as fast as he could wink, dropped out. There was no cessation in the war until \$15,000, Mrs. Morgan's purchase price, was reached, when a round of applause interrupted Mr. Kirby. Then the price bid was increased by hundreds.

It was evident several people meant to have the vase, which now stood on a tall pedestal, slender, graceful and pink, and acquiring new dignity with every bid. So it went on, passing \$16,000 by leaping several hundreds, and then gaining a hundred in the same neck-and-neck fashion, until \$17,000 had been bid, calling forth more applause. Seventeen thousand dollars from one voice. A little wavering and then, as if to win the battle by the boldness of the attack, "\$18,000," was the response, and everybody gasped. It was the finishing stroke. There was no answer. Then the strain was over. Everybody broke into applause. The victor, it seems, is an open secret, Mr. Walters, of Baltimore, adding the famous vase to his already well-known collection of "peach-blows."

The companion vase followed and was started at \$5,000. Another thousand was added, but then the contest was ended. The small rouge box was sold at \$250 and a similar box brought \$375. The bottle vase with the incised crests fell to Mr. Pryor for \$675 and the ovoid vase mounted in silver and gold reached \$1,200. The bottle-shaped vase brought \$250 and another vase with gold and silver neck with greenish cloudings, which is one of the distinctions of the color, \$1,000. The small amphora was then offered, and was started at \$500. Jumping a hundred at each bid, it finally reached \$1,150, at which it was sold.

The old Chinese cloisonné enamels succeeded, and the bidding over a small ovoid vase was as determined as was any other during the day. But the most exciting fight was over a Buddhistic communion service, which Mr. Charles Crocker wanted and was thought to have secured for \$310. The service was in fact removed, when an uproar arose and it was put up again. Mr. Crocker sank back into his seat, for this was the second time he had suffered the same mishap, the first being Mrs. Crocker's loss of a celadon vase. He, however, took away the prize for \$450.

The bronzes were not sold. The large modern vases designed by Mr. Christian Hertch and executed for Mrs. Morgan in Japan, were quickly started at \$1,000, bounding along to \$1,900, and finally reaching \$3,100. As vases are sold with the option of taking one or both, Mr. Crocker, who had the last bid, announced that he would take but one. The other was accordingly put up, and sold after some spirited bidding for \$2,200. It was then found that Mr. Crocker had also bought this vase.

The sale concluded with the jade, agate and crystal. The most of the pieces brought small figures, but a bowl and cover reached \$710, and a small box and cover of light green jade \$510. A general summary of the sale is as follows:

Old Chinese porcelains, blue underglaze.....	\$1,355.50
Old Chinese porcelains, solid color.....	10,538.50
Cabinet objects, Chinese porcelains.....	1,241.50
"Peach-blow" porcelains.....	30,000.00
Old Chinese cloisonné enamels.....	4,077.50
Antique and modern bronzes.....	8,537.50
Specimens of jade, agate and crystal.....	4,110.00
Total.....	\$59,860.50

The sale will be continued to-day at 2.30 P. M. with old Chinese porcelains, decorated in colors, the collection of bowls, cabinet objects, Japanese objects in porcelain, silver, &c., Japanese ivory carvings and the collection of snuff-bottles.

03-002-03



UNDER THE MANAGEMENT OF THE

14 King St. West,  
Toronto.

All works intended for this exhibition must be sent to Toronto, to arrive there not later than August 31st, 1886, addressed to any of the following firms:—

Matthews Bros. & Co., Yonge Street.

S. E. Roberts, King Street West.

Cook & Bunker, King Street West.

The owners name and address with title and artist's name, must be plainly written on the back of each picture.

All expenses of freight and carriage, upon works accepted, will be paid by the Society.

All works for sale must be original and the property of the artist. Works will be eligible which have not been exhibited at the Industrial Exhibition within the past three years.

NO.	TITLE.	PRICE IF FOR SALE.	VALUE FOR INSURANCE.	RETURN TO

*Signed,*



## ADVANCED ART CLASSES.

The advanced Art Classes of the Art Association will reopen for the session of 1886-87 early in October, under a competent Director. Intending students will obtain particulars on application to Miss Newton, at the gallery.  
Montreal, 3rd September. 212

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## ADVANCED ART CLASSES.

The advanced Art Classes of the Art Association will reopen for the session of 1886-87 on Tuesday next, October 12th, under the direction of Mr. WILLIAM BRYMNER, of the Royal Canadian Academy. Intending students will obtain particulars on application to Miss Newton, at the gallery.  
Montreal, 3rd September. 212

## THE ART ASSOCIATION

We take pleasure in calling the attention of our readers to the advertisement in another column of the Art Association announcing that their classes in painting for the coming winter will be taught by Mr. Brymner. Mr. Brymner was recommended by Mr. Harris as his successor, and although he is still a young man, his career gives promise of a brilliant future. He studied at the French academy and, we believe, exhibited at the Salon in Paris. His pictures have been much admired and have been sold at good prices. He

has become a member of our Canadian academy, and is now working in the Selkirk range of mountains. He is expected to arrive in Montreal in a few days and to open his classes about the middle of this month. Those who wish advanced lessons in either figure or landscape painting will find him an able and skilful teacher.

## THE ART CLASSES.

The importance of accurate and systematic training in painting, music and the other so-called "fine arts," has never been brought home so forcibly as at the present day, when the custom of working for one's own living has spread widely among the softer sex of all classes of society. To fit the young artist for such work, to enable him or her to enter studies with advantage in Paris and Munich, something more is needed than the smattering of accomplishments given in the fashionable boarding school. It is a real advantage to a city to possess a school where more thorough training is given, an advantage of which Montreal ought to be proud, and of which all who care for art should not be slow to avail themselves. It is pleasing, therefore, to be able to call attention to the art classes that have already begun to work, and in which Mr. W. Brymner, a Canadian artist of distinction, is the successor to Mr. Harris as instructor. The course given is, as far as possible, that adopted in the Paris studios, a course which assumes the fact that until one step is well taken it is useless to proceed to the next. A thorough study of form being of first importance, the students will draw from the cast in light and shade, proceeding from simple objects, parts of the figure, etc., to the entire figure from the antique. On the days when instruction is given, those students sufficiently advanced will work from the living model; and those who will be benefited by doing so will paint from the cast, from still life, or from the living model.

It is gratifying to be able to call attention to the fact that a young lady who took lessons for one session in the Art Gallery classes received such solid instruction that she is now in a fair way to become a leading artist in New York. This solid instruction it has been the constant endeavor of the educational committee of the Art Gallery to procure. The Montreal public should second their endeavors by extending to Mr. Brymner and the art classes their usual patronage.

## Art Association of Montreal.

### THE ADVANCED ART CLASSES

of the Art Association will RE-OPEN FOR THE SESSION 1886-87 on TUESDAY NEXT OCTOBER 12th, under the direction of Mr. William Brymner, of the Royal Canadian Academy.  
Intending Students will obtain particulars on application to MISS NEWTON, at the Gallery.  
Montreal, 3rd September.

## ART ASSOCIATION OF MONTREAL.

### An Exhibition of Original Drawings

Made for the Century and St. Nicholas Magazines, by eminent Artists, will be open at the above Rooms, on  
**WEDNESDAY NEXT, the 20th inst.,**  
and will continue open until further notice.  
Admission, 25 cents. 212

## ART INSTRUCTION AT THE ART ASSOCIATION.

Of late years a complete change has passed over the kind of instruction given in painting, drawing, and the other branches of the fine arts. We think the days of the so-called "accomplishments" are over—at least for the larger portion of female society. Male education has always been ostensibly, though sometimes not very successfully, a training to fit young men for the battle of life. This has not been so with the softer sex. Smattering has taken the place of thorough training; it was pre-supposed that the female brain should know a little of everything. The consequence was that the young lady turned out by the boarding school of years ago knew much of nothing. Least of all did the fair pupil carry off with her such a knowledge of music or painting as would enable her to make a living for herself, or would give her self-reliance and the feeling of independence.

We have spoken of this subject because we wish to call attention to the art classes that for the last few years have been held at the Art Association in Phillips Square. The good work done by Mr. Harris is now being carried on under the supervision of Mr. William Brymner, like his talented predecessor, a Canadian artist, who has spent many years in the Continental studios. It was the intention of Mr. Harris, and it is now the intention of Mr. Brymner, to avoid smattering, to do thoroughly all the work attempted, to give in Montreal such a training as the student would receive in New York or London, a

training comprehensive enough to fit the beginner to work with advantage in a studio in Antwerp or Munich. To enter into greater detail the course is, as far as possible, that adopted in the French studios, which assumes the fact that until one step is well taken, it is useless to proceed to the next; and a thorough study of form being of first importance, the students will draw from the cast in light and shade, proceeding from simple objects, parts of the figure, etc., to the entire figure from the antique. On the days when instruction is given, those students sufficiently advanced will work from the living model; and those who will be benefited by doing so, will paint from the cast, from still life or from the living model.

We heartily recommend these classes to the patronage of the intelligent Montreal public. Selected by a committee of earnest men, who have the welfare of the Association and the advancement of art at their heart, the teachers who teach under the patronage of the Art Association come to the public with excellent credentials. We hope that our younger artists will not be backward in availing themselves of the training that is offered to them.



1(a)

1(b)

A GALLERY OF PAINTINGS.

TO THE EDITOR OF THE GAZETTE

Sir,—Rome possesses a large number of celebrated public art-galleries; some of the private galleries are not inferior to the public ones.

During my stay in the Eternal City, in 1884, I visited, in company with a distinguished connoisseur, one of these private collections, and I had the satisfaction of finding that the praise bestowed upon it was not greater than it deserved. Even in Rome, it is not easy to collect paintings by the old masters, and those who succeed in gathering a few are considered fortunate indeed. The distinguished painter and art-critic, M. Otto Donner, writing to the owner of the gallery, which I visited, expresses himself in the following terms:

"Here in Italy, as in other countries, large collections of paintings of all kinds are to be met with; after having passed them in review, the artistic visitor retires, regretting the fatigue of mind and eye, produced by examining works of little or no merit, without a halt before a single *chef-d'œuvre*. How different is your gallery! Within a limited space are grouped some of the most exquisite productions of the best masters of the Italian and other schools. As the pictures pass in review the intelligent connoisseur who knows how to read these wondrous pages of the history of painting, feels that enthusiasm which art alone is capable of inspiring.

"If such is the sentiment felt on viewing your collection, in a centre so rich in art treasures as Rome, is it not an evident proof that the pictures collected by you are productions of the rarest and greatest merit, works which artists and connoisseurs would find it to their advantage to know and examine, and which other galleries should desire to acquire.

"There rise before my eyes as so many priceless gems, the portrait of Raphael, a magnificent specimen of the style of this Prince of Painters, that of Andrea Del Sarto, a model of grace and sweetness, and in a perfect state of preservation, Van Dyck's *Madeline*, a treasure! Michael Angelo's portrait, the head standing out so boldly as to appear carved rather than painted.

"Speaking of the larger paintings, how pleasing and instructive it is to compare the luminous flesh tints of Corregio's *Two Youths*, with the strong coloring and vigorous touch displayed by the Venetian artists in the *St. Christopher*, a *caprice of rare beauty*.

"Here are to be found the paintings of John Bellini of Mantegna, of Baldovinetti, of Philippe Lippe, etc., and Signorelli's precious painting. I have neither the desire nor the intention to make a catalogue, nevertheless, if I do not mention all the paintings which I have studied with so much pleasure, I must observe that the presence of works of the earlier masters side by side with those of their more illustrious successors, serves to complete in the most interesting manner the history of the art, and shows to what heights the great painters of the 15th century attained by taking advantage of the work of their predecessors. In this collection the useful and the agreeable blend in the happiest manner."

This admirable gallery was collected by Don Marcello Massarento, a pious and zealous priest, almoner to the Pope. Don Marcello states how he acquired these paintings in the following words:

"The decadence of ancient and illustrious families and the gradual suppression of the religious corporations, brought about by the changes which have taken place during the last thirty years in the political institutions of Italy, explain how it became possible to form the present collection. It is but just to add that a few persons, possessors of pictures of great merit, kindly helped to complete it.

"Thus, thanks to the exceptional circumstances in which we found ourselves, we succeeded in obtaining possession of about twenty masterpieces of the great masters; this, as remarked by Mr. Otto Donner, places our collection in the front rank."

It contains more than four hundred originals, which are among the finest and purest specimens produced by Christian art. This precious collection would suit admirably to introduce the study of the fine arts into Canada. I give below a list of the art schools represented:—The Byzantine, The Greek, the Tuscan, the Florentine, the Venetian, the Lombard, the Parmesane and Ferrare, the Roman, the Umbrian, the Bolognese, the Turinese and Genoese, the Neapolitan, the German, the English, the Spanish, the Flemish, the French, the Dutch.

This gallery is for sale. Who will become the fortunate purchaser? A Government? A city? Some Vanderbilt or other? Why not Canada? Why not Quebec or Montreal? If a Canadian city were to acquire such artistic treasures it would become the Athens of Canada, and its importance would be greater than that attained by commerce, industry or the most lavish expenditure for carnivals. Tourists in search of the beautiful and there

are many such, would come from all parts of America, to visit the only museum of the kind on the continent; so that looking on this question from a purely financial point of view, it would be an excellent stroke of business.

The development of a first class art gallery in Canada, to increase the taste for the beautiful among us, and to develop the artistic talent with which Providence has blessed our Canadian youth, is much to be desired; but how attain this object? Having made known to the public the existence of this unique collection of paintings, which can be acquired on easy terms, I leave to others the task of solving the question, how obtain it?"

A city like Montreal, having citizens sufficiently wealthy to donate fifty thousand dollars, one hundred thousand dollars, and even more, to found public institutions; sufficiently wealthy to give forty-five thousand dollars for a single painting, should not have any difficulty in purchasing this collection to add to the very fair nucleus which it already possesses. That these artistic treasures may become the property of this city is the sincere wish which I form for the honor of Montreal and Canada.

U. E. ARCHAMBAULT.

Montreal, September 17.

Pennsylvania Academy of the Fine Arts.

Special Announcement.

Since the publication of the Circular of the Committee on Instruction for the Season, 1886-1887, arrangement has been made under which Mr. Bernhard Uhle will take charge of the Portrait Classes of the Academy.

The Schools will re-open Monday, Oct. 4th, 1886.

EDWARD H. COATES.

Chairman.



# BOSTON SOCIETY OF DECORATIVE ART.

## LECTURES ON COLOR.

The Boston Society of Decorative Art has united with the authorities of the Lowell Institute, of the Institute of Technology, and of the Drawing School at the Museum of Fine Arts, in establishing a series of lectures for students and amateurs, upon topics related to the Arts of Design. To this the Lowell Institute has contributed Mr. Millet's lectures on Costume; the Institute of Technology, courses of lectures upon Architecture, and upon Shades, Shadows and Perspective; and the Drawing School, lectures upon Anatomy and the History of Art.

The Society of Decorative Art now adds a course of twelve lectures on the Theory of Color, to be given by Professor Cross and Mr. Woodbridge, at the Institute of Technology, on Friday afternoons, at half past three o'clock, beginning Friday, February 4th.

These lectures, which will be fully illustrated, will treat in the first place of the physical phenomena of color, the nature of light and the production of color by absorption and by refraction, and the classification of colors by tints, shades, hues and tones; they will then explain the action of the opaque and transparent colors used in oil and water-color painting, and the optical effect of vehicles and varnishes, and of clear and turbid mediums in aerial perspective as effecting the aspect of objects in the landscape, and of colored light, either natural or artificial, upon the works of nature or upon works of art, with an explanation of opalescence and metallic lustre. Coming then to the structure of the human eye and the nature of vision, the question of simple and compound color-sensations will be taken up, with a discussion of the different effect of mixing colors and of mixing pigments. Finally the lectures will treat of the illusions of the eye by the contrast of color, of the effect of varying intensity of hue, or of different materials, and of the theory of complementary tints as affecting the so-called harmony or discord of hues.

Tickets, at \$5 for the course, can be obtained at the rooms of the Society, No. 8 Park Square, or at the Museum of Fine Arts.



PENNSYLVANIA ACADEMY OF THE FINE ARTS,

CORNER BROAD AND CHERRY STREETS, PHILADELPHIA.

36TH ANNUAL EXHIBITION,

1885.

1. *The Exhibition* will be opened to the public on Thursday, October 29th, and continue until Thursday, December 10th, inclusive—a period of six weeks and one day, during which no work mentioned in the Catalogue can be removed.

2. *Original paintings, drawings, sculptures, architectural designs or models, etchings and engravings*, by living artists or those not more than five years deceased, intended for this Exhibition and not before publicly exhibited in Philadelphia, will be received at the Academy from Monday, October 5th, until Saturday, 10th, inclusive; but no work will be exhibited unless approved by the Jury named below, excepting those especially solicited by the Jury.

3. *The Academy will collect and return* all works in Philadelphia, New York City, and Boston, of which timely and sufficient notice is received, free of charge to exhibitors; but all others must be delivered at the Academy, carriage prepaid, unless offered under special agreement.

Collections will be made in New York City, October 12-14; and in Boston, October 12 and 13.

In New York, the Agents of the Academy are Messrs. Grady and McKeever, 719 Sixth Avenue.

In Boston, Messrs Williams & Everett, 508 Washington Street.

Exhibitors in the city are requested to name the *earliest* day in the week appointed for collecting, on which the Academy porters may call for their works.

4. *Entries.* The blank list attached to this notice must be filled up and sent to the Academy by the 3d of October. No picture will be offered for sale unless the price is given on this list; and the price thus given will be printed in the Catalogue, unless marked as not for publication.

5. *A card must be attached to each work*, giving the title of the work and artist's name and address, with those of the exhibitor when different.

6. *Frames* may be surrounded by a shadow box of dark wood, not more than half an inch thick nor more than an inch in extension from each side of the frame, nor more than a fourth of an inch in projection over the depth thereof. No pictures without frames, or frames without pictures will be received.

7. *Varnishing Day.* Only artist exhibitors and members of the Press will be admitted on Wednesday, October 28th, from 8 A.M. until 4 P.M.; but no change will be made in the arrangement determined by the Hanging Committee.

8. *The public opening* will be on Thursday afternoon, October 29th, at 2 o'clock.

9. *Sales.* A competent person will be placed in charge of the Galleries for the sale of works belonging to artists; and a commission of ten per cent. will be charged on all sales made from the exhibition.

10. *The Mary Smith Prize*, annual, founded by Russell Smith, will be awarded for the seventh time, during this exhibition. It gives \$100.00 "to the painter of the best painting (not excluding portraits) in



oil or water colors, exhibited at the Academy, painted by a resident Philadelphian lady artist, for qualities ranking as follows: 1st. Originality of subject; 2d. Beauty of design or drawing; 3d. Color and effect; and lastly execution;" to be awarded by the Exhibition Committee; the Academy to have no claim upon the painting, and the same lady not to receive the award more than twice in succession, and not more than five times in all.

11. *The Charles Toppan Prizes*, established in 1881, by the gift of Mrs. Charles Toppan, Miss Harriette R. Toppan, and Mr. Robert N. Toppan, will be awarded, for the fourth time, during this exhibition. The conditions are as follows:—

At each Annual Exhibition of the Pennsylvania Academy of the Fine Arts, two prizes, one of Two Hundred dollars, and one of One Hundred dollars, shall be awarded by the Committee on Instruction, or such other Committee as may be appointed by the Board, for the two best pictures by students of the Academy who have worked regularly in its schools for at least two years, one of them being the school year preceding the Exhibition; provided, however, that there shall be no obligation to award a prize to any work which is not, in the opinion of the Committee, of sufficient merit.

The pictures submitted may be either in oil or water color, and must be entered in the usual way for the Annual Exhibition.

They may be either figure pieces, landscapes, cattle pieces, or marines.

The competition is not extended to sculpture.

According to the positively expressed terms of the gift, the *drawing* of the picture will receive the first attention of the examiners, that work which shows the most accurate drawing receiving the preference.

In any case of uncertainty as to the right of a competitor to be considered a student, the decision of the Board of Directors upon a report from the Committee on Instruction shall be final.

12. *The Temple Trust Fund* now yields each year \$1,800 for the purchase of works of art and the issue of medals to artists. Its application is limited to works by American artists in the Annual Exhibition. All American artists exhibiting are eligible; but no work will be purchased or medalled if none be submitted of sufficient merit in the opinion of the Board of Directors of the Academy. Two medals (one in gold and one in silver) may be awarded each year, and about \$1,700 will be available for the purchase of works of art.

13. *The selection* and arrangement of works offered for exhibition will be submitted absolutely to the following artists, who have kindly consented to act as a

*Jury of Selection and Hanging Committee:*

ISAAC L. WILLIAMS,  
NEWBOLD H. TROTTER,  
GEORGE C. LAMBDIN,

HENRY T. CARISS,  
FRANK L. KIRKPATRICK,  
HENRY THOURON.

*By order of the Committee on Exhibitions of The Pennsylvania Academy of the Fine Arts.*

CHARLES HENRY HART,  
WILLIAM B. BEMENT,  
JOSEPH W. BATES,

JAMES S. MARTIN,  
E. BURGESS WARREN,  
DR. JOHN H. PACKARD.

Philadelphia, June 5th, 1885.

GEORGE CORLISS, *Secretary.*



PENNSYLVANIA ACADEMY OF THE FINE ARTS.  
ENTRY OF WORKS FOR THE 56th ANNUAL EXHIBITION, 1885.

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*Full Name of Artist,*.....

*Present Address,*.....

*Date and Place of Birth,*.....

*Professional Education,*.....

*With what art institutions connected. In what collections represented. Honors received.*.....

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**The Prices given below are understood to include frames, unless the contrary is stated.**

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	Titles and Descriptions.	When and Where to be sent for.	When and Where to be returned.	Owner or Price.

**Works by different artists must not be entered  
on the same blank.**

Signature  
and  
Address of Exhibitor. { .....



Art Association of Montreal.  
*Oct. 1886*  
**AN EXHIBITION**  
 — OF —  
**ORIGINAL DRAWINGS**  
 made for the "Century" and "St. Nicholas" Magazines, by eminent artists, will be open at the above rooms on WEDNESDAY NEXT, the 20th inst., at TEN o'clock a.m., and will continue open until further notice.  
 Admission 25 cents.  
 October 19

Art Association of Montreal.  
*Oct. 1886*  
**THE EXHIBITION**  
 — OF —  
**ORIGINAL DRAWINGS**  
 made for the "Century" and "St. Nicholas" Magazines, by eminent artists, IS NOW OPEN at the Gallery, PHILLIPS SQUARE, and will continue open until further notice.  
 Admission 25 cents.  
 October 19

ART ASSOCIATION OF MONTREAL.  
*Oct. 1886*  
 The Exhibition of Original Drawings  
 Made for the Century and St. Nicholas Magazines, by eminent Artists, IS NOW OPEN at the  
**GALLERY—Phillips Square.**  
 and will continue open until further notice.  
 Admission, 25 cents. 21

**ORIGINAL DRAWINGS.**  
 A Fine Exhibition of Pictures by Eminent Artists.

There will be, to-day, in the picture gallery of the Art Association a charming exhibition of the original drawings of many of the best pictures that have appeared in the *Century* and *St. Nicholas* magazines. They are all by artists of repute, most of them American. The drawings are on all conceivable subjects, and in many styles. There are in the collection portraits, landscapes, sea pieces, battle pieces, humorous sketches, some are pen-and-ink pictures, some are lead pencil drawing, some are done in sepia, some are oil paintings. They are all good of their several kinds. The artistic merit of many of the pictures is of a very high order. "I come to claim my dead," by W. T. Smedley, is a picture which tells its story in a truly eloquent manner. It is an illustration of a story of the war between the North and the South. A young woman, whose soldier relatives have been slain, comes into the enemy's lines to claim her dead. Sorrow and indignation and hatred of the enemies of her country are strongly but naturally depicted in the countenance and the attitude of the woman, while it is seen at a glance that the enemy she hates so bitterly feels nothing for her but deep respect and the tenderest sympathy. This is a picture which the visitor will like to see again, and which will linger long in his memory. "Saunderberg," a painting in oil, is a charming picture by George Innis. This artist has several pictures in the collection, all of which show that they have been painted by the hand of a master and a man of genius. There is a great deal of quiet humor in the Fourth Reader Class by George D. Brush. The face of every child in the class is a study, nothing could be prettier or more natural, and the air of the pedagogue as he listens to the recitation of the timid boy before him is inimitable. The portraits of Mark Twain and George Cable are excellent likenesses as well as fine works of art. A Westchester Orchard, by Alfred Parsons, will, no doubt, be much admired by the lovers of rural beauty. It is a quiet, cheerful country scene, which the artist has drawn not only with a masterly, but with a loving hand. Want of time prevents our noticing this delightful collection at greater length. It is hoped that every lover of art in Montreal will visit this exhibition. He will find an hour pass very quickly and pleasantly while examining and admiring the pictures it contains.

A very fine painting by a rising Toronto artist, Mr. J. K. Lawson, may be seen at the Art Association's Gallery. Its title is not poetical, but the painter has done justice to his subject. It is called "Boiling Potatoes." An old woman and a boy are at work in the foreground. The woman is in the foreground, the principal figure of the painting. Any one who has seen a hard-worked country woman who is as active in the field as she is in the kitchen, and who spends a great part of her life out of doors, will recognize the fidelity of Mr. Lawson's brush. He has seen just such a woman hundreds and hundreds of times. Great attention has been paid to the details of this picture. Nothing is wanting and nothing is slighted. This picture is one of the best of its kind ever painted by a Canadian artist.

Mr. F. C. V. Ele, another young Toronto artist of great talent, has some paintings in water color which show much promise.

**MODERN ART.**  
*Yazette Oct. 1886*  
 Some of the Originals of the Pretty Pictures

That Have Appeared in "The Century" and "St. Nicholas."

An exhibition of the original drawings made for the *Century* magazine and *St. Nicholas* opens in the Art gallery, Phillips square, to-day. Yesterday afternoon a representative of this paper visited the rooms and found Mr. Jardine, with two or three assistants, hanging the pictures, and making other preparations for the morrow. He obligingly left his work for a few minutes to show his visitors a few of the principal works. One of the most striking was a sketch entitled "I Come to Claim My Dead," by W. T. Smedley. The words issue from the mouth of a Southern girl who stands with hands tightly clenched and an expression of wild, defiant grief on her face. Behind her stands an aged negro whose face wears a stern scowl as he awaits the reply of the Northern officers to the girl's petition. The officers stand in the foreground bowing with uncovered heads. The snow is falling heavily and the ground, though apparently covered to a depth of several feet, shows traces of the recent battle. Further on are portraits in oil of Mark Twain and George Cable, whose faces are well known to Montrealers. The expression on each is lifelike. They are the work of Abbott H. Thayer. The attention was next attracted by a beautiful sketch of a Westchester orchard, by Alfred Parsons. It is a very model of rustic simplicity. On either side are apple trees, whose gnarled branches have been divested of their fruit, which is lying on the ground in heaps, and empty barrels strewn around give the scene an air of picturesque disorder. Through the gate in the rough stone fence one gets a glimpse of the rich meadows beyond. The same artist has also a sketch of the "Grassy Mountains," a scene of wild beauty. "The Attack," by Robert Blum, is an excellent representation of a Spanish bull fight. The picador has driven his spear through the back of the bull while the latter has impaled the horse on its horns and is in the act of throwing both it and its rider to the ground. Looking over the pictures we come to an oil painting entitled "Storming the Gates." A body of mail clad men are making a rush at the gate of a fortress. One of them, a tall, muscular fellow, has forced the gate open by main force, and his companions are running with drawn swords to his assistance. Next we come to a street scene in Washington. An aged negress is sitting beside her oyster stand with a happy contented look on her face as if she had not a single care in the world, although customers seem to be scarce and the streets covered with snow. "Seals in Sight," by W. Taber, is a remarkably spirited sketch and gives some idea of the dangers and hardships experienced by the hardy fishermen of Newfoundland. Seals have been noticed on a field of ice far out to sea and three fishing boats are seen making their way towards them with all possible speed. In two of the boats the men are tugging at the oars, while the third has reached a field of ice over which the fishermen are preparing to portage. The scene is one of wild excitement. F. S. Church has two humorous pen and ink sketches, entitled "Tommy's Tormentors" and "He's Going Back." In the first a little boy is represented sitting at the bottom of the sea with his knuckles in his eyes and surrounded by fish of all species, who are apparently enjoying his discomfiture. The gr

on each fishy countenance is exceedingly amusing. The second sketch represents two half-fledged chickens perched on the back of a crab, which is making for the sea. The two birdies are struck with consternation at the strange mode of progression. "A Marine Artist's Studio," an oil painting by Mr. James Burns, gives an idea of the devices resorted to by artists. The model is a sailor sitting on a plank between a chair and a stool and apparently rowing with all his might with a broom handle tied to the floor. Behind the sailor is hung a sheet to represent the sail of the boat he is supposed to be in, and a seabird hanging from the roof is intended to give a more natural aspect to the scene. The above is a brief sketch of a few of the pictures, taken at random. That the drawings are one and all meritorious, goes without saying, and all who visit the exhibition have a rich treat in store.

The Royal Canadian Academy of Arts have purchased a lot, corner of Wilton avenue and Victoria street, Toronto, for \$6000, on which to erect a commodious building to cost \$22,000. Building will be commenced in the Spring.

Canadian Art Sale.  
 At the picture sale Friday at Messrs. Hicks' rooms, most of the pictures sold were from the brush of the well known Canadian artist, Mr. T. Mower Martin, R. C. A. One, "Autumn in Muskoka," was bought by Mr. Wallis, for \$200, as was "In the Clearing" for \$100. "Summer Day on Grand River" fell to Mr. A. C. Hutchison at \$40, and "Sunset," a gem, to Mr. Wallis for the moderate price of \$200. Other purchasers were Hon. D. McIntosh, Messrs. Patterson, Read, Jas. Johnston, Holden, Putnam, McNally and others.



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*Pensylvanica Beading*



## SOME OF THE "CENTURY" AND "ST. NICHOLAS" PICTURES AT THE ART GALLERY.

The original drawings made for the *Century* and *St. Nicholas* magazines, numbering about 113, are now on view at the Art Gallery here. They form an exceedingly interesting collection, and will well repay a careful study. There is scarcely, in the entire number, a single subject which fails to make direct appeal to the spectator, either by its thoughtfulness or humor, or admirable method of treatment. Many of them are simply clever portraits; others again are healthy delineations of nature, without any formal teaching in them, but not without their value in suggesting the beneficence of the Common Mother; and a few are noticeable for the technique which marks the details more than for any comprehensiveness of thought.

Julian Rix delineates a charming bit of scenery. A few trees, tangled undergrowth, a soft but solemn light in the sky, against which the scene is limned—"The light which never was on sea or land"—make up the beautiful study, but the outlines are so delicate, the touches so accurate and loving, and so true to nature, that it claims attention at once.

Mr. F. Burns gives us an artist's studio, with the artist hard at work at one end, while at the other end a model, supposed to be a sailor, sits industriously propelling an imaginary boat by the aid of a broomstick. The latter appears to say as plainly as possible, "This may suit the canvas, but there's certainly little brine in the business." The subject is strikingly and successfully treated.

J. Church has two sketches which supply the comic element. In the first, two little callow chickens have got on the back of a crab, which conceives the notion of going out to sea with his astonished burden on his back. The imperturbability of the crab and the horror of the chickens—who ask as plainly as possible, "I say, what do you mean by such conduct?"—are well brought out. In the second sketch, a little fellow finds himself at the bottom of the sea, surrounded by the scaly denizens of the deep, who hugely relish his discomfiture. Theurchin has his knuckles dug into his eyes. He evidently wants to go home to his mother. His fishy companions are on the broad grin. They think he is a little miff, and their malicious laughter (yes, they are actually laughing) and finely expressed contempt, proclaim their opinion unmistakably.

"I come to claim my dead," by W. T. Smedley, is, perhaps, the most striking sketch of the collection. A Southern girl, supported by her black servant, comes to the Northern soldiers, and, with clenched hands, head thrown back and dilated figure, instinct with sorrow and anger, makes the demand which forms the title of the picture. The soldiers stand uncovered in respectful attitudes. The ground is heavily covered with snow. The white flakes are thickly falling and softly kiss the girl's unprotected head and face. The Negro's face reflects the sternness which marks that of his mistress. There are power, pathos, and—considered rightly—solemn teaching in this subject, the execution of which is marked by much vigor and simple truthfulness.

"The Fourth Reader Class," by George D. Brush, is an admirable delineation, fraught with considerable quiet humor. The old pedagogue, with wrinkled visage, eyes which glare fiercely from behind their spectacles, and hair which shoots out with a sort of anticipatory relish of the caning which is likely to ensue; with formidable cane behind his back, eagerly stooping forward to detect the scholar in a blunder; the little urchin himself, somewhat dense looking, a good deal frightened, and pretty certain to make mistakes; the furtive delight of the other pupils, who already in imagination see the flogging in process; and the figure of the bad boy who has been set up on a stool as an example—all are portrayed with a fidelity which is only equalled by the still humor of each.

"The Attack," by Robert Blum, is full of energy. It represents a Spanish bull-fight. The "picador" on his wretched horse has succeeded in wounding the animal which, infuriated, charges upon him, and impales the horse which is in the act of falling back upon his gaily be-decked rider. The attendants, scenting danger, are flying in alarm. There are spirit, power, and fidelity in the little sketch.

"Storming the Gate," by A. Kappes, is animated with energetic figures, which move to the attack upon the fortress with intrepid daring. Already a break has been made, and a few muscular fellows, rushing to the front, threaten to take the place by storm.

Alfred Parsons' "Orchard Scene" is a delicious bit of work. The venerable trees, twisted in all their limbs, the great ripe fruit lying in heaps upon the soft grass, the mellow autumn sun, and the suggestion of deep meadows beyond, are all beautifully worked out.

"The Tournament," by A. Kappes, is as spirited as it is faithful to the proprieties of chivalry. "A Graveyard Scene" is earnest, sad, solemn in its teaching. "An Ideal Still Fisher" (the disciple of Isaac Walton is asleep, while the fish bite) is humorous, and has the uncommon quality of deepening in its essential significance the more it is examined. The collection should draw large numbers.

## THE W

## THE ACADEMY EXHIBITION.

## ANNUAL SPRING SHOW OF PAINTINGS TO OPEN MONDAY.

Over Eight Hundred Canvases by American Artists Now On the Walls of the Academy of Design—Brief Notes of the More Important Works as Seen at the Press View.

The sixty-first annual spring exhibition of the National Academy of Design will open to the public to-morrow. Yesterday was Buyer's Day, and the annual reception was held in the evening. Friday was Press and Varnishing Day, and the galleries were filled with the critics, art writers and artists, the last busily engaged in varnishing their pictures or in berating the members of the Hanging Committee for the skying or placing of their works in out of the way corners or over the doors. These gentlemen by the system of rotation pursued by the Academy were this year Messrs. Winslow Homer, Alfred C. Howland, R. W. Hubbard, D. Huntington and George Inness from the Academicians, and Messrs. Oliver Lay and Walter Salterlee from the Associates. They had an unenviable task in consequence of the large number of small canvases sent in, and it cannot be said that they succeeded well, for the hanging is not only what may be termed "spotty," but hardly enough attention has seemingly been paid to the preventing of unpleasant and approximate contrasts of color and subject. An instance of the latter neglect is very noticeable in the South Gallery, where Virgilio Tojetti's "The Favorite," a voluptuous, well drawn, reclining figure of an Eastern maiden, has been hung directly over Thomas Hicks' dignified, sedate portrait of the Rev. William Ormiston, D. D., LL. D.

There are eleven bas-reliefs and sculptures, in the exhibition of which the best are a clever portrait medallion in terra-cotta by Edward A. Spring and a well-conceived and modelled bronze group, "The Syrens," by L. Mastrodonato, and 833 works in oil, the last covering the walls of the corridor and galleries to their utmost extent. The first inspection of the paintings brings a feeling of disappointment, but a second and more thorough examination softens this somewhat, as it reveals numerous small but good pictures hung here and there and unnoticed in a hasty view. There are, however, few really important works, largely due, in all probability, to the coming Prize Fund Exhibition, where the large awards bestowed have overcome the stimulating influence which the Clarke and Hallgarten prizes gave to the two preceding spring exhibitions of the Academy. The present exhibition is therefore hardly up to the standard of its predecessors and cannot be called either a strong or notable one in any way. Landscapes predominate, and in fact there is a noticeable scarcity of marines and figure pieces, and even portraits are comparatively few in number, while flower pieces, which usually crowd the corridor to the exclusion of everything else, have to be almost searched for this year. The diminished number of flower pieces and marines is not to be deplored, but the scarcity of figure works and good portraits is greatly to be regretted. American art is still backward in the former most important branch and is hardly keeping up its traditions in the latter. Of the portraits shown, those which will attract the most attention are those of Mrs. Henry Clews, by B. C. Porter; of Dr. McCosh, by J. W. Alexander, and of Mrs. Macomber, of Boston, and Mrs. Edward Bell, by David Neal. Mr. Porter's portrait of Mrs. Clews, which he has only just completed after two years' work has a cool and delicate, if somewhat too monotonous a color scheme. Grays and whites are used exclusively, there being no touch of color save the flush in the cheeks, which is almost too pronounced in contrast. Mrs. Clews is depicted at full length, descending a stairway whose foot she has almost reached. The pose is easy and natural and the action admirable. She rests one hand on the balustrade and the other, holding a long gray kid glove, falls gracefully and easily at her side. The face is a three-quarters one, the expression is natural and the portraiture truthful. The stairway and balustrade are of white marble, and the dress a rich ball costume of white satin, whose texture and sheen are well rendered. The charm of the portrait is its entire absence of constraint. It has been evidently painted appreciatively, and is one of the best works the artist has yet produced.

Mr. Alexander's portrait of Dr. McCosh deserved a better fate than to be "skied" in the north room. The artist has employed his favorite light green background, against which he has placed in an easy sitting posture the face and figure of the venerable President of Princeton. The strong, deeply intellectual face is well modelled and the portrait is thoroughly good and satisfactory. Of the two portraits by David Neal, one of the best of American portrait painters, that of Mrs. Macomber, of Boston, is the superior one. The artist has rather daringly but successfully painted the face in full light. The background is a rich old green tapestry one, against which the dark green olive jacket and

Gainsborough hat of the same shade and material have been placed; a difficult color scheme to manage, but one in which Mr. Neal has succeeded. The charm of the portrait is its dash and strength.

As usual in Academy exhibitions the best works are, for the most part, to be found in the south room. Here the post of honor, the centre in the line on the south wall, has been deservedly given to George Inness's large and powerful canvas "In the Woods," a bit of green sward on whose surface falls flecks of sunlight through the "innumerable leaves" of large forest trees surrounding it. The feeling of outdoors and of summer, of the cool and grateful shade, and of the solitude and silence of the wood has never been better rendered by this most forceful of living American landscapists.

In the centre of the east wall hangs the most important picture yet painted by Robert Koehler. It is a large canvas entitled "The Strike," and tells dramatically a story fraught with present and vital interest to every one in these days of labor and capital's conflict. Around the doorway of a handsome dwelling-house, on whose steps stands a tall, well-dressed and elderly gentleman, evidently an employer, are gathered a crowd of workmen in rough clothes, several of whom are talking and gesticulating, while along the road leading from a cluster of factories behind, others are hurrying to join them. Two women are talking to two of the strikers, evidently their husbands, while in the left foreground, below the steps, a poorly dressed, thin-faced woman, with a babe in her arms, stands gazing, with a look of hate, at the employer. The day is a cloudy and cheerless one and the color key is low, befitting the scene. The composition is admirable and well studied, and the only criticism to be passed on the picture is that it is somewhat dry and lacking in atmosphere. G. R. Barse's "Plaster Shop" is a strong and well-conceived figure piece—a gentleman, well drawn and posed, seated and studying earnestly a plaster model before him in a dingy studio, whose walls and floor are covered with similar models. The picture's charm is its naturalness and perfect rendering of the details of just such a scene. Charles H. Davis's "Deepening Shadows" is an exceedingly strong and fine landscape, well handled and with exquisite twilight effect. Robert C. Minor's "Close of Day" is one of the best works he has ever shown—filled with air and light, tender in coloring and thoroughly poetic. Other important works deserving mention are this first notice of the exhibition is brought to a close are Gilbert Gaul's war picture, "A Weary Road," good in color and vigorous in action, although strongly suggestive of De Neuville; C. Y. Turner's "The Bridal Procession," a scene from "Miles Standish," and an important and well-conceived work, with admirable composition and light but somewhat stiff figures; Percy Moran's strong figure-piece, "Divided Attention;" F. S. Church's characteristic "Pegasus Captured," with delicate and delicious color scheme; a charming little landscape by L. B. Van Gorder, "A Cloudy Day," one of the best tone studies shown and characteristically clear atmospheres; thoroughly good, strong landscapes by Bruce Crane, Bolton Jones, W. C. Filler and the two Eatons, and a well-drawn and conceived figure piece, with excellent light effect, "The Cobblers," by Edgar M. Ward.

## Children Admire Lifeless Jumbo.

Hundreds of little people took lessons in natural history at Barnum's Circus yesterday. At the Fourth avenue end of Madison Square Garden the three-ton effigy of their old pet Jumbo was dressed up in his own skin, side by side with his colossal skeleton. The children paid so much attention to this attraction that many missed the opening parade, which is one of the great features of the show. Parents who self-sacrificingly gave up the afternoon to their children also enjoyed the show. Immense crowds packed the Garden at both the afternoon and evening performances. It takes at least two visits to get any idea of the great excellence of the circus, as two eyes are not enough to see the various performances in four rings. The wonderful female gymnast Lola, with her flying leaps and somersaults in mid-air, is one of the greatest favorites.

## Malone Challenges Frey.

For some time past J. L. Malone has attempted to arrange a match with Albert Frey to decide the fifteen-ball pool championship. Recently they met in an exhibition series on which an outside wager depended, and Frey won. Malone claimed that Frey had practiced on the table for weeks, while to him it was entirely strange; also that the table and the balls were not regulation sizes. Yesterday Malone's backer, Gus Tutthill, called at THE WORLD office and authorized the following challenge:

"On behalf of J. Louis Malone, I hereby challenge Albert Frey to play for the ball pool championship, on a standard table, with regular-sized ivory balls, the series to be best 80 in 159, to be decided in some hall in this city. The sum of \$100 is hereby posted to make the match for \$500 a side, Peter J. Donohue to be final stakeholder."

GUS TUTTHILL.

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# DAILY STAR, SATURDAY

## ART ITEMS.

The Art Association is to be congratulated upon securing the services of Mr. Brymner as a teacher in the art class. It is a pity his engagement as such was not announced as soon as it was made, which would have secured many of the old pupils who are now seeking instruction elsewhere. It is no exaggeration to say, that as far as our knowledge of Canadian artists extends, there is no one of them more competent for the post. Indeed, his abilities are too good to be expended on the drudgery of teaching. He has works in his studio, which, when completed, will be a pleasing surprise to those who are connoisseurs.

We reproduce the following critique of a painting by Miss Brooks, well known in Montreal, from the New York *Churchman*, the editor of which is well known for his good judgment in art, as he is distinguished as a Theologian:

Miss Maria Brooks, an English artist of whom mention has already been made in this column, has placed on exhibition at Knoedler's an admirable portrait of Dr. Huntington, rector of Grace church. From the sustained vigor of modelling, drawing and brush work the picture might be intelligently attributed to Bonnat or any leading example of the heroic school of modern portraiture. The intellectual and personal vitality are at once predominant. It is literally a speaking likeness, when the speaker is kindled by some climacteric of thought or emotion. The flesh tints, especially in shadows, are somewhat wanting in transparency and tenderness, but a few years' mellowing will correct the exuberance of the artist's touch. The pose is singularly felicitous because characteristic; and the firmly closed right hand resting on the chair arm, a masterly bit of difficult foreshortening. It is an average instance of Miss Brooks's portraiture, her place is clearly in the front rank, with Chase, Thayer, Sargent, Porter and E. Johnson.

We can bear testimony to the truth of these observations, having seen the portrait during a recent visit to New York. Similar utterances were made by us upon the portraits she painted in this city, but except to a few, it is to be said regretfully, the tea-tray style of painting seemed to be the more popular. There are two portraits by her now at Messrs. Scott & Son, which already show a growing mellowness which time gives to good solid treatment of the brush.

We had the pleasure, a few days ago, to see the drawings made by Mr. John A. Fraser, during his past Summer's campaign in the Rockies. To one who has not visited that country, the wealth of color and transparency of atmosphere in these works, would seem almost unnatural. It is to be regretted that while they remained here at Scott's some ten days or more, the Art Association did not apply for the loan of them, for exhibition. They would have formed a valuable addition to the Jesuine collection of drawings, in black and white, which, however clever some of them may be as illustrations for a popular magazine, are of little value as educators.

MEN.

**PAINTINGS SEIZED.**—Mr. John A. Grosse, customs agent, has seized the consignment of oil paintings brought to this city by Mr. S. Marcusey, of London, Eng., and which were advertised to be sold by auction by Messrs. Hicks & Co. These pictures were entered at Customs as works of art and are valued at £1,973 and were admitted free of duty. The Customs now claim that they must be classed as merchandise, alleging that they are cheap paintings with the name of some well-known artist slightly changed affixed to them. The officials, it is said, acted on the advice of art connoisseurs among whom are Judge Mackay, Mr. Brymner, of the Art Association, Messrs. Scott, Pell, Raphael, Dubois, Boisseau and others. The proceedings have been stayed pending the convalescence of Mr. Marcusey who is ill at Notre Dame Hospital.

## A QUESTION OF FINE ARTS.

Large Seizure of Paintings by the Special Agents Department of the Customs.

Mr. John A. Grosse, of the special agents department of the Customs here, has seized the consignment of oil paintings which were brought to this city by Mr. S. Marcusey, of London, Eng., to be sold by auction by Messrs. Hicks & Co. These paintings were entered at Customs as works of art, and as such were not subject to duty. Item 720 of the free list provides that "Paintings in oil or water colors by artists of well known merit or copies of the old masters by such artists" are free. It is held by the Customs officials, acting on the advice of such connoisseurs as Judge Mackay, Mr. Brymner, of the Art Association; Messrs. Scott, Pell, Raphael, Dubois and others, that the paintings cannot be classified as "fine arts," that they are

MERELY LONDON DAUBS with the name of some well known artist slightly changed affixed thereto.

The seizure has caused quite a commotion in art circles as the consignment is invoiced at £1973. Messrs. Hicks & Co., who were to have sold the paintings, state they know nothing about them further than that they were brought on by Mr. S. Marcusey, who before passing the entry saw Mr. Ambrose, one of the appraisers, who stated that everything was regular. They feel confident the entry was made in good faith, and that the seizure has been made through jealousy on the part of people in the trade.

Mr. S. Marcusey, the agent of the London firm, who brought the pictures over about six weeks ago, is now sick with typhoid fever at the Notre Dame Hospital. He stated this afternoon to a *STAR* reporter that the pictures were all genuine, and that there was not the least fraud in the transaction. He has instructed a lawyer to stay proceedings until his convalescence. Some of the

BEST KNOWN ART CONNOISSEURS were seen by *STAR* reporters to-day.

Mr. J. W. Gray said that, while he did not care to express any judgment upon this particular lot of pictures, he thought the flooding of the market with these commonplace pictures should be stopped in justice to art progress and to public taste. A good picture by an eminent master was an educational medium, but there should be a duty on all pictures of the class usually sold by auction.

Mr. Boisseau did not think the Customs authorities were competent censors in art matters, yet in the present matter he thought they had not made any mistake. The present lot of pictures were undoubtedly what were known as commercial pictures, and were not the works of eminent masters, nor yet skilfully executed copies. They should be classed as merchandise, pure and simple. He had not seen all the pictures, but the above was his opinion of those he had seen. Such pictures were no benefit to public taste.

Mr. Justice Mackay has expressed the opinion that they were daubs from a London garret which were manufactured at so much a yard.

Mr. Wm. Scott in an interview, stated that he had bought pictures for many years, had seen nearly all the famous Art Galleries of Europe, but found only three names among the 150 or thereabouts given in Mr. Hicks' catalogue as artists of merit. The London Art Agency, from which these pictures pretend to come, is an auction house on Cheapside.

Mr. A. Pell was interviewed and said that Mr. Hicks being no connoisseur himself may easily have been deceived as to the value of the pictures.

## THE PICTURE SEIZURE.

For once public opinion will we think approve a big seizure made by the Customs authorities. Although the Customs' Act throws upon the officials a somewhat onerous responsibility in requiring them to decide whether or not a picture is a painting by an artist of well known merit, or a copy of an old master, by such an artist, we do not think there is room for any doubt as to the correctness of their decision in the present case. The intention of the act is clear; while imposing an *ad valorem* duty of twenty per cent. upon "paintings, drawings, engravings and prints," in the interests of art, it permits the importation duty free of original paintings and copies of the old masters both being by artists of well known merit. Obviously such importations will be somewhat exceptional. These superior works of art, favored on account of their educational influence in this country, will not be sent in by hundreds to be sold by auction. The Customs officials are not called upon to decide whether the pictures are of fair merit or mere daubs; but whether or not they are the work of artists of well known merit, a sufficiently nice point in some cases. No two artists or art critics called upon to prepare a complete list of "artists of well known merit" would agree entirely in their selection. But in this particular case the officials could have little difficulty in arriving at the conclusion that the pictures were not the work of artists of well known merit. The fact that the names attached to many of these pictures very nearly resembled but were not identical with the names of certain well known artists is in itself a suspicious circumstance. Competent critics pronounce many of the pictures to be "daubs." The fact that some of the paintings have been sold at respectable prices by no means proves them to be of such exceptional merit as to justify their being admitted into free competition with the work of our native artists, on account of their educational value. The exemption is not made in the interest of picture buyers, but in the interests of art, and in the interests of art no less than of the revenue, it is important that the Customs should see that the privilege is not abused. Under the present law the fact that a painting has been imported duty free is a certification by the Department of Customs that it is the work of an artist of well known merit.

Mr. Langevin and Rev. Canon Saucier, of Rimouski, intend to leave Rome for Canada on the 20th inst.

## Star (THE PICTURE SEIZURE, Nov 5) Mr. Hicks Does not Agree With the Leading Art Critics of Montreal.

There is nothing new to-day regarding the Customs seizure of paintings. Mr. Hicks was seen by a *STAR* reporter, and he stated that the paintings are of high class, and the seizure an unjust one. He says, too, it is unfair to accept the opinions quoted yesterday of Messrs. Scott, Gray and others about the seized pictures. He claims that dealers and artists here are interested in depreciating art importations of any kind, as it is of importance to them to have the home market, and, therefore, their opinions about the seizure are not likely to be unbiased.



# **SEIZURE OF A CONSIGNMENT OF OIL PAINTINGS AT MESSRS. HICKS & CO.'S ROOMS.**

Mr. John A. Grosse, of the special agents' department of the Customs here, has seized a consignment of oil paintings which were brought to this city by Mr. S. Marcusey, of London, Eng., to be sold by auction by Messrs. Hicks & Co. These paintings were entered at Customs as works of art, and as such were not subject to duty. Item 720 of the free list provides that "Paintings in oil or water colors by artists of well known merit or copies of the old masters by such artists" are free.

The Customs officials hold that these paintings are not works of art, but merely London daubs to which the slightly changed name of some well known artists has been affixed.

A representative of the GAZETTE called upon Messrs. Hicks & Co. yesterday with reference to the matter. Mr. Hicks stated that he knew nothing about the matter further than that they were brought here by Mr. S. Marcusey, who before passing the entry saw Mr. Ambrose, one of the appraisers, who stated that everything was regular. He feels confident the entry was made in good faith, and that the seizure has been made through jealousy on the part of people in the trade. He thought that a disinterested committee, who are not dealers, might be obtained in Montreal, and a fair opinion regarding the pictures arrived at. Mr. Marcusey, who brought the pictures over, is now sick with typhoid fever in the Notre Dame hospital, and while Mr. Hicks had no interest in the matter beyond his commissions, he thought that Mr. Marcusey had not been squarely dealt with. He (Mr. Marcusey) had been requested by the authorities to produce an affidavit that the frames had been correctly valued in the invoices. He telegraphed to his firm, and the affidavit asked for had just come to hand, in which the manufacturers stated that they would be happy to supply any part of the world with the same style of frames at the prices these were invoiced. If allowed time, Mr. Marcusey would be able to produce affidavits that the paintings, too, had been invoiced at their correct value. The value of a picture, he said, is what people are willing to give for it, and this depends upon how many want that picture. A picture may sell for \$200, and another by the same artist for \$5, and yet, could it be said that one was a work of art and the other was not, when the same hand had painted them.

## **The Seized Pictures.**

To the Editor of THE STAR:

SIR,—On the 24th instant, in a report given in your paper, my name appears amongst others as having expressed an opinion to the customs authorities on the question of fine art paintings, now under seizure by them. I beg to say that I was never consulted by the customs authorities as to the pictures in question being fine arts or otherwise, in fact it was quite a surprise to me to see my name published amongst others who are supposed to have given an opinion. I could not have expressed an opinion not having seen them until this day. Having now carefully viewed them, I am satisfied that the collection is equal to the average importation of fine art paintings that are brought for sale to this city.

Yours, etc., WM. RAPHAEL.  
Montreal, November 23, 1886.

WEDNESDAY, DECEMBER 1, 1886.

## **AN ARTIST'S VIEW OF THE "TRADE PICTURE" QUESTION.**

(To the Editor of the Witness.)

SIR,—Being aware that you are a strong advocate of free trade, but ever ready to concede to others their constitutional rights under the law, can you inform me why some enjoying the privilege of the National Policy yet persist in ignoring the right to others? If it is the law then let it be fairly administered.

In connection with the paintings lately seized by the Custom House officials, it has been said that Mr. Scott and your humble correspondent desire to retain the market for themselves. If this was the case, we think it would be a great piece of impertinence upon their part if not very laughable upon mine. We may be pardoned if we state our thoughts, and that both are possessed of too much common sense to entertain any such fauities.

The high duties imposed upon paintings going into the United States has turned the tide this way, and our law regarding pictures is so loosely interpreted that we have been flooded with them, and those not of a very high order of merit.

Every one possessing a love for art must rejoice to see good paintings coming into the country, especially those intended for educational purposes. But what is an educational picture? We have been at some trouble to ascertain opinions upon this question, and the clearest idea we have obtained is this, from one of our city merchants: "That paintings intended for public galleries, churches and schools should be exempted; all others, be their merit or the standing of the artist what it may, should be considered commercial, consequently subject to duty."

In this we fully concur, providing the productions of our own Canadian artists residing abroad are exempted. We never could understand why a wealthy citizen, importing pictures for his own pleasure, and of which the public rarely obtain a glimpse, should not pay duties, while the print within the reach of the poor man must pay. And is not an engraving a work of art and an educator?

In reference to the paintings lately seized, I do not share in the wholesale condemnation of those who have hastily passed their judgment upon them. That there are inferior pictures, daubs, if you will, in the collection we freely admit. The same might be said of every collection imported for auction into the city. Those who import them understand their business, and judiciously mix some good pictures among them. It is to be hoped our citizens who did purchase got the good ones. And, however hard it may be for the artist to contend against these cheap importations, it bears equally upon the print seller and picture frame maker, who annually pays his business tax into the city treasury and expects equal protection with other trades. How is it possible for him to contend against the advantages in favor of foreign competition? The proprietor of a small shop in London can send out to a wholesale manufacturing firm, and obtain the frames all ready for gilding—can send said frames to what is called "a chamber workman"—and the frames are finished and ready at a specified time. There is no interest upon a large stock of mouldings. There is no finding employment for a staff of workmen when times are slack. Consequently, the imported article can be sold cheaper. It is true that it is very much inferior in taste and workmanship to what is produced in this city, but how few are good judges of gilding.

This, again, works adversely to the local artist. He paints his picture, and those who may feel inclined to purchase often consider and say "The picture is cheap but the framing costs so much that I cannot afford to buy." Consequently, at some auction sale, he buys a picture already framed at a slight advance upon the cost of the frame alone here.

I am not entering into the merits of the National Policy, but simply looking at this question from a business point. Nor am I interested in the paintings about which so much has been said. I think the Custom House officials have made another mistake. They should not have passed the pictures as all right, and then, after a large number were sold, place a seizure upon them. There is a blunder somewhere; whose fault is it?

J. W. GRAY.  
Montreal, Nov. 23, 1886.

## **A SUCCESSFUL ART STUDENT.**

The following from the Ottawa Citizen contains pleasing evidence of the success attained by a former pupil of the Art association classes in this city:—Considerable interest has been excited amongst the cognoscenti in art matters by a couple of pieces of what is known as "tapestry painting," now on view at Durie's. The work, as its name indicates, is in a measure an imitation of the old tapestry, and the two pieces in question—the first, it is said, shown in Ottawa, are extremely effective. The larger one, which might not inappropriately be named "Autumn Breezes," is about three feet in length, and represents a young girl walking on a breezy fall day, in a woodland path, her hands clasped behind her head, while the wind tosses her hair and the ribbons of her hat, and folds the drapery gracefully about her figure, at the same time scattering around her, as if in playful sport, the rich hued autumn leaves. The painting is in every way admirable; the pose of the figure and the treatment of the subject are full of genuine art feeling, and the general effect is delightful. The other, and smaller painting, is somewhat different in character, but equally attractive. The artist is Miss M. A. Bell, of Almonte, a niece of Dr. Robert Bell, F.R.G.S., of the Geological survey, who recently studied in New York, and it is pleasing to know that though as yet but little known in Canada, she is engaged in executing a number of commissions for connoisseurs in the American metropolis. Miss Bell's success should be gratifying, not merely to her friends as affording promise of a bright future for the young lady herself, but to Canadians generally, as furnishing another proof of progress in art amongst us.

THE ORIGINAL ARTIST.

EDITOR STAR.—With reference to the Customs seizure of pictures lately made, a statement appeared in the Gazette of this morning, credited to Mr. Marcusey, the importer of said pictures, to this effect, "That the value of a picture is what people are willing to give for it." This is very misleading, and is not true. Cost and value are two very different things. A man may pay \$100 for an article, which is not worth more than \$5 in the estimation of competent judges. Although pictures have not the same intrinsic value as jewels or plate, there is a value attached to them proportioned to the genius of the artist, his moral and moral standing as a man, the amount of training, and the kind of training. He had, also, the technical skill and the length of time required to produce any given work of art. All these things go to make up the value of a picture, and taking these things into account, the best judgment of the world regards many such works of art as priceless. Many of the pictures, both oil and water color, which have been imported into Montreal of late years, free of duty, and sold here to the detriment of the legitimate trade, have been comparatively cheap when judged by the above standard. In fact have been painted as "trade pictures" by names attached to them among artists or dealers.

AMATEUR.



## ART ASSOCIATION OF MONTREAL.

A regular Meeting of Council will be held at the  
Gallery, on Wednesday, the \_\_\_\_\_  
at 9.30 o'clock A.M.

## ART ASSOCIATION OF MONTREAL.

A special Meeting of Council will be held at the  
Gallery, on \_\_\_\_\_ the \_\_\_\_\_  
at \_\_\_\_\_ o'clock \_\_\_\_\_

## ART ASSOCIATION OF MONTREAL.

A Meeting of the Standing Committee  
on \_\_\_\_\_ of which you are a  
member will be held at the Gallery, on \_\_\_\_\_  
at \_\_\_\_\_ o'clock \_\_\_\_\_



To THE ART ASSOCIATION OF MONTREAL.

To Subscription for 188 \_\_\_\_\_

\$ \_\_\_\_\_

Montreal, \_\_\_\_\_ 188

The Council earnestly request Members to pay their subscriptions promptly at the office of the Association, Phillips' Square, and to use their influence in extending the membership of the Association.



**Art Association of Montreal.**

No. \_\_\_\_\_ GIBB COLLECTION.

Artist \_\_\_\_\_

Title \_\_\_\_\_

Pro. No. \_\_\_\_\_ Date \_\_\_\_\_

**Art Association of Montreal.**

No. \_\_\_\_\_ GENERAL COLLECTION.

CONTRIBUTED BY \_\_\_\_\_

Artist \_\_\_\_\_

Title \_\_\_\_\_

Pro. No. \_\_\_\_\_ Date \_\_\_\_\_



22

# Art Association of Montreal.

No. LOAN COLLECTION.

CONTRIBUTED BY

Artist

Title

Pro. No.

Date

1887

Member's

ADMIT



1887

Ticket.

*Mr. J. P. ... and Family*

Secy.



# ART ASSOCIATION OF MONTREAL.

The second term of the ADVANCED ART CLASSES under the direction of MR. WILLIAM BRYMNER will commence on the 4th January prox. and close on the 30th April. It is also in contemplation to hold a Night Class should a sufficient number of students offer. Intending students will obtain particulars on application to Miss NEWTON at the Gallery. 213

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# Art Association of Montreal.

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## ART ASSOCIATION OF MONTREAL.

The Annual Meeting of the Association will be held in the Gallery, on

Friday, the 14th inst., at 4 p.m.

For the reception of the annual report of the Council, for the election of officers for one year and of six Councillors for two years, and for other business.

## ART ASSOCIATION OF MONTREAL.

The Annual Meeting of the Association will be held in the Gallery on Friday next, the 8th 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, January 2nd, 1886.

## Art Association of Montreal.

The ANNUAL MEETING of the Association will be held in the Gallery, on FRIDAY, the 14th instant, at 4 p.m., for the reception of the Annual Report of the Council, for the Election of Officers for one year, and of six Councillors for two years, and for other business.

Montreal, January 5th, 1887.

## Art Association of Montreal.

Montreal Jan. 26. 1887

Received from Walter Drake Esq.  
Five dollars being the subscription to the  
Society for the year ending 1887

No 674

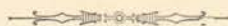
W. H. Sheehy

Treasurer

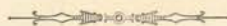


# ONTARIO × SCHOOL × OF × ART.

Under the direction of the Ontario Society of Artists.



*Classes will be resumed on January 3rd, 1887, in the rooms of the Society, 14 King St. West.*



The course of instruction will extend over 36 lessons in the following subjects:

MODEL DRAWING.

DRAWING FROM THE ANTIQUE AND LIFE.\*

PRACTICAL GEOMETRY (PLANE AND SOLID).

LINEAR PERSPECTIVE.

MACHINE DRAWING AND BUILDING CONSTRUCTION.

A special class will be formed for the study of Painting from Objects, in oil and water colours.

\* The course of study from life will consist of 24 lessons.

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Classes will meet on Mondays, Wednesdays and Fridays, from 2 to 4 p.m., and 7.30 to 9.30 p.m.

Life classes on Tuesday and Thursday evenings, from 7.30 to 9.30.

Painting class on Saturday afternoon, from 2 to 4 o'clock.

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## F E E S .

Afternoon classes, \$7.00 ; Evening classes, \$4.00 ; Life classes, \$10.00 ; Painting class, \$8.00.

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Regular examinations of the students will be held and certificates granted to the successful candidates. These examinations will keep pace with the development of Art in the country.

Applications for admission to be made to the Secretary at the above address.

J. JARDINE,

*Secretary.*



PENNSYLVANIA ACADEMY OF THE FINE ARTS,

CORNER BROAD AND CHERRY STREETS, PHILADELPHIA.

37TH ANNUAL EXHIBITION,  
1887.

1. *The Exhibition* will be opened to the public on Thursday, March 10th, and continue until Thursday, April 21st, inclusive—a period of six weeks and one day, during which no work mentioned in the Catalogue can be removed.

2. *Original paintings, drawings, sculptures, architectural designs or models, etchings and engravings*, by living artists or those not more than five years deceased, intended for this Exhibition and not before publicly exhibited in Philadelphia, will be received at the Academy from Monday, February 14th, until Saturday, 19th, inclusive; but no work will be exhibited unless approved by the Jury named below, excepting those especially solicited by the Jury.

3. *The Academy will collect and return* all works in Philadelphia, New York City and Boston, of which timely and sufficient notice is received, free of charge to exhibitors; but all others must be delivered at the Academy, carriage prepaid, unless offered under special agreement.

Collections will be made in New York City, February 21–23; and in Boston, February 21–22.

In New York, the Agents of the Academy are Messrs. Grady and McKeever, 719 Sixth Avenue.

In Boston, Messrs. Williams & Everett, 79 Boylston Street.

Exhibitors in Philadelphia are requested to name the *earliest* day in the week appointed for collecting on which the Academy porters may call for their works.

4. *Entries.* The blank list attached to this notice must be filled up and sent to the Academy by the 12th of February. No picture will be offered for sale unless the price is given on this list; but the prices will not be printed in the Catalogue.

5. *A card must be attached to each work*, giving the title of the work and artist's name and address, with those of the exhibitor when different.

6. *Frames* must not be made of parti-colored woods, plush or velvet of positive tints. They may be surrounded by a shadow box of dark wood, not more than half an inch thick nor more than an inch in extension from each side of the frame, nor more than a fourth of an inch in projection over the depth thereof. Oil Paintings must not be covered with glass. No pictures without frames, or frames without pictures will be received.

7. *Varnishing Day.* Only artist exhibitors and members of the Press will be admitted on Wednesday, March 9th, from 8 A.M. until 4 P.M.; but no change will be made in the arrangement determined by the Hanging Committee.

8. *The public opening* will be on Thursday afternoon, March 10th, at 2 o'clock.

9. *Sales.* A competent person will be placed in charge of the Galleries for the sale of works belonging to artists; and a commission of ten per cent. will be charged on all sales made from the exhibition.

10. *The Mary Smith Prize*, annual, founded by Russell Smith, will be awarded for the eighth time during this exhibition. It gives \$100.00 "to the painter of the best painting (not excluding portraits) in



oil or water colors, exhibited at the Academy, painted by a resident Philadelphian lady artist, for qualities ranking as follows: 1st. Originality of subject; 2d. Beauty of design or drawing; 3d. Color and effect; and lastly, execution;" to be awarded by the Exhibition Committee; the Academy to have no claim upon the painting, and the same lady not to receive the award more than twice in succession, and not more than five times in all.

11. *The Charles Toppan Prizes*, established in 1881, by the gift of Mrs. Charles Toppan, Miss Harriette R. Toppan and Mr. Robert N. Toppan, will be awarded for the fifth time during this exhibition. The conditions are as follows:

At each Annual Exhibition of the Pennsylvania Academy of the Fine Arts, two prizes, one of Two Hundred dollars, and one of One Hundred dollars, shall be awarded by the Committee on Instruction, or such other Committee as may be appointed by the Board, for the two best pictures by students of the Academy who have worked regularly in its schools for at least two years, one of them being the school year preceding the Exhibition; provided, however, that there shall be no obligation to award a prize to any work which is not, in the opinion of the Committee, of sufficient merit.

The pictures submitted may be either in oil or water color, and must be entered in the usual way for the Annual Exhibition.

They may be either figure pieces, landscapes, cattle pieces or marines.

The competition is not extended to sculpture.

According to the positively expressed terms of the gift, the *drawing* of the picture will receive the first attention of the examiners, that work which shows the most accurate drawing receiving the preference.

In any case of uncertainty as to the right of a competitor to be considered a student, the decision of the Board of Directors, upon a report from the Committee on Instruction, shall be final.

12. *The Temple Trust Fund* yields each year \$1,800 for the purchase of works of art and the issue of medals to artists. Its application is limited to works by American artists in the Annual Exhibition. All American artists exhibiting are eligible; but no works will be purchased or medalled if none be submitted of sufficient merit in the opinion of the Board of Directors of the Academy. Two medals (one in gold and one in silver) may be awarded each year; the gold medal to the best figure picture, and the silver medal to the best landscape or marine.

13. *The selection* and arrangement of works offered for exhibition will be submitted absolutely to the following artists, who have kindly consented to act as a

*Jury of Selection and Hanging Committee:*

GEORGE C. LAMBDIN, *Chairman*,

EMILY SARTAIN,

CECILIA BEAUX,

THOMAS HOVENDEN,

GEORGE F. STEPHENS.

*By order of the Committee on Exhibitions of the Pennsylvania Academy of the Fine Arts.*

CHARLES HENRY HART, *Chairman*,

WILLIAM B. BEMENT,

E. BURGESS WARREN,

JOHN H. PACKARD, M.D.,

CHARLES HARE HUTCHINSON,

Philadelphia, Dec. 28, 1886.

GEORGE CORLISS, *Secretary*.



PENNSYLVANIA ACADEMY OF THE FINE ARTS.  
ENTRY OF WORKS FOR THE 57th ANNUAL EXHIBITION, 1887.

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*Full Name of Artist,* .....

*Address for Catalogue,* .....

*Date and Place of Birth,* .....

*Professional Education,* .....

*With what art institutions connected. In what collections represented. Honors received.* .....

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**The Prices given below are understood to include frames, unless the contrary is stated.**

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Titles and Descriptions.	When and Where to be sent for.	When and Where to be returned.	Owner or Price.

Works by different artists must not be entered  
on the same blank.

Signature  
and  
Address of Exhibitor, { .....



## MR. HARRIS'S PAINTINGS.

A Magnificent Collection Offered to the Public.

There is presently on exhibition in Mr. Arnton's rooms, St. James street, a collection of works by Mr. Robert Harris, R.C.A., to which we would direct the attention of the art-loving public. The works are largely figure pieces of Canadian subjects, some of them historical, and many of them of a high order of merit. It is largely the fashion for Montreal collectors to buy foreign works, those of the so-called French school being chiefly sought after, but resident buyers ought also to support resident artists, else the practice of art will die out from among us. Mr. Harris's works in oil, of which there are forty-four examples in the collection, are of more importance than his water colors, and some of them have been seen before. No. 43 of the catalogue, the *Maisonnette Sortie* was in a recent exhibition of the Art association and was a good deal criticized at the time. And so of No. 12, a Canadian idyll entitled "Love in Gaspe Bay," the standing figure in which is admirably drawn and modelled, reminding me of Hagborg. It is objected to Mr. Harris's work that it is "hard" and lacks "atmosphere," but that quality of nature does not commonly exist in Canadian landscape and cannot be manufactured to order. The clear sky and

distinct outline that is the natural characteristic of our climate ought reasonably to be depicted by Canadian landscape painters. And so of the figure-pieces. The Canadian wharf laborer, or villager, or fisherman, or ecclesiastic may or may not be as interesting or pictorial a subject as his French, Spanish or Italian brother. In art as in other things it is often "distance that lends enchantment." Nevertheless he has his value in history and in art, and that value ought to be realized more at home than abroad. The auction sale is to take place on Tuesday next, and we bespeak for Mr. Arnton a large audience.

John S. Newberry of Detroit, a prominent railroad man in the West, died yesterday at the age of sixty-three. Recently he gave \$10,000 to the Detroit Art Museum, and with James McMillen gave \$100,000 for the establishment of a free homoeopathic hospital. In 1878 he was elected to Congress and in 1881 was prominently urged for a position as Secretary of the Interior in President Garfield's Cabinet. He was known as one of the foremost admiralty lawyers in the country. His estate is estimated at about \$3,000,000.

## ART ASSOCIATION OF MONTREAL.

The Annual Meeting of the Association will be held in the Gallery, on FRIDAY, the 14th inst., at 4 p.m., for the reception of the Annual Report of the Council, for the Election of Officers for one year and of six Councillors for two years, and for other business. 213

ART ASSOCIATION.—The annual meeting of this association will be held in the gallery, on Friday, the 14th inst., at 4 p.m.

ark Times, Tuesday, Jan

## BRINGING GOOD PRICES.

NEARLY \$85,000 FOR THE HALSTED ART COLLECTION.

The Richard H. Halsted collection of paintings was sold at auction last evening at Chickering Hall and brought nearly \$85,000. The attendance was large and the bidding at times was spirited. Many of the buyers were picture dealers. Robert Somerville was the auctioneer. "After the Storm," by Bouguereau, brought \$7,600, the highest price paid for a single picture. "Papa's Toilet," by Vibert, brought \$7,300. More than 25 pictures brought over \$1,000 each. The average price paid for the 65 paintings was over \$1,300. The following is a list of the paintings, with the prices paid for them:

Alvarez, Louis, Carnival at Madrid.....	\$1,800
Baker, William Bliss, A Woodland Brook.....	2,300
Becker, Carl, Expectation.....	1,000
Becker, Q. Head of Westphalian Peasant.....	900
Bellacour-Berne, E., The Prussians near Paris, 1870.....	1,925
Brandt, Carl L., The Gnomi Pass, Switzerland.....	1,500
Brandt, Carl L., The Bath.....	165
Braith, Anton, Sheep in Pasture.....	610
Breton, Jules, Going to Mass.....	1,525
Brown, J. G., Brice-a-Brac.....	525
Bouguereau, W., After the Storm.....	7,600
Cazanova, Antonio, Estorach, A Jolly Smoker.....	1,400
Cazin, J. C., A Sandy Road.....	475
Clays, P. J., On the Scheldt.....	1,030
Constant, Benjamin, Tambourine Girl.....	1,800
Crane, Bruce, The Waning Year.....	825
Cuvillon, De R., On the Doorstep.....	280
Daubigny, C. F., Evening on the River.....	2,200
Delerot, Charles E., Half Seas Over.....	700
De Penne, C. O., Dogs.....	375
Di Chirico, Homeward Bound.....	240
Demont, A. D., A Windy Day on the Coast.....	725
Dupré, Jules, A Group of Oaks.....	800
Edelfelt, Albert, Under the Beeches.....	875
Girard, Firmin, Reverie.....	1,550
Haquette, G., Panier of Flowers.....	170
Hagborg, August, The Lover's Departure.....	2,200
Heuner, J. J., Repose.....	3,000
Hereau, Jules, Fishing Station, French Coast.....	550
Innes, George, After a Shower.....	1,450
Jacquet, J. G., Thinking of the Absent.....	2,500
Jacque, Charles, Poultry in Barnyard.....	560
Jacomini, M. F., Chestnut Grove, Forest of Marby.....	950
Jimenez, Louis, The Captain's Portrait.....	775
Jones, H. Bolton, Early Spring.....	700
Kaemmerer, F. H., Coquetry.....	600
Knight, D. R., Repairing the Fence.....	610
Kowalski, W. A., Market Day, Poland.....	3,250
Kowalski, W. A., Christmas Visitors.....	2,300
Kowalski, W. A., A Whippet in of Hounds.....	2,650
Kutchenreiter, G., Cabbies Resting.....	280
Neubert, L., Clearing Off.....	375
Neubert, L., Wind Clouds.....	105
Nicol, Erskine, Giving In.....	2,500
Perrault, Leon, Meditation.....	2,600
Plot, Adolphe, A Difficult Lesson.....	1,625
Quarley, Arthur, Sunrise, Chesapeake Bay.....	800
Rentlinger, P. W., Kellar, Market square, Naples.....	1,500
Rico, M., Campiello at Venice.....	1,325
Rudel, P. E., A Cloudy Day.....	220
Sadler, W. Denby, Called to Account.....	1,600
Sanchez, Perrier E., A Mill Stream.....	1,100
Schrover, Adolph, Gypsy Camp.....	1,125
Santoro, R., Scene in Venice.....	370
Smille, George H., Near East Hampton.....	400
Sprina, Alphonse, A Fisherman's Home.....	850
T. mburini A., The Wine Cellar.....	680
Thoren, Ottode, Wallachian Horse Dealers.....	925
Van Boskerck, R. W., A Sand Load from Sea.....	500
Van Marcke, E., Cows Near a Pool.....	825
Vibert, J. G., Papa's Toilet.....	7,300
Wahlberg, Alfred, The Approaching Storm.....	225
Weber, Theo, Pier at Ostend.....	875
Wyant, A. H., An Autumn Afternoon.....	800
Wyant, A. H., Adirondack Woods.....	500

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Letter heading  
Art Association of Montreal,  
PHILLIPS SQUARE,

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ART ASSOCIATION OF MONTREAL.

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*Montreal, January 5th, 1887.*

*The Annual Meeting of the Association  
will be held in the Gallery, on Friday the  
14th inst. at 4 p.m., for the reception of the  
Annual Report of the Council; for the  
Election of Officers for one year and of six  
Councillors for two years; and for other  
business.*

*By order of the Council,*

*For the Secretary,*

S. NEWTON.



# The Annual Meeting Yesterday Afternoon.

## Presentation of Reports and Election of Officers

Hon. Justice Mackay Elected a Patron and  
Rev. Canon Norman President.

The annual meeting of the Art association of Montreal was held in the Art gallery, at 4 o'clock, yesterday afternoon. The president, Hon. Justice Mackay, occupied the chair, and among those present were Rev. Canon Norman, (vice-president), R. B. Angus, R. R. Grindley, M. H. Gault, M.P., Thomas Workman, F. W. Thomas, D. A. P. Watt, Hugh McLennan, W. W. Ogilvie, Rev. J. Edgar Hill, J. H. Joseph, John Lewis, F. B. Matthews, James Torrance, E. B. Greenshields, W. G. Murray, Charles Gibb, S. Finley, J. W. Tempest, P. S. Ross, A. T. Taylor, C. J. Fleet, R. W. Boodle, and W. T. Cassils. Mr. D. A. P. Watt acted as secretary. The

### ANNUAL REPORT OF THE COUNCIL,

which was taken as read, contained the following:

In their report for last year, the council were compelled to acknowledge that the revenue of the association had been injuriously affected by the prevalent financial depression. They then pointed out that with the disappearance of the epidemic, and the existence of a more cheerful business outlook, as at present noticeable, the circumstances of the association would improve, and its prospects assume a more hopeful aspect. It is with regret that they have to announce that these hopes have not been realized. It is now evident that unless the membership of the association becomes larger, and the means at its disposal more ample, the services which it can render to the cause of art education and culture will be still more restricted, and its rooms become little else than a repository for a certain number of pictures. It is surely a patent fact that unless the council be in a position to add yearly to the collection by judicious purchases of works of art, and thus to assist in educating the taste and knowledge of the citizens of Montreal, the interest of these last in the gallery will flag because they will have become familiar with the works already within its walls, and because no fresh attractions are presented to them. The present crying want, therefore, is the

### SUSTENTATION FUND,

the establishment of which has been so strongly urged in previous annual reports. This great desideratum the council are determined if possible to attain, feeling confident that the means will be forthcoming if sufficient enthusiasm in the cause of art can be kindled in the minds of our wealthy and public-spirited fellow-citizens. To be of abiding service this fund should be so large that the interest accruing from it would be sufficient to defray all the working expenses of the association, leaving the annual subscriptions, always a fluctuating source of revenue, to be applied to the furtherance of art culture. It is discouraging to those who are interested in the intellectual progress of this city to note how small is our roll of membership and how feeble our efforts compared with the number, the wealth and the general intelligence of our citizens.

The lack of interest and attention elicited by one recent exhibition in the gallery of the original sketches reproduced in the *Century* and *St. Nicholas* magazines is an instance of this feature of public indifference which we cannot but notice and deplore. These sketches possess exceptional merit and will well repay careful inspection. The small attendance of visitors to this exhibition will entail some financial loss which has been met by a special subscription.

### ART CLASSES.

The sixth session of these classes opened on October 12th, 1886, under the direction of Mr. William Brymner, R.C.A. The council take this opportunity of expressing their sincere regret at the resignation of Mr. Harris, who is at present residing in England, but deem themselves fortunate in having secured the services of Mr. Brymner. Mr. Harris's resignation caused an unavoidable delay in the opening of the classes—indeed there existed a rather general uncertainty as to whether the classes would be resumed this winter at all—and there has been, in consequence, a serious diminution in the number of students in attendance. As yet only fourteen names have been entered on the list, but inasmuch as Mr. Brymner's teaching is highly appreciated by his pupils, it is hoped that the second term, which commenced on January 8th and closes on April 30th, will witness an increase in the number attending. It is also in contemplation to hold a night class, should a sufficient number of students offer themselves.

The report then referred to the various exhibitions held during the year and acknowledged contributions to the reading room and library from Mr. J. W. Tempest, Mr. F. Wolfcrstan Thomas and the Hon. Justice Mackay. At the beginning of the year an insurance to the amount of \$1,000 was effected upon the books in the library. Two works of art have been presented to the gallery during the year. An oil painting by Percy F. Woodcock, entitled "A Reminiscence of the Old Military Burial Ground, Montreal," presented by Mr. W. G. Murray, a member of council; a statuette of the late S. L. H. Lafontaine, by L. P. Hebert, presented by the president, Hon. Robert Mackay. The programme of lectures for this winter is not yet completed, but the council can announce two lectures which cannot fail to be interesting—viz., one on "Japanese art," by Mr. D. P. Penhallow, professor of botany, McGill college, and another on "Voice culture," with musical illustrations, by Mr. C. G. Geddes.

### FINANCIAL.

The association is in possession of about \$75,000 worth of unencumbered property, one-half of which is represented by works of art and the other half by real estate. Beyond the rent of a single shop and the entrance fees of non-members, none of this property is income-yielding, but on the contrary costs a considerable sum to maintain and utilize. Moreover, the membership fees of those hundred governors and life members, who contributed so largely to liquidate the old debt, have ceased to be available for annual expenses, and their names have not been replaced by others. How to increase the income of the association and so enable the art classes, exhibitions, lectures and other means of art culture, to be maintained without running into debt is thus the chief problem to be solved. Various modes of increasing the revenue have been considered, such as making the membership personal in lieu of the family membership now in force, making an extra charge for the use of the reading-room, charging admission fees to exhibitions and lectures to members as well as to non-members, etc. But these have, meanwhile, been set aside in favor of the scheme for an endowment fund.

### OBITUARY.

In this connection the council have to deplore the decease, after a long illness, of their esteemed secretary, Mr. English, who was devoted to the interests of the association, and whose place it will be difficult to fill. They have also to record with extreme regret the loss by death of Messrs. Walter B. Cunningham, J. S. McLachlan, Miles Williams and Robert Wood, life members; together with Colonel Wiley, Miss Hall, Mr. Justice Torrance, Mr. Joseph Doutré and Mr. W. J. Patter on, annual members.

### GENERAL.

The Hon. Thomas White, M.P., a warm friend of the association, resigned his position of councillor in February last, in consequence of his removal to Ottawa. Mr. R. B. Angus was appointed his successor. On the occasion of the illness of Mr. English in June last, Mr. Watt, councillor, again undertook the office of honorary secretary. The position of curator and secretary has not yet been filled, although numerous applications have been received by the council. In the interim Miss Pangman has been engaged as assistant to Miss Newton, and both ladies, together with the janitor, have done good service during the year.

The members during the past four years has been as follows:—

	1886.	1885.	1884.	1883.
Governors.....	19	19	19	19
Life members.....	82	82	82	82
Annual members..	311	302	344	341

Total membership. 412 403 445 442

The number of visits to the gallery during the past three years has been:—

	1886.	1885.	1884.
By members.....	6,447	11,156	9,708
By free visitors.....	4,757	5,992	4,304
By non-m'brs at 25 c.	1,266	1,111	1,456
By non-m'brs at 10 c.	666	260	1,140
By non-m'brs at 5 c.	135		

Total visits..... 13,301 18,519 16,908

An admission fee of 10 cents was tried during four months as an experiment, but the results did not seem to warrant its continuance, and the regular fee of 25 cents was therefore restored. On the occasion of the Queen's birthday the gallery was opened and the entrance fee reduced to 5 cents, with the results above shown. In conclusion, the council feel constrained to urge upon the members of the association, and through them the public generally, the extreme importance of advancing the work of the association, and of infusing into its operations new vigor and vitality. The present crippled state of its finances of necessity precludes its managers from embarking on any enterprise which might lend it attraction, but would at the same time involve the risk of pecuniary loss. It is sincerely to be hoped that this condition will shortly come to an end. This city is deficient neither in wealth nor intelligence. We ought not merely to possess an art gallery which will attract visitors, but should give proof that we are not behind our neighbors in providing all other appliances which may benefit students and assist in forming an efficient and prosperous school of art.

The financial statement showed that the receipts were \$4,185.24 and the expenditure \$4,082.91, leaving a balance of \$102.33. The assets of the association amounted to \$74,897.20 and the liabilities \$1,903.25.

### THE PRESIDENT'S ADDRESS.

Hon. Justice MACKAY, in moving the adoption of the report, reviewed the most important features of it, and said in part: In connection with the exhibition of the original sketches reproduced in the *Century* and *St. Nicholas* magazines, I may say that while they made money out of it in Toronto, we lost \$150 by it. The deficit was made up by the directors out of our own pockets. I am, however, glad to say that there appears to be the dawning of some improvement in our money means by the raising of a sustentation fund, and I believe that in a few weeks' time it will reach quite a respectable sum. I regret to say that the list of governors and life members has not increased at all during the last four years. Donations towards our current expenses are very desirable. Here we are working on the only art gallery in the city, and yet we have received nothing in the past four years towards current expenses. If there be one thing more than another in which our country is deficient, it is in the support of art. Our Dominion Government, unlike the

governments of Victoria, New South Wales and South Australia, does, we may say, almost nothing to develop or support it. New South Wales, with a population under 1,000,000, gives \$25,000 a year. Victoria, with a population of 1,000,000, has given \$145,000 since 1863 towards building and stocking its art gallery, and South Australia, with a population of less than half a million, \$3,000 a year towards the purchase of pictures for the gallery in Adelaide. There is some talk of commemorating the jubilee of Her Majesty by erecting a national institution at Ottawa, and a general collection to be made of very small sums of money. I have no doubt that ten or twenty thousand persons could contribute to this object. It would certainly tend to increase a knowledge of art in our midst, and would be a graceful and popular act; but it will be idle to found such an institution unless there be some funds to stock it with pictures from time to time. The Dominion Government might allow \$25,000 a year for pictures and statuary, etc. The report also refers to the death of our secretary, Mr. English. I can testify personally, for I have served for many years as president of the association, of the wonderful zeal of Mr. English and his desire to promote the welfare of the association. He was well up in art matters, and it will be difficult to fill his place. In closing, I may say that I wish to tender my resignation as president of the association. I have held the office for years by your favor and you have thus shown me a certain confidence, but years are falling upon me, and there ought to be some change. I shall ever be sensible of your favors, but I feel that I must retire from this position. I beg to move the adoption of the report.

Rev. CANON NORMAN seconded the motion, which was carried unanimously.

Mr. M. H. GAULT, M.P., expressed great regret at the president's decision to retire.

Mr. R. B. ANGUS moved,—

That on the nomination of the council, the Hon. Robt. Mackay, the retiring president, be elected a patron of the association.

They all regretted, he said, the retirement of Mr. Justice Mackay from the presidency. He had been amazed at the amount of work accomplished during the last few years, also the zeal displayed by the association, and especially its president. (Applause.) The progress which the city had made in population, wealth and refinement had caused the association, with its gallery and appliances, to fall into comparative insignificance, to the position which it occupied when the late Mr. Gibb made his munificent gift to it; but it is quite necessary for the people of Montreal to support the association if they desire to have in their midst a representation of the fine arts creditable and useful alike to the community.

Rev. Canon NORMAN, in seconding the motion, said that while they all regretted the president's withdrawal from the position which he had held so long with honor and credit to both himself and the association, still they must remember that they had detained him longer than they expected at one time to do. His experience, his legal knowledge and his interest in the association pre-eminently fitted him for the position.

The motion was carried unanimously.

The PRESIDENT said that to the vice-president and to the members of the council was the credit due, quite as much as to himself, for the way in which the affairs of the association were attended to. Canon Norman, for instance, had not been absent more than twice in eighteen months from the meetings of the council. (Applause.)

### THE ELECTION OF OFFICERS

was then proceeded with, and resulted as follows:—

President—Rev. Canon Norman.

Rev. CANON NORMAN—I thank you, gentlemen. I hold it to be my duty as a citizen

of Montreal, and as a clergyman, to aid to the utmost every good work. (Applause.)

Vice-president—Mr. R. B. Angus.

Treasurer—Mr. R. W. Shepherd.

Council—Sir Donald Smith, Mr. John Lewis, Mr. E. B. Greenshields, Mr. A. D. Steele, Mr. D. P. Watt and Hon. Justice Mackay.

A vote of thanks to the chairman, the being adjourned.



15-01-1887

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ART IN MONTREAL.

Annual Meeting of the Art Association  
—An Urgent Appeal to the Public  
for Aid.

The annual meeting of the Art Association was held, yesterday afternoon, at the Art Gallery on Phillips Square. The president, Hon. Robert Mackay, occupied the chair, and there were also present the Rev. Canon Norman, Rev. E. Hill, W. Thomas, John Lewis, F. B. Matthews, Hugh McLellan, S. Finlay, Fleet, Tempest, E. W. Boodle, E. B. Greenshields, R. B. Angus, T. Workman, P. S. Ross, Jas. Torrance, C. Gibb, W. F. Cassils, E. Taylor, F. W. Murray, R. R. Grindley, M. H. Gault and W. W. Ogilvy.

The annual report showed that two works of art have been presented to the Gallery during the year, an oil painting by Mr. W. G. Murray, and a statuette of the late Sir L. H. Lafontaine, presented by the Hon. R. Mackay. The financial statement showed that the total amount of money paid in was \$2,645.95, and that the total paid out was \$2,848.87, and that the Association was in the possession of about \$75,000 worth of unencumbered property, one-half of which is represented by works of art, and the other half by real estate. The following is the conclusion of the report:—

"The Council feel constrained to urge upon the members of the Association, and through them the public generally, the extreme importance of advancing the work of the Association, and of infusing into its operations new vigor and vitality. The present crippled state of its finances of necessity precludes its managers from embarking on any enterprise which might lend it attraction, but would at the same time involve the risk of pecuniary loss. It is sincerely to be hoped that this condition will shortly come to an end. This city is deficient neither in wealth nor intelligence. We ought not merely to possess an art gallery which will attract visitors, but should give proof that we are not behind our neighbors in providing all other appliances which may benefit students, and assist in forming an efficient and prosperous School of Art."

The chairman said that he was sorry to state that the report was not as satisfactory as might be expected. He regretted that there had been a lack of interest and attention taken in the recent exhibition of the original sketches reproduced in the *Century* and *St. Nicholas* magazines. Money had been made in Toronto by exhibiting these pictures, but here they proved a loss to the extent of \$150, which he was happy to say, however, was made up by private subscription. Notwithstanding this fact, they were always told that they never had any new attractions in the Art Gallery. He hoped that the establishment of a sustentation fund, which was so strongly urged in previous years, would shortly take place. It was a matter of regret that the number of governors and life members had not increased for the last four years. This could hardly be explained in a large and influential city like Montreal. During the past year not a single dollar had been given as a donation

towards the association for its current expense.

He also referred in terms of regret to the death of their esteemed secretary, Mr. English, also Walter B. Cumming, J. S. McLachlan, Miles Williams, Robert Wood, Colonel Wiley, Miss Hall, Mr. Justice Torrance, Mr. Joseph Doutre, and Mr. W. J. Patterson who were members of the Association. He was obliged to tender his resignation as President, that as he was creeping up in years he desired to throw off some of the work which he was obliged to perform and he therefore could not think of accepting office for another year.

The Rev. Canon Norman expressed regret at seeing the Hon. Robert Mackay retiring from the presidency of the association.

On motion of Mr. Angus, it was unanimously decided that the retiring president be elected as a patron of the association. He referred in terms of praise to the good work performed and the zeal shown by the Hon. Robert Mackay during the time he was president of the association.

The Hon. Mr. Mackay responded in appropriate terms.

The election of officers was then proceeded with, with the following results:—President, the Rev. Canon Norman; vice-president, R. B. Angus; treasurer, R. W. Shepherd; councillors (for two years), Hon. Robert Mackay, John Lewis, E. B. Greenshields, Sir Donald A. Smith, Mr. Steele and Mr. Watt.

The meeting then adjourned.

Art Association of Montreal.  
1887  
CURATOR AND SECRETARY.

The office of Curator and Secretary to the Art Association having become vacant, applications in writing from gentlemen desirous of occupying the position will be received by the Council up to Monday next, the 31st instant.

D. A. WATT,  
Hon. Secretary.

Jan. 18

ART ASSOCIATION OF MONTREAL.  
1887  
CURATOR AND SECRETARY.

The office of Curator and Secretary to the Art Association having become vacant, applications in writing from persons desirous of occupying the position will be received by the Council up to MONDAY next, the 31st inst.

D. A. WATT, Hon. Sec.

Art Association of Montreal.  
1887

On and after MONDAY, the 31st inst., the

GALLERY

WILL BE

CLOSED

during preparations for the opening of the

CARNIVAL EXHIBITION.

Jan. 27

ART ASSOCIATION OF MONTREAL.

On and after MONDAY, the 31st inst., the

GALLERY WILL BE CLOSED

during preparations for the opening of the

CARNIVAL EXHIBITION!

THE ART ASSOCIATION.

The Annual Meeting Yesterday — The Finances in a Crippled State.

The annual meeting of the Art Association was held yesterday afternoon in the Art Gallery on Phillips Square, the President, Hon. Justice Mackay, in the chair. Mr. D. A. P. Watt acted as Secretary and the following gentlemen, among others, were in attendance: Rev. Canon Norman, Thomas Workman, W. W. Ogilvie, Hugh McLellan, M. H. Gault, M. P., J. H. Joseph, Jas. Torrance, E. B. Greenshields, P. S. Ross, W. Cassils.

The annual report complained of the lack of funds to purchase new and attractive works of art. The interest of the public, it states, is already lagging, and if it cannot be roused to renewed vigor, it will soon dwindle down to a minimum. It therefore counsels an appeal to the wealthy citizens of Montreal for money and donations of paintings. The art classes show a serious diminution in the number of students in attendance. This is ascribed to the uncertainty caused by the resignation of Mr. Harris, who is now in England. Hence when Mr. Brynmor, R. C. A., his successor, succeeded in opening the sixth session in October, he found that many had not expected the re-opening of the class. The names of only fourteen students are on the list at present, but it is hoped that the second session will show a greater number, now that the value of Mr. Brynmor as an artist and a teacher is established. To enable those who cannot

COME DURING THE DAY

an evening class will probably be opened.

The financial statement shows \$75,000 worth of unencumbered property, one-half in real estate and the other in works of art and books. The total amount of money paid in was \$185.24, and the total expenditure amounted to \$408.91. The property of the association yields no income, on the contrary its maintenance requires a great outlay every year. The chief problem therefore is how to continue the work of the association without running into debt.

The total membership last year has been 412, against 403 the previous year. The number of visits to the gallery were 13,301 as against 18,519 in 1885 and 16,908 in 1884. The present

CRIPPLED STATE OF THE FINANCES

of necessity precludes its managers from embarking on any enterprise which might lend it attraction, but would at the same time involve the risk of pecuniary loss. This city is deficient neither in wealth nor in intelligence. We ought not merely to possess an art gallery which will attract visitors, but should give proof that we are not behind our neighbors in providing all other appliances which may benefit students."

Hon. Justice Mackay then moved the adoption of the report, and stated that while the exhibition of the exquisite original sketches of the *Century* and *St. Nicholas* magazines brought a clear profit of \$150 in Toronto, it resulted in a deficit here. He then reviewed the financial statement at length and especially adverted to the fact that while the Government of Victoria has given \$145,000 since 1863 and that of New South Wales \$25,000 annually in support of art, the Dominion Government had almost done nothing for its development. In conclusion he said: "In closing I may say that I wish to tender my resignation as president of the association. I have held the office for years by your favor, but there ought to be some change, for years are falling upon me. I feel that I must retire from this position."

The report was then adopted unanimously.

On motion of Mr. Angus, it was decided to elect the retiring president as a patron of the association.

The following is the result of the election of officers: President, the Rev. Canon Norman; vice-president, Mr. R. B. Angus; treasurer, R. W. Shepherd; councillors for the year, Hon. R. Mackay, John Lewis, E. B. Greenshields, Sir Donald A. Smith, Mr. Steele and Mr. Watt.

After a vote of thanks to the chairman the meeting adjourned.

ART ASSOCIATION of Montreal.

On and after MONDAY, the 31st inst.,

THE GALLERY WILL BE CLOSED

during preparations for the opening of the CARNIVAL EXHIBITION.



## FINE ART.

### ANNUAL MEETING OF THE MONTREAL ASSOCIATION.

The annual meeting of the Art Association was held, yesterday afternoon, in the Art Gallery. The president, Mr. Justice Mackay, occupied the chair, and among those present were the Rev. Canon Norman, (vice-president), Mr. R. B. Angus, Mr. R. Grindley, Mr. M. H. Gault, M.P., Mr. Thomas Workman, Mr. F. W. Thomas, Mr. D. A. P. Watt, Mr. Hugh McLennan, Mr. W. W. Ogilvie, the Rev. J. Edgar Hill, Mr. J. H. Joseph, Mr. John Lewis, Mr. F. B. Matthews, Mr. James Torrance, Mr. E. B. Greenshields, Mr. W. G. Murray, Mr. Charles Gibb, Mr. S. Finley, Mr. J. W. Tempest, Mr. P. S. Ross, Mr. A. T. Taylor, Mr. C. J. Fleet, Mr. R. W. Boodle, and Mr. W. T. Cassils. Mr. Watt acted as secretary.

The annual report, which was taken as read, referred to the fact that the revenues of the Association had been affected by the prevalent financial depression, and it seemed that the great want of the society was a sustentation fund, the establishment of which had been so frequently urged. The lack of interest elicited by the exhibition of sketches reproduced in the *Century* and *St. Nicholas Magazine* was also deplored. Referring to the art classes, the Council regretted the resignation of Mr. Harris, but thought it fortunate that Mr. Brynmor's services were secured. Fourteen pupils are under Mr. Brynmor's instructions. The report also acknowledged contributions from Mr. J. W. Tempest, Mr. F. W. Thomas, the Hon. Justice Mackay, Mr. P. F. Woodcock, Mr. W. G. Murray, Mr. L. P. Hebert, Prof. Penhallow and Mr. C. G. Geddes. The report also recorded with extreme regret the death of Mr. English, the esteemed secretary; also the loss by death of Messrs. Walter B. Cumming, J. S. McLachlan, Miles Williams and Robert Wood, life members; together with Colonel Wiley, Miss Hall, Mr. Justice Torrance, Mr. Joseph Dentre and Mr. W. J. Patterson, annual members.

The following were submitted as the figures of membership for the past four years:—

	1886.	1885.	1884.	1883.
Governors.....	19	19	19	19
Life members.....	82	82	82	82
Annual members.....	511	392	344	511

Total membership..... 412 403 445 442

The number of visits to the gallery during the past three years has been:—

	1886.	1885.	1884.
By members.....	6,447	11,156	9,798
By free visitors.....	4,757	5,932	4,304
By non-members at 25c.....	1,293	1,111	1,456
By non-members at 10c.....	666	260	1,149
By non-members at 5c.....	135		

Total visits..... 13,301 18,519 16,903

The financial statement showed that the receipts were \$4,185.24, and the expenditure \$4,082.91. The assets of the Association amounted to \$74,897.20, and the liabilities \$1,903.25.

Judge Mackay, in moving the adoption of the report, alluded to the plan of founding a national art institution at Ottawa in commemoration of Her Majesty's Jubilee. The learned judge said that it would, no doubt, increase the knowledge of art in the Dominion, but it would be folly to found such an institution without a fund to stock it with pictures. The Dominion Government might allow \$25,000 a year for pictures and statuary. After referring to the death of Mr. English, the learned judge thanked the members for past favors, and said he must retire from the position of President.

Dr. Norman having seconded the adoption of the report, this was unanimously done.

After Mr. M. H. Gault, M.P., had expressed regret at the President's retirement, Mr. R. B. Angus moved,—"That, on the nomination of the Council, the Hon. Robt. Mackay, the retiring president, be elected a patron of the association." This, being seconded by Canon Norman, was carried unanimously. Judge Mackay replied in appropriate terms, and the election of officers was proceeded with, resulting as follows:

President, the Rev. Dr. Norman; vice-president, Mr. R. B. Angus; treasurer, Mr. R. W. Shepherd; councillors (for two years), the Hon. Robert Mackay, Mr. John Lewis, Mr. E. B. Greenshields, Sir Donald A. Smith, Mr. Steele and Mr. Watt.

The meeting then adjourned.

### THE OLDE FOLKES' CONCERTS.

## CANADIAN HISTORICAL PORTRAITS.

### TO THE EDITOR OF THE GAZETTE.

SIR,—Some time ago I suggested to the Art Association the propriety of holding an exhibition of portraits principally connected with the early history of this country. What would be more interesting than such a collection with an instructive catalogue? Such a loan gathering from old families, I am sure would prove exceedingly popular, and bring to light many paintings now unknown to exist. Who would not like to look on the faces of those early pioneers of our country, both French and English? A series of the early French Governors, as near as possible, also of the English Governors—then Wolfe, Montcalm, Amherst, Veaudreuil, Bougarville, Murray, Levis, Gage, McGill, Viger, Aylmer, Lemoyne, Bagot, Brandt, Sherbrooke, Tecumseh, Bulger, By, Cartier, Craig, Bonchette, Dalhousie, Hart, DeSalaberry, Drummond, Molson, Nelson, Durham, Gosford, Haldimand, Head, Irving, Laval, Olier, Mountain, Bethune, Johnson, Prescott, Prevost, Simcoe, Osgoode, Sydenham, Simpson, Yeo, Longueuil, Grant, Richardson, and many others. We know where many are to be found. It is possible some would be presented to the gallery as a gift. Will you, Mr. Editor, kindly agitate the question, and also such of your readers as feel an interest in the subject.

Yours, etc.,

JNO. HORN.

Montreal, 17th January, 1887.

## AN ART EXHIBITION

To be Held in the Art Gallery During Carnival Week. 31<sup>st</sup> Jan.

The Art gallery will be closed all this week to enable preparations to be made for an exhibition of pictures during Carnival week. This exhibition will be one of the strongest and best that has ever been held in Montreal. The wealthy citizens of Montreal, many of whom have made large and valuable additions to their collection of pictures by leading artists, have come forward to assist the authorities of the art association in a most generous way and are loaning their very best works for the exhibition, which will remain open during the whole of Carnival week and will be one of the principal points of attraction for visitors. It is doubtful whether, outside of New York, any better exhibition of the works of leading artists can be got together.

HONORS TO A CANADIAN.—Allen Edson, artist, has received from J. Nathan's Burlington gallery, Old Bond street, a letter informing him that the medal and diploma recently awarded to him by the committee in connection with the Colonial exhibition was being forwarded. Mr. Edson's many friends will be pleased to learn of this renewed testimony to the work of one of our popular Canadian artists.

Mr. Allan Edson, artist, of this city, received an intimation on Saturday from England that a gold medal and diploma had been forwarded to him in consequence of the merit of his paintings at the Colonial exhibition.

31<sup>st</sup> Jan 1887

## THE CARNIVAL.

### A LOAN EXHIBITION OF PICTURES.

There is to be a special exhibition of pictures in the Art Gallery during Carnival week. A number of wealthy citizens purpose lending their valuable pictures to the Art Gallery authorities, in order that a really worthy display may be presented to our visitors. The Gallery will be closed this week in order to make preparations for this exhibition.

## THE HURON INDIAN ARTIST.

Dr. Beers Lectures in St. Paul's Church on the Late Zachare Vincent.

The regular fortnightly meeting of the St. Paul's Church Young Men's association was held in the lecture hall of the church last evening, with the president, Dr. J. C. Cameron, in the chair, when Dr. W. George Beers delivered a new lecture on the above subject, illustrating it by a large collection of the old man's works in crayon, pencil and oils, as well as some exquisite wood carving. The lecturer began by showing the indifference of the world to men of no pretension, whom it called men of no push, and how to many an obscure artist fame never came except posthumously. There was the clearest genealogical proof that Zachare was the last pure blooded Huron; one of the old historical race of Canada, whose ancestors were found by Cartier living on the old sites of Quebec and Montreal. The history and wanderings of the tribe were briefly traced. The life, story and death of the Indian artist was then depicted. A very modest claim was made for the artist's work, although he had no tuition, and was addicted all his life to drink. When spoken to once on his bad habit he replied, "Bum is de river of de debil. Bad for Indian, but plenty white man, she like smoke and whiskey, too." His reminiscences of hunting when he was employed by the officers when Quebec was a garrison city, were very interesting, and many of his fishing stories rival the yarns of Munchausen. "Country no good now. Railroad she frighten moose; steamboat she frighten fish." He began sketching on birch bark when a mere boy; at first copying pictures, then sketching bits from nature. It was his master passion even when hunting. He painted a picture of himself for Lord Durham in 1838; a portrait of Lord Elgin from memory, which he sold to His Lordship in 1848. H. R. H. the Princess Louise purchased one of his pictures of himself. In spite of the fact that most of the works of the artist must in a measure be the object of the novice who looks only at detail and not at circumstance; in spite of glaring dissonance, confused composition and crude effect, is there not much pathos in the long life struggle of so neglected a man to discover for himself a new world of mental gratification in studying and depicting as well as he could the beautiful in nature? He had many conceptions he could not produce with brush or pencil, but these fabrics of beauty which he constantly reared in his mind, and which no pain or poverty could dissolve, surely cannot die with this earthly life. In the world of art there ought to be nooks of kinship for the futile efforts of feeble men, whose simple work shows they have been under the inspiration of the love of nature. At least there ought to be a corner somewhere in human sympathy, where the kind heart and helping hand would find good deeds to do, as worthy of praise, for a deserving redskin as an undeserving pale face. Many a noble grace of virtue; many a gift of scholarship and science; many an aspiring attribute of the mind; many an inspiration of the soul will not be lost in the world to come. The intellectual faculties as well as the moral and religious affections will there be weighed and wanted. Then, surely, there will be a charitable place in Heaven for the neglected old Huron, who, with all his faults, was able, to the last, to keep his soul from absolute despair, by feeding upon the glory of God on the green earth and in the blue skies.



Given by W. B. B. Jones

# NATIONAL ACADEMY OF DESIGN,

1887.

## SIXTY-SECOND ANNUAL EXHIBITION.

Works for the **SIXTY-SECOND ANNUAL EXHIBITION** of the **NATIONAL ACADEMY OF DESIGN**, will be received at the Academy from Monday, March 7th, to Thursday, March 10th, inclusive, *after which time no work will be admitted.*

**SPECIAL NOTICE TO NON-RESIDENT ARTISTS.**—No EXHIBITS IN PACKING BOXES WILL BE RECEIVED AT THE ACADEMY BUILDING. All such works must be sent to some Consignee in New York to act as Agent for the Exhibitors, to receive and unpack their cases, send their works duly to the Academy, and call for and return them at the close of the Exhibition. For the information of Exhibitors unacquainted in the City, the following parties are mentioned as among those who attend to such business, viz.: GRADY & MCKEEVER, 719 Sixth Avenue; LOUIS R. MENDER, 35 Dey Street; THOS. A. WILMURT, 54 East 13th Street; W. K. O'BRIEN & BROTHER, 83 Third Avenue; BEERS BROTHERS, 814 Broadway.

The lists of works for Exhibition must be written with all the required particulars *on the annexed blank*, and be sent to the Secretary, *at the Academy*, by or before the 4th of March, and a carefully and clearly written card, containing the title of the work and the name of the possessor and of the artist, must be attached to each contribution. Mr. Rossell, the carman, will, if required, collect and return the City exhibits as heretofore, at the expense and risk of the contributors.

A competent person will be in attendance, in care of the sales, upon which a commission of ten per cent. will be charged.

It should be stated on the list to whose order (*if other than the artist*) payment must be made in case of sale.

Works will not be offered for sale unless the price is given; and prices will, in all cases, be inserted in the Catalogue, unless written objection is made on the list when sent in.

**Varnishing Days** will be on Thursday and Friday, March 31st and April 1st, from 10 A. M. to 5 P. M. Academicians and Associates of the Academy, and such other *artists* who may have works in the Exhibition, will be admitted, and **no other persons**, excepting **members of the Press** (by card), **AFTER TWELVE O'CLOCK, M., Friday, April 1st.**

The **PUBLIC EXHIBITION** will commence on Monday, April 4th, and will close on Saturday, May 14th.

The productions of **LIVING ARTISTS** only are eligible. *APPROVED ORIGINAL WORKS which have never before been exhibited in the City of New York, or in Brooklyn.*

Rejected works not removed from the Academy within ten days after the opening of an exhibition, and accepted works not removed within ten days after the close, *will be stored at the risk and cost of the owners.*

All works will be subject to the judgment of the following

### COMMITTEE OF SELECTION:

J. Q. A. WARD,  
JAS. M. HART,

J. G. BROWN,  
THOMAS MORAN,

FREDERICK DIELMAN,  
R. SWAIN GIFFORD.

### AND THE HANGING COMMITTEE:

DAVID JOHNSON,  
EASTMAN JOHNSON,

ALFRED JONES,  
H. BOLTON JONES,  
H. A. FERGUSON.

JOHN LA FARGE,  
J. H. WITT,

No change whatever will, under any circumstances, be made in the placing of the pictures on the walls, and *no work can be withdrawn before the final closing of the Exhibition.*

All works received for Exhibition will be at the risk of the owners.

[OVER.]



## THE CLARKE PRIZE.

MR. THOMAS B. CLARKE, of New York, has generously provided a prize of Three Hundred Dollars, to be awarded at the Annual Exhibitions, to the best **AMERICAN FIGURE COMPOSITION**, painted in the UNITED STATES BY AN AMERICAN CITIZEN. This prize will be offered at the same time and place and in the same general manner as the other prizes herein named, except that there is no limitation of age. The Academicians will not compete for this prize.

## THE HALLGARTEN PRIZES.

The late MR. JULIUS HALLGARTEN, of New York, by a Deed of Trust to the Academy, endowed Prizes of Three Hundred, Two Hundred and One Hundred Dollars, to be awarded to the painters of the three best pictures in oil colors at each Annual Exhibition of the Academy, as follows:

All works will be considered to be in competition which have been painted in the United States by American citizens under thirty-five years of age, and which have not before been publicly exhibited in the City or vicinity of New York. No competitor may take two prizes, or a prize of the same class a second time.

The awards will be made by a vote by ballot of all the Exhibitors of the season, at a meeting held for the purpose during the third or fourth week of the Exhibitions. Each artist will be entitled to one vote at each ballot, specifying his choice for each one of the three prizes, and each prize will be awarded to the painting receiving the highest number of votes for that prize, but no work will be entitled to the prize unless at least fifty of the Exhibitors vote at the ballot, and the work receive one-third of all the votes cast.

Any prize not awarded upon or before the third ballot will not be awarded at the time, but will be reserved for and added to the prize or prizes of the following year. If it be the first prize it will be divided between and added to the first and second prizes of the succeeding year, one-half to each. If it be the second prize it will be divided between and added to the first and second prizes of the succeeding year, one-half to each, and if it be the third prize it will be divided between and added to the three prizes of the succeeding year, one-third to each.

Artists to whom prizes may be awarded will receive therewith a certificate, stating the prize won, the name of the work and the year of the Exhibition.

## THE NORMAN W. DODGE PRIZE,

FOR WOMEN EXHIBITORS.

MR. NORMAN W. DODGE, of New York, has instituted a prize of Three Hundred Dollars, to be awarded at the Annual Exhibitions, to the best picture painted in the United States by a woman. All the women exhibitors, without limitation of age or of nationality, will be eligible to compete for this prize. It will be awarded at the same time and in the same manner as the other prizes. It cannot be taken a second time by the same exhibitor, or by any exhibitor who may have taken any other prize at the same exhibition.

## MEETING OF EXHIBITORS TO AWARD THE PRIZES, April 20th, 1887.

A meeting of the Exhibitors at the Sixty-second Annual Exhibition to award the Clarke, Hallgarten and Dodge prizes will be held in the Lecture Room of the Academy, at two o'clock in the afternoon of WEDNESDAY, April 20th. All the Artist Exhibitors are especially requested to attend this meeting.

BY ORDER OF THE COUNCIL,

D. HUNTINGTON,  
*President.*

T. ADDISON RICHARDS,  
*Corresponding Secretary, N. A.*

TWENTY-THIRD STREET AND FOURTH AVENUE,  
NEW YORK, JANUARY 1ST, 1887. }



WORKS for the SIXTY-SECOND ANNUAL EXHIBITION of the National Academy of Design, from

*Exhibitors are requested TO MARK a cross, thus: (X) BEFORE the titles of each and all of their works which are eligible under ALL THE CONDITIONS NAMED IN THIS CIRCULAR to compete for the Exhibition Prizes.*

 To whose order (if other than the artist) is payment to be made in case of sale? .....

 **Artists out of the City** will forward their cases (**not** to the Academy Building), but to some Agent in New York City in time to be delivered within the specified dates. **See Special Notice** on the first page. 



## THE ART ASSOCIATION.

### The Need of an Endowment Fund

Set Forth.

#### A History of the Institution—An Appeal to the Citizens of Montreal.

The Art Association is a pretty old organization. It was organized in 1860 and was incorporated four years later by an act of incorporation. In those days many of the leading citizens of Montreal were connected with it. Its first president was Bishop Fulford, the metropolitan of Canada, and its first vice-president, Mr. Justice Day, chancellor of McGill university. Bishop Fulford remained its president up to the time of his death in 1868, but Mr. Justice Day retired within a few years after his election, and he was succeeded by the late Mr. Benaiah Gibb. Among the deceased citizens who were active workers in this city were Judge McCord, Judge Dunkin, Dr. Leach, Mr. Kemmer, Mr. Lawford (a prominent architect), Mr. Andrew Wilson (a former editor of the *Herald*), Mr. George H. Frothingham and Mr. Thos. D. King. Among the prominent gentlemen not deceased who are still more or less workers though not on the council, are Hon. Thos. Ryan, Mr. Peter Redpath, Col. Chamberlain (a former editor of the *Gazette*), Dr. Hunt, Mr. Popham, Mr. Drummond and Mr. Wm. B. Lambe. Two of the present members of council, Mr. F. B. Matthews and Mr. D. A. P. Watt, were active workers in 1860 and since. During the earlier years of the association it confined itself to holding exhibitions and promoting art unions and otherwise encouraging art and artists, but it possessed no permanent building, and in June, 1877, when the association was under the presidency of Mr. Redpath, it was intimated to the association that Mr. Benaiah Gibb, the late vice-president, had made a royal bequest to the citizens of Montreal, represented by the association. This bequest consisted of a site on which the art gallery now stands, valued at \$10,000, a sum of \$8,000 in money towards the construction of a building and works of art to the value of nearly \$30,000 more, to stock it. The conditions of the will required that the building should be commenced within three years, and subscriptions were forthwith sought from the citizens of Montreal to that end. The first subscription list amounted to about \$8,000, which, with the money left by Mr. Gibb, gave the committee \$16,000 in hand, and the rest of the money required to erect the building amounting to about \$10,000 was raised by a loan, the principal amount of which was given by Mr. Charles Gibb, nephew of the original donor.

#### THE PRESENT GALLERY

was then erected and opened to the public in 1879. Two or three years later a further and successful effort was made to pay off the debt, the sum of \$8,500 having been subscribed, so that at the present time the building is entirely free from debt, excepting an amount of \$1,500 due to the association itself. Shortly after the opening of the building the council organized their advanced art classes and these have been continued up to the present time, the number of pupils varying from 20 to 40. The classes are not intended for beginners, but are reserved for students who have attained a certain proficiency and who desire to pursue their studies to a higher point. In addition to the art classes the association has organized a reading room, which is furnished with a considerable number of art periodicals, and there is also—thanks to numerous generous donors—the nucleus of an art library. Numerous works of art have been presented to the association since the opening of the gallery, and these now amount in value to a sum of about \$9,000. The weak point of the association has always been in its annual income, which is mainly derivable from three sources—from membership fees of \$5 per annum, from entrance fees of non-members and from commissions on the sale of pictures, and about \$400 from the rent of a single shop in the association's building, which is rented for business purposes. But these sources, all told, seldom exceed \$2,500, a sum altogether inadequate to carry on the work of the asso-

ciation. The council has, therefore, determined to ask the citizens of Montreal for an endowment fund, the interest of which would be available for the purpose of maintenance and for the support of the art classes, leaving the whole of the other income of the association to be used for the purpose of works of art and for the furtherance of art culture. This endowment scheme is very fully set forth in the circular appended. Numerous details of the work of the association are to be found in the report just issued for the current year, copies of which are at the service of any person who takes an interest in it upon application at the rooms.

#### ART ASSOCIATION OF MONTREAL.

##### THE ART GALLERY,

PHILLIPS SQUARE,

MONTREAL, Jan. 24.

No one can have failed to remark the continuous advancement made by the city of Montreal during the past decade. On all sides extensive suburbs are stretching out. Many portions of the city are being rapidly adorned with new and palatial residences, whose style is becoming more and more costly and ornate. Almost every month some new link is added to the vast chain of railway communications which radiate from Montreal.

Our streets are gay with equipages, and it is evident that neither money nor culture are deficient among our citizens. And yet the only institution devoted to the cultivation of the fine arts is cramped in its working for want of means. In Liverpool, Glasgow, Manchester, Boston, New York, Philadelphia, Baltimore—in a word, in all the commercial centres of the old and new world, institutions corresponding to ours are highly favored by the great commercial magnates who have contributed to the consolidation and advancement of their respective cities. These men have not been satisfied to live in a convenient centre of material prosperity alone. They have not been content with well appointed equipages and well provided homes. On the contrary, they have determined that their city shall also be made a centre of artistic influence, where material power shall be dignified and refined by artistic culture.

Montreal, happily, has not been destitute of citizens actuated by the same high motives; the existence of the association and its continuance up to the present time are witnesses of that truth. But, in the opinion of the council, the time has come to ask for a more general co-operation, in order that as the founders and older supporters of the association pass away the work may be taken up by younger hands, and in order that the institution may keep pace with the great strides in material prosperity evident in the city.

It will be seen from the report accompanying this circular, that the whole of the association's income is required to defray the bare expenses of maintenance. Progress in any direction is therefore impossible. Our citizens in general do not here, as elsewhere, esteem it a matter of pride that every year some works of excellence shall be added to the collection, some step in advance taken by the art classes, some valuable books placed in the library, some extension made to the buildings, or some advance made in art education. And yet, surely no ambition could be more worthy than to be a public benefactor in any of these directions.

The council are confident that everyone will recognize that the best available means for attaining the important end which the association has in view is the establishment of an

#### ENDOWMENT FUND.

The permanent maintenance of the gallery and of the art classes would then be assured. The council would then be enabled to apply the whole income derived from membership fees, entrance fees and other sources of revenue to the purchase of fresh work for the gallery, and new books for the library. Such a fund would place the future of the association upon a secure basis, and beyond the fluctuations of prosperous or adverse seasons, and would leave public spirited residents free to vie with each other in extending the buildings and enriching the gallery with works of art for the benefit of their fellow citizens.

The council venture to place this great need before the intelligent people of Montreal.

## THE ART GALLERY.

What is Thought of the Endowment Fund—The Gallery Deserving of Public Support.

In continuance of an article which appeared in the *GAZETTE* of the 25th ult., upon the Art Association and its need of an endowment fund, a representative of the *GAZETTE* interviewed a few of the leading men of Montreal to ascertain their views with regard to the said endowment as set forth in the circular of the association published at the same time:—

MR. F. WOLFERSTAN THOMAS

endorsed every word of what has already appeared in the *GAZETTE* upon the subject. Did not think the facilities of the Art Association at all up to the requirements of a city like Montreal. It is, he said, an absolute necessity that if the association is to be placed upon an efficient and independent footing and the art gallery rendered acceptable to the general public and to strangers visiting the city, that a sustentation fund of about \$60,000 should be received to carry out the work effectually and obtain the necessary casts, models, etc., for which hitherto the association has been dependent upon the liberality of one of its members, Mr. Matthews. He thought there should be no difficulty in having the sum required subscribed. If this were done, it would enable the management to devote the fees to the acquisition of new pictures, which is absolutely necessary to render the Art gallery a scene of attraction. His personal opinion was that the city should annually grant a certain sum, or, say, \$5,000 or more, for the purchase of pictures of merit, as was done in other places. As an instance, speaking from memory, he thought that Sydney, N.S.W., yearly granted the sum of £5,000 sterling, or \$25,000, for the acquiring of such pictures for their public gallery. Could something in the same way be done here, it would not only prove an immense attraction to the gallery, but would also enable students to perfect themselves by consulting and studying the masterpieces of modern art. Exception has frequently been taken and reference made to the little that has been done by the association in the past. In refutation of this complaint he might say that some of the newly elected members of the association who have taken occasion to look into the administration of affairs have expressed themselves as surprised at the amount of work accomplished with the limited means at the disposal of the committee.

MR. M. H. GAULT

was very much interested in the progress of the Art Association of Montreal and thought that in any steps taken to mark the celebration of the Queen's jubilee, by the endowment of any public institution, the Art Association should have the first place. He did not think that the city could be expected to contribute towards the objects of the association, as it was better that citizens should do this for themselves. At present, owing to want of funds to prosecute their work, and complaints that are made nothing is being done. In Montreal we have the nucleus of a good gallery, but if funds cannot be raised in some way to provide for the purchase of new pictures there is nothing to render the gallery attractive to a person like—say, himself, who knows every picture in the collection. Strenuous efforts have been made to increase the facilities and operations of the association, but in this they were hampered by the same old want of funds. For instance, at one time they had Mr. R. Harris, R.C.A., an artist of eminent ability, at its head, but they could not make it worth his while to remain, and had unwillingly to lose him. He believed that some of our public spirited citizens would be sure to take this matter up, as had been done in other places. Take, for instance, the Corcoran gallery in Washington, D.C., which is not only a credit to its founder but to the nation. A beginning in this way of an art gallery has been made at Ottawa, which is certainly the fitting place for a national gallery, but Montreal must have one which will be in keeping with her position as the metropolis of Canada. We are slowly but surely creeping along in art as in other things, and in course of time shall have a gallery worthy of our fair city, and he would be willing to do everything in his power to hasten that day.

Several other gentlemen were seen on the subject, but as their remarks fully coincided with those given above, it is not necessary to repeat them here. All were, however, fully agreed that the Art Association is not up to the requirements of a city like Montreal, that it is deserving of the sympathy and support of the public and that steps should be at once taken to put it upon a permanent basis.

## THE STEWART GALLERY.

The Pictures Exhibited at the American Art Rooms.

New York Evening Journal, Feb. 22.)

The latest collection of paintings in the almost continuous sequence of picture sales is the well-known one of A. T. Stewart, that at one time was regarded as the great collection of modern paintings in New York. It was exhibited at the American Art Rooms yesterday to the press.

The collection shows no evidence of a Catholic taste. While Bouguereau, Gerome, Meissonier, Madrazzo and Meyer von Bremen are well represented, we miss the poetry of Millet, the marvellous atmosphere effects of Corot, the luminous flesh tints of Henner and the hazy rainbow tints of Diaz. Rousseau is absent, Tadema likewise, and with few exceptions all the high prophets of the broad school of free handling, startling effects and daring technique. No. 1,807, "Friedland," by Meissonier, is one of the best of his school and by him considered to be one of his best pictures. Sixty thousand dollars was its reputed cost.

The greatest picture is "The Horse Fair," by Rosa Bonheur. Its breadth of treatment, spirited composition and technique have never been excelled by the wonderful animal painter and approached by few of the painters of any age.

Bouguereau has three canvasses—good examples of his style. Fortuny, of whom there are so few examples in this country, has two pictures—good specimens, too—great in that brilliant way only Mario Fortuny could be: "The Beach of Partici" and "The Snake Charmer."

Kummerer has an example with his sunshine and skillfully handled details, Hugues Merle, two scenes from Shakespeare, and Alfred Stevens, one of the subjects he delights to paint, "After the Ball," with women dressed in the latest fashions—admirable in its way, with an attention to detail that perhaps may be said to outweigh the main subject.

Gerome's masterpieces, or some, at least, are here, the original of "Police Verge," "The Chariot Race" and "Collaboration," so well known that they have long ago found their place definite and for all time.



The Art Gallery will be closed this week to prepare for the Carnival exhibit, which will eclipse all previous efforts in Montreal. Our wealthy citizens have arranged to lend a large and valuable collection of paintings to the gallery during the whole of Carnival week, which will prove a most attractive feature in the programme.

## Art Association of Montreal.

### THE CARNIVAL EXHIBITION OF Modern Paintings on Loan,

will be opened to the PUBLIC  
ON MONDAY EVENING Feb. 7th,  
from 7 to 10 O'CLOCK, and every day thereafter during the CARNIVAL WEEK from 9 A.M. to 5 P.M.

Admission 25 cents each person. During the CARNIVAL WEEK the usual privileges of admission to Members will be suspended.  
Feb. 4 30

## Art Association of Montreal.

### THE CARNIVAL EXHIBITION OF Modern Paintings on Loan,

Including Sir Donald Smith's celebrated picture by Jules Breton, entitled  
"THE COMMUNICANTS,"  
will be opened to the Public FREE  
—ON—  
Monday and Tuesday, Feb. 7th and 8th.  
10 a.m. to 5 p.m.  
Feb. 7 32

## ART ASSOCIATION OF MONTREAL.

### THE CARNIVAL EXHIBITION OF MODERN PAINTINGS, ON LOAN,

will be opened to the public  
On Monday Evening, Feb. 7,  
from 7 to 10 o'clock, and every day thereafter during the Carnival week from 9 a.m. to 5 p.m.  
Admission, 25 cents each person. During the Carnival week the usual privileges of admission to members will be suspended.  
Feb. 4 30

## Art Association of Montreal

### PHILLIP'S SQUARE.

The Carnival Loan Exhibition of Modern Oil and Water Color Paintings, including Jules Breton's picture of "THE COMMUNICANTS," and Gabriel Max's celebrated work entitled "THE RAISING OF JAIRUS'S DAUGHTER," is now open to the public at the Galleries of the Association daily from NINE A.M. to FIVE P.M. and on Thursday evening from EIGHT to TEN P.M.  
February 10 35

## THE ART GALLERY.

Among the attractions at the Carnival, one of the most prominent is the loan exhibition of paintings at the Art gallery, corner of St. Catherine street and Phillips square. Probably the citizens of few, if any cities on the continent can boast of finer private collections of paintings of the great masters than can the wealthier citizens of the commercial metropolis of Canada. A number of the pictures have been purchased in Europe, and have never been exhibited in public before, so that the present exhibition will be a chance not only for the strangers in the city but for Montrealers to see examples of the European masters of most of the schools we have in Montreal. The school most largely represented is the modern French school. Of course in all cases they are not the best examples of the various artists' styles, but many of them are the best that can be seen outside of the home of the artists. "The Communicants," by Jules Breton, the property of Sir Donald Smith, is given the place of honor. Many of the other pictures certainly deserve equal attention. There are among others, examples of Benjamin Constant, Bougereau, Henner, Smith-Hald and one of Edson's latest. And we must not forget the great picture of Gabriel Max, "The Raising of Jairus's Daughter," which is placed in the room at the south western side of the main gallery. The walls at the top of the main landing are hung with choice water colors, the main gallery being reserved for the oil paintings. The present exhibition is in marked contrast to the regular pictures in the gallery, because of the number of recent pictures. It contains, the large majority of the Gibb collection being of course by the old masters. The arrangement of the pictures in the present instance, too, is very successful, no undue prominence being given to pictures unless they are of especial merit. The arrangement of the pictures was hardly completed yesterday, and the full catalogue had

not been issued; we therefore reserve a fuller notice for a subsequent issue. The Art gallery is certainly deserving of the support of the citizens of Montreal, and the council are entitled to great credit for getting up the present exhibition. Many of the pictures cannot be seen anywhere else.

THE TRIPLE ARCH.

Notes taken from  
Witness Feb. 8-9-10-11

## THE ART GALLERY.

The Art Gallery was visited by a large number of persons yesterday, who were well repaid. Shortly after 1 o'clock His Excellency the Governor-General and Lady Lansdowne, accompanied by Capt. Streetfield, Lady Florence Streetfield and Hon. Mr. Anson, visited the gallery, and were received by the Rev. Canon Norman, president; Mr. K. B. Angus, vice-president, and Hon. Justice Mackay, who piloted the viceregal party through the gallery. His Excellency expressed himself as much pleased with the exhibition. The exhibition will be open from 10 a.m. to 5 p.m., and from 8 to 10 p.m. to-day.

## AT THE ART GALLERY.

THE FINEST LOAN EXHIBITION EVER SEEN IN CANADA—A DEMAND ON BEHALF OF THE PEOPLE IS TAKEN LARGE ADVANTAGE OF BY THEM.

Far, far ahead of anything ever yet shown in Montreal, or, of course, any other city in Canada, is the magnificent gathering of art treasures from galleries and drawing-rooms of our cultivated citizens, and never were there so many signs of general interest in art. About 600 people visited the Gallery yesterday, and to-day—being gloomy outside—the number will reach thousands. This is doubtless due in some measure to the demand made on behalf of the people by Sir Donald Smith, who, in lending his two great pictures, "Les Communiantes" and "La Source," telegraphed the condition that the Gallery must be open for two days free during Carnival week. This was a heavy demand upon the committee, who had gone to considerable expense; but they rose to the occasion and accepted the condition. The principal of the two pictures referred to is, of course, the centre of the crowd. Every one wants to see the picture that cost \$45,000; and whatever judgment each may pass on the price, none need be disappointed in the picture, which is a wonder of technical skill as well as of creative art—M. Jules Breton is a

## POET AS WELL AS A PAINTER;

so we need not wonder that the same scene which inspired his soul inspired also his pen. We have not the lines in the original, and we need not give more than a verse or two from a translation, which may be expected to give the feeling of the original about as well as the sketch above gives the feeling of the wonderful spring colors and nebulous white drapery of the picture itself. Such as it is, here it is:—

Among the fresh lilacs and the new budding leaves,  
In this spring time that hums and smiles through the trees,  
On this bright Sabbath day, maids with heavenly brows  
Marching onward to mass, beneath the young boughs;  
Did you take from the sky, to commune for God's pleasure,  
Your robes of pure white where quivers the azure?

As so would I think from your costumes so light  
That bloom with the day, like the snow and as bright;  
By the vapory veil, with its misty-like flounces;  
By your virginal lips, and your sweet modest glances;  
By your nosegays of gold, attached to your tapers,  
And the heavenly light that illumines your faces.

Your folds of gauze on the breeze make angelic pinions,  
Less white are the doves on the barn's lofty crestsings,  
Less pure is the hawthorn, with its balmy branches;  
Thus onward you go to the old chapel's porches;  
Where girdled by lindens the church bell is tolling,  
While the sun on the tower its corners is gilding.

The other picture, which is back to back with this one, "The Fountain Head," by Henner, is one of a sort that the Montreal public have not yet learned to look at as coolly as more sophisticated publics. Yet it is decidedly more modest than the artist's name suggests. There is one other picture by Henner in the Gallery—a small head (35) a gem in which all his fine powers are manifest. It belongs to Mr. Angus, whose contributions to this collection are of the most generous sort and call for the gratitude of the public.

In the same corner of the gallery as the last mentioned picture, those who have never seen Monticelli before will enjoy a new sensation. The details of this specimen are more easily

grasped than those of most of the works of this eccentric artist. Most of them look as if some dabbler in wonderful paints had used the canvas on which to clean his brushes. Only after one has looked at them for a good while does he see the most exquisitely drawn figures of people, buildings, sculpture, and what not, which grow on him astonishingly. Of some of Monticelli's pictures the secret is, however, still wrapped up in his own bosom. His greatest advocate on this continent is Mr. Cottier, the celebrated dealer in New York; yet he never pretends to know what the pictures mean. "Is this a tree, Mr. Cottier, or a fire, or a temple, or a mountain, or a lake?" "Upon my word, a can't tell ye!"

Where every picture is a particular gem it is hard to make selections. We can only here refer to one or two of the more prominent. Unfortunately, the arrangements for the exhibition of

"JAIRUS'S DAUGHTER," belonging to Mr. Drummond, are not yet complete, but it will be added to the show to-morrow. It is already well known in Montreal. The same eminent connoisseur has contributed to this exhibition another remarkable painting not before seen in Montreal. It is by Constant, the painter of the "Herodiade," kindly exhibited on a former occasion by Mr. Drummond. It is called "Le lendemain d'une victoire." The subject is the exhibition of Christian captive girls to the Moorish conqueror, Muley Hassan, in the Alhambra Palace. Their anguish and horror at the approach of the savage beast is painful in the extreme. The story is that the two grim blacks who stand at each side of the circle are there to behead such of the girls as escape the harem. Next to this gorgeous barbarism is a piece closely associated with a kindlier tragedy. It is a truly American scene. A forest in late autumn, with the soft Indian summer atmosphere playing through the stems and the ground carpeted with leaves and inlaid with mirrors of water. This picture is by William Bliss Baker, a young American of great promise, who died last year after having made a trip under the patronage of Mr. Angus and Mr. Van Horne, to the Rocky Mountains. A companion picture to this one was recently secured by the former gentleman, who had not had it in his house many hours before he had a call from a lady and gentleman who asked leave to see it,—their son's last work. They sat down before it, but saw nothing through their tears but their departed hopes.

On the other side of the Alhambra picture is one which insists on being looked at, a mountain top, by Gustave Dore, showing the wonderful power of that great artist.

The central picture on another wall is an expanse of farmland and forest, by the great French master of landscape, Leon Pelouse. It is in cool tones, in that respect resembling many of the pictures prepared for the Paris Salon, whose gorgeous warmth of light and color seems to demand subdued effects. Under this picture is a series illustrative of that rude but wonderfully pathetic old Scotch ballad, "The dowie dens of Yarrow," by Sir Noel Paton, the Queen's limner for Scotland. These pictures are celebrated and popular through the engravings made from them, and Montreal is happy in the possession of the originals, which are in the collection of Mr. Angus. No other pictures in the gallery attract more genuine admiration from the multitude, ever keen to discover anything instinct with human sympathies—

## The Challenge:—

Late at e'en drinking the wine,  
and ere they paid the lawing,  
They set a combat them between,  
to fecht it in the dawing.

## The Parting:—

Oh, fare ye weel, my ladye gay,  
oh fare ye weel, my Sarah!  
For I maun gae, though I ne'er return  
frae the dowiebanks o' Yarrow.

## The Vigil:—

O gentle wind that bloweth south,  
from where my love repaireth;  
Convey a kiss frae his dear mouth,  
and tell me how he fareth!

## The Fight:—

Four has he hurt, and five has slain,  
on the blude bracs o' Yarrow;  
Till that stubborn knight came him behind  
and ran his body thorough.

## The End:—

She kissed his cheek, she kaimed his hair,  
she searched his wounds all thorough;  
She kissed them till her lips grew red,  
on the dowie houns o' Yarrow.

Among other pictures which have been accorded a central place is one by our Montreal painter, Edson—as good as his best; that is, if Edson may ever be said to touch his best. It is in the cold and sombre hues he learned from Pelouse. One also by Brymner, another of our best Canadian painters, whom Montreal has appropriated—a masterly work, though not over finished.



# THE CARNIVAL.

## THE ART EXHIBITION.

### SECOND FREE DAY—A HIGH COMPLIMENT.

Montreal may well be proud of a compliment paid the exhibition by an eminent artist—who has had wide opportunities of seeing exhibitions—to whom the *Witness* reporter remarked that it was a very good show for Montreal. "Very good for anywhere," he replied; "I have never seen a better in America. The exhibition that was given in connection with the building of the pedestal of the Bartholdi statue was, of course, larger, but it was not better."

Yesterday, driven by the slush and attracted by the fame of the pictures, the crowd of visitors formed, for a good while, such a rapid stream into and out of the Art Gallery that the attendants left off counting their number. There were some inclined to reproach the multitude who chose a free day for their visit, believing them to be largely Montreal people, who might come just as well on a day when they would have to pay a quarter dollar to get in. Such, perhaps, have no means of knowing how hardly quarters are won by many very respectable people, with whom the choice is not between a paying day and a free day, but between going on a fine day and not going at all. Such perhaps did not consider, moreover, how little meaning pictures have to those whose opportunities of seeing them have been rare, and how essential it is that those who are to be the future patrons of art should get their eyes opened to its beauties. The crowd was not, however, very largely a Montreal crowd. It consisted of visitors from a distance and their city friends, who were, on account of the weather, at a loss how otherwise to entertain them. The Art Association never had such an advertisement as yesterday, and we are mistaken if it does not prove a very profitable one.

A good picture to visit out of respect for the artist is "The First Whisper of Love," by Geo. Frederick Watts, R.A., LL.D., Oxon. Watts is called in the catalogue the most eminent living exponent of imaginative art; and, what deserves special recognition, he has given up painting for money and is now working for his country. One of his finest works, "Time, Death and Judgment," he has presented to the Canadian National Gallery at Ottawa. The best work we have seen of Mr. James Aitken, a Scottish artist well known and much liked in Canada, is No. 1—"The Last Cottage of Lochaber." Another artist who ranks as Scotch, though born in Cumberland, was Sam Bough, the painter of No. 8 and of one in the Water Color Gallery. His work is liked for its own sake and for his, as his memory is much cherished by the present generation of artists. No. 9, "The Last Minstrel," is a pretty conceit by George H. Boughton, well carried out. The last minstrel, a frozen song-bird, differs from his namesake in being beyond the reach of the kindness of the lady to whose tenderness he appeals. When we looked at John Hunter's (37) "Redding the Nets," and William McBride's (48) "The Pass of Leny," McCulloch (49 and 50), both Scotch; Henry Moore's great sea piece (52) at the end of the hall, and John Pettie's picture (66) of "Albert Glendinning Seeing the White Lady,"—both English—Thomas Moran's Yellow Stone Cliffs, American and Frithjof in Smith-hald's three charming sea pieces (75-77) Norwegian,—we have in a manner cleared the way for a glance at the solid ranks of French painters—not all French in name, for they belong to all peoples, but French by choice. In these the gallery is very rich, and they must be noticed later. Note, however, (73) the Lasalle Home-stead on the lower Lachine Road, by Sandham, a very fine specimen by that eminent artist, who claims Montreal as his birthplace. Mr. Sandham has in the eight years since he has left Montreal achieved a very high position among American painters, having become rather famous in connection with a great historical painting of the battle of Lexington, which was at once purchased for the City of Boston. The great achievements of Canadian genius should, if possible, be obtained as an attraction to our next loan exhibition. Mr. Sandham is best known in Canada as a master hand at painting Canadian sports. The greatest popular works ever issued in that line are Prang's three splendid chromo lithographs which furnished the theme of pictures in the *WITNESS* CARNIVAL NUMBER. Anyone who wants to have our winter joys joyously represented should obtain those fine works, which are as good pictures as Prang ever issued.

## THE ART GALLERY.

The unfortunate change in the weather yesterday, which made all out-door sports practically impossible, made the Art Gallery a delightful retreat from the storm. During the whole day the gallery was thronged to such an extent as to be almost uncomfortably crowded. The great centre of attraction was of course Jules Breton's "Les Communiquants," which acquired such a name at its last sale. It is one of those curiosities which have been described as "valuable from association," it is *hors concours*, and has been so elaborately noticed and described that nothing need be now added. For another example of this artist's style, No. 11 may be mentioned. One of the most delightful pictures in the exhibition is No. 9, "The Last Minstrel," by Boughton, an excellent example of his style, and in a pleasing and poetic motive. Near to it is Bouguereau's "The Crown of Flowers," No. 10, marking several of the noteworthy characteristics of this master. Traces of haste and incompleteness will be observed, but the delicate and effective treatment of the faces of the children, and the contrasted flesh tints, in which he is probably unexcelled, mark the painting as a masterpiece. The background is sketchy, and the dresses lack the painstaking finish which may be seen in some of his other works, but there are so few on this continent that they are seldom seen.

One or two of the works of Benjamin Constant have found their way into the gallery before, but the No. 24 "Après la Victoire" is, perhaps, more strikingly characteristic of his specialty than the others. His studio is well known to many Canadians, and it is just such pictures as the one now exhibited which one would expect to have produced in the midst of such gorgeous orientalism. No better description of the painting can be given than his own, which is in these words:—"This picture represents [the Hall of the Ambassadors in] the Alhambra, at Grenada, in the midst of Moorish Spain, the day after a victory about the year 1300, when Musselmans and Christians disputed, foot by foot, the possession of Andalusia. A king of Grenada, Mauley Hacon, comes to look at a number of beautiful Christian captives, seized in the sack of some city; these, semi-nude and with dishevelled hair, seek to hide from the searching glances of their conqueror, who is surrounded by his trusty warriors." It is full of brilliant contrasts, and will well repay a careful study. A thoroughly French picture is No. 18, "In the Picture Gallery," by Corcos, an Italian who has made his home in Paris. The only trace of Italy is in the "Madonna and Child," dimly painted in the background which suggests the old masters of that shrine of art. A new picture is No. 28, "In the Forest" by Allan Edson, of our Canadian academy. It is his latest and one of his largest pieces, thoroughly characteristic, although, unfortunately, showing few marks of progress. The only other Canadian pictures we noticed were No. 33, "Adversity," by Harris, and one by Miss Brooks, "Contemplation," No. 12. Both have been already exhibited in the gallery. The famous Hernier is seen in Nos. 34-35, the former a well known work and the second a little study, in which the modelling of the neck and chin evidently received all his care and skill. No. 38 reminds one of the portraits of Mlle. X\*\*\* which take so prominent a place in every salon, but it is catalogued as "Winter," by Jacquet, and we need not speculate as to his model's identity. The treatment of the costume is particularly skilful. No. 47, Gabriel Max's famous painting of "Jairus' Daughter Restored to Life" is hung alone in the small gallery, and is to well known to require further reference. A picture full of character and life is Nicol's "Giving In," No. 57, an old Scotch sportsman in the calm confidence of victory reeling in for the last time the line which has been whizzing through the water, and straining to the pull of a glorious salmon. Pelouse is well represented in Nos. 60, 61, 62. He stands in the front rank of French landscape painters, and his pictures will be found to disclose new beauties the more they are studied.

We cannot attempt a complete account of the exhibition, and the view yesterday was most unsatisfactory, owing to the great crowding, and to the fact that, through some mismanagement, the supply of catalogues, which were first distributed about noon yesterday, were totally inadequate to supply the demand. The exhibition is, as we have said, highly creditable, and it is most unfortunate that the comfort of our visitors should be marred by so small a matter, which the most ordinary foresight would have suggested.

## ASSOCIATION DE L'ART DE MONTREAL

CARRÉ PHILIPPE. 1887  
L'Exposition de Peintures Modernes par des Artistes Célèbres, comprenant l'Œuvre du Maître de Jules Breton "The Communiquants" et "Jairus' Daughter" de "Gabriel Max," est maintenant ouverte au public.

## GALERIES DE L'ASSOCIATION

tous les jours, de 9 A. M. à 5 P. M. et JEUDI soir, de 3 A 10 P. M. Admission, 25c.

## ART ASSOCIATION OF MONTREAL

The Carnival Loan Exhibition of modern Oil and Water Color Paintings will be open to the public daily from 9 a.m. to 5 p.m., and on THURSDAY EVENING from 8 to 10 o'clock.

Admission, 25c.

The art gallery was largely patronized yesterday, especially in the afternoon. Shortly after one o'clock His Excellency the Governor General and Lady Lansdowne, accompanied by Capt. Streetfield, Lady Florence Streetfield and the Hon. Mr. Anson, visited the gallery, and were received by the Rev. Canon Norman, president, Mr. R. B. Angus, vice-president, and the Hon. Justice Mackay, who showed the viceregal party through the gallery. His Excellency expressed his great enjoyment of the exhibition. The gallery will be open from 10 a.m. to 5 p.m., and from 8 to 10 p.m. to day.

## ASSOCIATION DES ARTS.

La Presse — Feb. 10 1887  
PHILIP'S SQUARE

L'exposition de Tableaux modernes d'emprunt par des artistes célèbres, y compris le chef-d'œuvre de Jules Breton, "Les Communiquants" et celui de Gabriel Max, "La fille de Jairus ressuscitée d'entre les morts," est maintenant ouverte au public, à la galerie de l'Association, depuis 9 hrs. a. m. à 5 hrs. p. m., tous les jours, et jeudi soir de 8 hrs. à 10 hrs. p. m.

Admission, 25cts.

## ASSOCIATION ARTISTIQUE

### DE MONTREAL.

CARRÉ PHILIPPE.  
L'EXPOSITION DE TABLEAUX MODERNES d'artistes célèbres est ouverte tous les jours au public dans les galeries de l'Association, depuis 9 heures a.m. jusqu'à 5 heures p.m. JEUDI SOIR, elle restera ouverte jusqu'à 10 heures. Cette collection comprend le chef-d'œuvre de Jules Breton "Les Communiquants," et celui de Gabriel Max "La fille de Jairus sortant du tombeau."

Admission - - - 25 cts

## ART ASSOCIATION of Montreal.

PHILLIPS SQUARE.  
The Carnival Loan Exhibition of modern Oil and Water Color Paintings, including Jules Breton's picture of "The Communiquants," and Gabriel Max's work entitled, "The Raising of Jairus's Daughter," is now open to the public at the galleries of the Association from 9 a.m. to 5 p.m. daily.

Admission TWENTY-FIVE Cents.

## ART ASSOCIATION OF MONTREAL.

PHILLIPS SQUARE. Feb. 12 1887

## The Carnival Loan Exhibition of OIL AND WATER COLOR PAINTINGS.

By the most celebrated Modern Artists, is now open to the public from 9 a.m. to 5 p.m. daily, and from 7.30 to 10 p.m. on Friday and Saturday evenings.

ADMISSION, TWENTY-FIVE CENTS.

Those great works—"Jairus's Daughter raised from the Dead" and "The Communiquants," on view at the Art Association Galleries, to-night.

Art Association, Phillips Square, Loan Exhibition open daily, 9 a. m. to 5 p. m., and To-night (Thursday), from 8 to 10 p. m.

Those celebrated masterpieces, "The Communiquants" and "Jairus's Daughter raised from the Dead," on view To-night, at the Art Association, Phillips Square.



and, namely, we shall not fall behind the other great civilized communities of the world in respect of the place accorded in the public estimation to artistic culture of all kinds, and to this form of culture in particular. At any rate, we may, I think, say that those who believe in the destiny of the Dominion are doing their duty in endeavoring to build up the foundations of a Canadian school of painting, the influence of which may some day be felt not only within our own country, but beyond its limits. (Applause.) While, however, we are proud of the works of art already in our possession, and delighted when we see one of our citizens bringing into the Dominion some priceless gem from a foreign gallery, we shall, I think, be even better pleased should the time come when these treasures may be sought not outside the Dominion, but in the studios of Canadian artists and in the form of works of art representative of and characteristic of a native Canadian school. (Applause.) That is an instalment of the National Policy which the staunchest free trader might, I think, accept without hesitation. But ladies and gentlemen, if we are ever to have a school of our own it appears to me that an organization such as that of the Royal Canadian academy is absolutely indispensable. The age in which we live is one of combinations, and in the case of the fine arts concerted action is even more indispensable than it is in other pursuits and professions. (Hear, hear.) Without such an organization as ours little can be done towards giving a proper distinction to the efforts of those who have adopted the painter's profession, or towards enabling the public to judge of the work of our artists as a whole, as they were enabled to judge of it at these exhibitions. In this respect the painter's work occupies a position different to that of, let us say, authors and inventors. A scientific invention is at once put to the test by its application to industry; a new book is tested by the opinion of a thousand readers, but a painter cannot be brought into contact with public opinion except by the public exhibition of his work and its comparison with the work of other artists. Of the collection which hangs upon these walls I am unable to speak, not having yet had an opportunity of examining it, nor indeed should I be very ready even if I had done so, to take upon myself the duties of an art critic. I should like, however, with your permission, to say a word of another Canadian exhibition of pictures which came in an especial manner under my notice last year. It will be in your recollection, Mr. President, that it was determined that amongst the contributions sent by Canada to the Indian and Colonial exhibition, held in London last year—an exhibition in which the Dominion was so brilliantly represented—there should be a collection of Canadian paintings. These paintings were selected with great care, and the choice made was, I believe, generally approved. I was glad, during my visit to England, to have the opportunity of seeing the Canadian pictures as they hung in one of the galleries of the Albert hall, South Kensington. Comparisons, we have been informed, are in bad taste, but at the risk of violating this axiom, I will take upon myself to say that no other British colony, as far as I was able to discover, attempted an

exhibition; I have now much pleasure in declaring the Art exhibition of the Royal Canadian academy open. (Loud and continued applause.)

Upon conclusion of His Excellency's address, some time was devoted to a minute inspection of the paintings exhibited.

#### THE PICTURES. 03-046-03

The work sent in this year is in many respects satisfactory, although not a few of the exhibitors in former years are sadly missed. The gallery is, however, well filled and should prove a leading attraction during the next few weeks. A marked tendency to large landscapes is noticeable and a proportionate falling off in figure and portrait painting, a feature which is, perhaps, explainable by the dearth of good models and the superabundance of attractive scenery which characterizes this Dominion. There is also evidence of the comparative solitude in which our artists are forced to live, cut off from all congenial and inspiring companionship, or friendly and wisely directed criticism. Each artist has worked out a style for himself, and often without apparently any assistance, from the modern masterpiece, while others have sought to employ the methods of foreign schools without a due appreciation of the essentials to their successful application. One is impressed in this exhibition with a feeling that there is a lack of that diligent toil and thoughtful study which alone can make the pictures worthy of more than gifted amateurs. Talent is undoubtedly displayed, but it is a frail reed to lean on, and should be assisted by thorough and accurate knowledge of the art. The hanging has, on the whole, been fairly done—no easy task when the various considerations are remembered. Amongst the figure pieces, No. 23, "Une Habitante," by Miss Richards, will probably attract most attention. The head and bust are carefully drawn and delicately colored, but the drapery of the skirts is not at all well managed. Miss Richards also exhibits No. 11, "Yseult," a neat little bit of painting, and in the water colors, Nos. 121, "Evelyn;" 126, "Yachting;" 154, "In the Park;" 162, "Come for a Stroll"—all female heads and skilfully executed. W. Brymner has devoted his energies to the Northwest, especially to two types to be found amongst the Blackfoot Indians. No. 42 is one of this warlike tribe, dressed and painted for the sun dance. The dress is possibly a good deal too clean for a genuine Blackfoot, but then Mr. Brymner probably took the precaution to have his gentleman laundered before he would allow him to sit for the picture. No. 27, Giving out Rations to Blackfoot Indians, N.W.T.; 33, Along the Bow River, N.W.T., (a clever little sketch); 44, Dreams; 67, Reflections; and 79, Morning at Yale, B.C., are by the same artist, 44 and 67 evidently the same model and studied to same purpose in No. 67 especially. Homer Watson takes a leading, if not the first place amongst the landscape painters, his effects are well worked out and the lights effectively handled. He has not been idle by any means, and sends a number of large canvases, all showing good, thorough work, and taken together displaying a charming variety of tone and coloring. Another prolific painter is F. M. Bell Smith, whose pictures this year are very creditable, all in his favorite subject however—the sea breaking on the shore in



**Art Association of Montreal**  
**PHILLIP'S SQUARE.**  
*Herald Feb. 12*  
 The Carnival Loan Exhibition of Modern Oil and Water Color Paintings, including Jules Breton's Picture of "THE COMMUNICANTS," and Gabriel Max's celebrated work entitled "THE RAISING OF JAIRUS'S DAUGHTER," is now open to the public at the Galleries of the Association daily from NINE A.M. to FIVE P.M., and on Friday and Saturday evenings from Half-past SEVEN to TEN P.M.  
 Admission 25 cents.  
 February 10

*Feb. 11.*  
**BEFORE THE PICTURES.**  
 The Art Gallery has presented a very cheering sight ever since Tuesday to all interested in Montreal art, crowded as it has been with French and English, most of whom have evidently learned to enjoy, if not to appreciate, pictures. The fact that a good entrance fee is now charged seems to make but little difference on the numbers as compared with the free days. Crowding too close to the principal pictures to see them can hardly be blamed on the people, who are hustled nearer by each other in their efforts to get even a glance at them. The lesser room, in which Max's great picture of the Saviour restoring a girl to life is enshrined and lighted up, has been like a *chapel ardente*, in which the gaiety of the daylight in the outer room at once gives way to stillness, solemnity and religious feeling.  
 The exhibition is very fine in French masters. We have already noticed Jules Breton, who, in addition to his great picture, is the painter of "The Fisher-girl," No. 11; and Henner's flesh painting, and Constant's barbaric gorgeousness, and Doré's mountain top, and Monticelli's extravaganzas. Here also is Jean Francois Millet, represented by a long familiar shepherdess (51) and Corot, with a sweet little picture (19) representing the calm of the evening, and just between them, and better than either, is a dreamy autumn poem by Ferrier (30). Hard by these is a shepherdess and sheep, very characteristic of Matthew, the most eccentric of the three brothers Maris, who lived in a London garret, and would never sell a picture till forced to. A specimen of his brother, William Maris, is to be found among the water colors (34). Diaz is represented by two of his small but startling works (22 and 23), and beside him in successful comparison is Dupré (26) more delicate in his harmonies without loss of strength. Here too is Bouguereau, (10), matchless in his drawing and flesh painting though far from that in his adjuncts—an innocent picture of two little girls. No. 40 is by Jacque, the great sheep painter, who has also combined with Diaz to produce 24. No. 21 is a good specimen of Daubigny. The wild huntsman called "The Whipper-in" (42), by Kowalski, is very remarkable for vigor and truthfulness. Of a class of pictures entirely different from any yet noticed is "Charity," by Leys, a famous Belgian painter who set the example of imitating the works of the early religious days of art when men painted on wood, chiefly for the decoration of altars. He was the teacher of Alma Tadema.  
*1887*

**The Montreal Art Association.**  
 The Art Association of Montreal have been to great expense in obtaining the loan of the magnificent collection of pictures which are now on view in their gallery in Phillips square. Free admission was allowed on Monday and Tuesday, and over 5000 people availed themselves of the privilege. There has been a large attendance each day since, and the directors have arranged for the gallery to be open this evening and to-morrow evening at the request of several prominent citizens. The centre of attraction is the grand picture lent by Sir Donald A. Smith, "The Communicants," and "The raising of Jairus's daughter," by Gabriel Max.

**Art Association of Montreal.**  
**PHILLIP'S SQUARE.**  
*Feb. 13*  
 The Loan exhibition of Modern Oil and Water Color Paintings, including "THE COMMUNICANTS," by Jules Breton, and the great work by Gabriel Max, entitled "JAIRUS'S DAUGHTER RAISED FROM THE DEAD," is now open to the public from NINE A.M. to FIVE P.M. daily during the present week.  
 Admission to non-subscribers, 25 cents.  
 February 14

# ART ASSOCIATION

OF MONTREAL, PHILLIPS SQUARE.

## Carnival Loan Exhibition.

This Exhibition of Oil Paintings and Water Colours will be open to the Public at Seven P.M. on

MONDAY EVENING, FEBRUARY 7th.

It contains amongst the Oil Paintings the celebrated picture, by Gabriel Max, entitled "The Raising of Jairus's Daughter," the tragic ballad of "The Dowie Dens of Yarrow," as illustrated by the quintette of Sir Noel Paton, R.S.A., a fine work from the master-hand of Paul Gustave Doré, and admirable examples of

CONSTANT,	M. MARIS,	HENNER,
BOUGUEREAU,	BOUGHTON,	WYLIE,
JACQUE,	DIAZ,	POING-DESTRE
CLAYS,	COROT,	PELOUSE,

HENRY MOORE,	BERNE-BELLACOUR,
JULES BRETON,	ERSKINE NICOL,
G. F. WATTS, R.A.	BARON HENRY LEYS,

and many others, including several of our most successful Canadian Artists.

IN THE WATER COLOUR GALLERY, SUCH NAMES AS THE FOLLOWING :

WETHERBEE,	SAM BOUGH,
PETER GHENT,	KEELEY-HALSWELLE,
ALLONGÉ,	DELAT,
ANTON MAUVE,	MCTAGGART,
HOPPE,	ANDERSON,
ARTZ,	DE COUVILLON,

SPEAK FOR THEMSELVES.

The doors will be open from Seven to Ten o'clock, on Monday Evening, February 7th, and from Nine a.m. to Five p.m. every other day during the Carnival Week.

ADMISSION—25c. FOR EACH PERSON.

### MUSEUM OF FINE ARTS.

BOSTON, *Feb. 15th. 1887*

I beg to acknowledge the receipt of

*"The Report for 1886" & the Catalogue of the Carnival Exhibition —*  
 a gift to the Library from *The Montreal Art Association*

I am,

Very respectfully yours,

E. H. GREENLEAF, Librarian.



# THE ART GALLERY.

Through the Loan Collection.

One who has not carefully examined the collection at the Art gallery can have no idea what the committee have succeeded in placing before the public in the way of fine and rare pictures, and it would certainly reflect on our own people if they do not at least show the same appreciation of the committee's efforts as our recent visitors. We certainly never had such an opportunity of seeing the works of many of the greatest artists of our day, and our impressions are the following: Without waiting to look over the water colors, we pass into the gallery. On the left of the entrance hangs "The Pass of Leny," by McBride, and anyone who has ever seen the purple of the Highland hills sees again the heather before him, sees again the dark cool shade of those pines on the right, the undying light behind the crest of the mountains and the rush and dash of the water reflecting all the color of the day that has almost gone. And near this, on the upper line, is a Smith-Hold, "Waiting;" simply a fisherwoman holding a sleeping child standing at the end of the pier, watching the boats that have just come in, marking the line of women burdened with nets that have begun to wend their way up across the sands, and that patient figure, with the sleeping babe, make the title of the picture a reality.

Near by hangs one of Van Marcke's characteristic cattle pieces, with the beautiful light background, making the field, with its carrier of graceful trees, an additional and almost unexpected beauty.

And now, look at the right of the door—here is another example of Smith-Hold, a woman standing in the foreground mending a particularly ruinous net, with the mingled light of the coming night and the dying day behind her, blending into a idyllic softness the land with its human suggestions and the ever-reaching, never-ending sea beyond.

One turns away from the peace and quietness here to the action and onward rush of "Whipper In" and his boat-loads of fish; and with any knowledge of the fisher's life in winter, the visitor can realize the life of the picture. Was ever farther vista between the slender birches? Did ever a more serene ferns and grass lie more cold and dead? Look at the huntsman with his hidden horse, whose very breath tells of the temperature; look at those hounds, one with a character of his own, not now following that fatal trail of brownish-red through the snow, but, open mouthed, changing a scent to view, rushing towards their master surely. Whether the reader really

about pictures, or is simply as ourselves one of them, he should go away satisfied with his first day's glimpse.

# THE ART GALLERY.

Through the Loan Collection.

Gazette II. Feb. 17

On the right hand corner at the eastern end of the gallery hangs a winter scene, by the Chevalier Otto von Thoren, "Allant au Marché;" a heavily laden farm wagon drawn by three horses, harnessed abreast, is coming down the snow covered road at a round pace; the driver, in a Hungarian dress, sits aloft with his wife, and beside runs a colt, innocent as yet of strap or buckle, if we except the leather collar holding the bell around its neck. The foreground shortening is excellent, and the contrast between the dull grey of the winter sky behind and the cold, sunless light of early morning in the foreground is very striking.

At the eastern end hang two pictures which are among the most popular attractions of the collection, Jacques's "Winter" and "The Homeless Boy," which is noticed further on. The first of these must attract every lover of color and texture, qualities thoroughly appreciated by the artist himself, who is a well known collector of bric-a-brac with a special love for tapestry and rare stuffs. The subject is a lady dressed in a green silk with a yellow skirt, her head is covered with a dark blue plush hood, which she holds at her neck with dainty fingers covered with an undressed kid glove, and she turns to the spectator a sweet, half-smiling face which is thoroughly in keeping with its delicate and refined setting. Each one of the different textures is so absolutely reproduced that it seems impossible for art to go further in this particular, and the effect of the whole is admirably complemented by the suggestive background. Near this hangs a small picture "In the Forest of Fontainebleau," by Diaz and Jacque, which will well repay study. The sheep are grouped in the faint light that has struggled through the dense foliage, while one or two stand back in the shade of the trees, the shepherdess, giving life and color to the wonderful depth of the greens; and behind all is the mysterious depth and silence of the great wood. Jacques is here entirely free from any faults of coloring and at home with his favorite subject, and Diaz has full play for his effects of color. We next come to a fisherwoman, by Jules Breton, a solitary figure sitting with her back to the sea and the dying light embodying the quiet peacefulness of the evening; the coloring is very effective, the light behind the figure throwing it into the most beautiful relief and imparting its softness to the whole.

And now we come to "The Homeless Boy," by Pelez, a bullet-headed urchin, seated on the pavement, clad in what might be called not his "everyday clothes," but his everyday and night clothes, for the process of disrobing would be evidently a useless waste of time. There he sits in his rags, with a certain grace in his easy pose, a cigarette between his lips, his head bent forward to meet the closely pressed hands forming a covering to the match on which his attention is rivetted with the utmost intensity. Some matches lie scattered beside him and one or two broken cigar ends show that his luxuries are not entirely confined to cigarettes.

That is the picture, and during the whole of last week the boy was surrounded by smiling faces and even the most inveterate tobacco hater could not help wishing that this present venture might not prove another failure to be marked with an additional burnt out match.

These few examples, taken nearly in order from only two of the walls, may possibly convey to our readers some idea of what this collection actually is. We have never seen anything approaching it here, and it would be a credit and an attraction in any city. It is a rare opportunity to see so many samples of the works of the great artists of our day, for the catalogue includes such names as Constant, Dore, Nicol, Bouguereau, Millet, Max, Henner, Daubigny and Watt. Until this exhibition it was only the fortunate people who went abroad who had this privilege, and to-day, for the first time, we have this superb collection at our own doors, and it should be remembered by every one who has not seen it that the same pictures will probably never be brought together again.

# THE ART GALLERY.

## RUSTIC AND CHILD LIFE IN THE EXHIBITION.

From the time of Millet until now rustic life in France has been an exhaustless mine from which painters of the higher type in the modern French school have drawn inspiration. Apart from the works of some of the so-called impressionists, who choose repulsive subjects with deliberation and paint them in all their naked ugliness, this peasant life has been depicted from three points of view. Artists like Pierre Billet, Bastien Lepage, the sculptor Paul Dubois, even Millet himself, and the Dutch master Josef Israels, have chosen rather the sombre side of life, and their works tend toward rendering the weary weight of ceaseless, hopeless toil. The school of which Jules Breton may be esteemed the chief goes beyond this. Their works are not portraits but idealized types, as in the case of this artist's great picture "La Glaneuse," in the Luxembourg gallery, well known through photographs and engravings. Here we have no fine lady, no Paris model dressed in rural garments, but an ideal mother peasant, full of sturdy strength and mental vigor, and fitted in some sense to sway the world. The same is true, though to a less degree, of the mother, the central figure, in "Les Communiantes," Sir Donald Smith's picture, noticed in these columns a few days ago. Far different are the rustics of such artists as Feytaud, Perrin or Delobbe, and even of Bouguereau himself, whose rustics have very much the aspect of fine ladies masquerading in peasant's clothes. But while the latter master may be deemed out of his proper field when depicting rustic life, he is eminently at home in his renderings of nymphs, angels, holy mothers, loves and children, and in the latter capacity there is a capital example of his work in the gallery (No. 10) entitled "Crowned with Flowers." It is objected to this picture that its background is only indicated, that the faces are plain and uninteresting, and that the general purpose is meaningless, all of which savors of hyper-criticism and of dissatisfaction at what the picture is not rather than what it is. To one set of people we daresay Gabriel Ferrier's idyl (No. 30) hung at the other end of the same wall is a piece of unmeaning twaddle, while to others it is a restful sentiment poem of which one would never tire. It is not the sole purpose of art to tell a story or to enforce a truth; it is the purpose of some efforts to be only pleasing and beautiful, and this function is eminently fulfilled by both these works. In the Bouguereau, as well as the Ferrier, the drawing is faultless, the scheme of color harmonious and refined, and the general effect charmingly satisfying. The students in the Association's classes could have no better example put before them than this "Crown of Flowers." Two types of city child life are hung in close proximity—the "Homeless Boy" (No. 65) of Pelez, and "Thinking it Over" (No. 13), by J. G. Brown. Nothing could be more dexterous and able, and, in its way, pathetic, than the French master's rendition of the Parisian gamin. It is veritably *hors concours*, and a highly instructive lesson may be learned by comparing the two works, in which comparison, we fear, the New York boot-black will come out second. There is, near by, a bright, breezy picture (No. 74) of a Bavarian child life of a pretty, and we fear, a somewhat petty type, but still deserving of notice, and on the other wall a charming example (No. 9), and the only one we recall having seen in Canada, of the Anglo-American, George Boughton, who is both N. A. and A. R. A. This industrious artist has a prolific pencil and is equally at home in historic and modern episodes drawn from Holland, Brittany, pastoral England, Acadia or the Pilgrim country. His figure painting of dainty damsels is very charming and in some respects unique. Hard by hangs what the catalogue justly calls "a superb cabinet example" of the great Belgian painter, Baron Leys, (No. 44), the master of the school of Alma Tadema, and the precursor of the pre-Raphaelites. The alms-receiving quaint little Dutch child in this picture might have been cut from one of the German old masters, and would suffer nothing in comparison with the best of them. Examples of the work of this master, either in painting or etching, are rare in America. Further along there is a small example of that little known and much esteemed Dutchman, Matthew Maris (No. 46), notable for a recent masterly etching of Millet's great work, "The Sower," in the Vanderbilt collection. This artist usually paints weird figures in weird landscapes and in which much is left to the imagination. This picture contains a child playing with a couple of kids, and is an interesting work deserving of study. In the adjoining corner is hung a very charming character sketch by Alexis Harlamoff (No. 32), "A Gipsy Girl." He exhibits very sparingly at the Salon and his works are seldom to be seen in either England or America. Mr. Church's "Fog and Forage" (No. 16), is a breezy landscape sea-shore sketch, with an elf-like girl equipped for clam gathering, tender in tone and poetic in feeling. And Gerard's "Spirit of Mischief" is an old favorite, but none the less welcome on that account. "The Peasants" we must leave for an-

# THE ART GALLERY.

## PEASANT AND CHARACTER WORKS AT THE EXHIBITION.

Feb. 13

Adult peasant or fisher life is not largely represented at the exhibition, and works of the type of Breton's "Glaneuse" or his later "Les Moissons" or of Millet's "Sower" or his "Diggers," are wholly absent. Still there is the latter's "Shepherdess" (No. 51), an old favorite, and every inch of her representative of her calling; and further along there are Smith Hald's two figures (in Nos. 77 and 75), solidly built and well posed, but both subordinate to the scenes in which they are placed. Two works in the water color department are, perhaps, superior in this respect to the Smith Hald's; No. 33, a peasant girl resting for a moment at her work and No. 37, two peasants digging potatoes, both which works are worthy of their authors; and the figures in a superb water color landscape, No. 38,—mis-called "The Three Witches," inasmuch as the young women are very human indeed—of almost equal merit. We fear that Mlle. Salanson's well painted "Fisher Girl" would be found altogether unequal to the task of carrying both baby and creel laid by Smith Hald on her sturdier sister in his smaller work, No. 77, and Jules Breton's pleasing little canvas, "Une Pêcheuse" (No. 11), is a charming sunset effect rather than the picture of a fisher-girl. Here we again find ourselves face to face with Pelez's gamin (No. 65) in all his grime and rags. If the fishing-girls and peasants of Feytaud, Perrin and Delobbe, and Mlle. Salanson savor too much of the studio model, no such charge can be laid at Pelez's door. He, at least, "goes straight to nature" for his inspirations.

Those picture fanciers who hunger after sentiment and story and moral and what not in all fine art, must, indeed, be hard to please, if the work of this master does not satisfy them. One little *gamin* was first seen as the denizen of a garret, cradled and fondled with much love and in great poverty in the picture "La Maternité." Then he is one of an evicted family domiciled in the open street under play-bills, and other evidences of luxury, in the picture "Sans Asile." Next he is the veritable street arab in the picture before us; and anon, pinched and worn, and starved to death on a doorstep, with his box of faded flowers hanging to his neck, he became "Un Martyr" in the salon of 1885.

Perhaps the best known depicter of what may be termed sentiment that is represented in the exhibition is Erskine Nicol, famous for his renderings of Scottish and Irish character, especially Irish. His Scot is commonly of the pawky type. The specimen in No. 57, "Giving In," is so very pawky an old fisherman that one can hardly guess whether the fish be on or off, or whether there ever was a fish to "give in." Imagine a question of that momentous import remaining a matter of doubt in the case of the Irishman who appears in the artist's smaller work, "Thunder and Turf" (No. 58), at the other end of the room? Mr. Nicol's Irishmen are always delicious, and are well known to the public through the medium of engravings which are great popular favorites. We do not recall having before seen in Canada so important a work of his as this No. 57, and we congratulate the owner on its possession. On the same wall with the small Breton are hung some other noteworthy figure pieces. The "Winter" of Jaquet (No. 38) is a three quarters length, wrought with a dexterity found only in the French schools. The dainty figure, the piquant face, the velvet, the satin, the fur and the *tout ensemble* are all in their way unique. "In the Picture Gallery" (No. 18), by Corcos (a name new to us), is a dainty damsel gazing out of the canvas with open mouth and wrapt expression, mayhap at Murillo's Assumption. The Spanish courtyard scene in the corner by Jules Worms (No. 89) with some women trafficking in eggs is bright and sunny and interesting, as is usual with this clever artist's work; and an allied scene by C. H. Poingdestre, "Taking an Unfair Advantage" (No. 68)—some thievish goats gobbling up the contents of a sleeping peasants' market basket—is not unworthy of being hung near. At the other end of the room is a Meissonier-like study by Rudolphe Ernest (No. 29) and in the corner near it a large canvas by Max Muller, "A Bavarian Wedding" (No. 55) crowded with figures and painted after the manner of the Munich School. This picture is not new to the Montreal public but it is none the less entertaining and attractive on that account. There are other examples of genre-painting well worthy of attention and which visitors may easily find for themselves. The principal works are those indicated, and we leave the others in order to continue in another issue some comments on landscape and on historical art as represented in this exhibition.

## CHANCE FOR SCHOOL CHILDREN.

On Saturday, February 19th, the Loan Exhibition now on view at the galleries of the Art Association will be open without charge from nine a.m. to one p.m. to schools. The children are to be accompanied by their teachers, who are to be accompanied previously with the Secretary of the Association, giving the probable number to accompany them and the hour of intended visit.



## THE ART GALLERY.

Through the Loan Collection.

### III.

Probably the first impression made on the visitor as he enters the gallery is the beautiful grouping of color; and could the whole line of the principal wall be seen in its entirety the effect would be even greater, for the view being broken by the large easel holding Sir Donald Smith's pictures we lose the effect of the Bougereau on the right. The committee seem to have been particularly judicious in the hanging, and while securing an individual advantage for each picture, have succeeded in producing an excellent effect as a whole. Immediately facing the visitor is Constant's great picture "The Morning After the Victory," carrying one back to the Spain of the Moors and the glories of the Alhambra. Inside the graceful Moorish arch, gorgeous in arabesque and tracery, stands the victorious King surrounded by his guards and warriors; his dark, impassive face showing strongly beneath his helmet, and his lithe and warlike figure drawn to its full height. A white satin robe glittering with gold and brocade falls almost to his feet where the glimpse of a red undergarment adds much to the richness; a single emerald fastens his girdle and he looks the very embodiment of the imperious race he governs. Figure after figure among his train attract the eye. Look at that powerful negro on the right in rich green robes, looking with superb indifference on the scene before him and holding with both hands his drawn scimitar; or that other on the left towering over all, imposing in his robe of yellow. Everything is warlike, barbaric, gorgeous. But the tragedy of the picture is at the very feet of the king and his train. On each side of the long brown rug stretching down the hall lie the unfortunate prisoners—lovely women, the bravest share of the victor's spoil, weeping and despairing, fair Christians whose fatal dower of beauty has saved them from death only to deliver them to one of the horrors of life. The church ornaments and plate, the rich robes of the captives and the calm blue of the southern sky shimmering through the arch sharply defining the the swallows as they wheel and turn or sit perched a-row on the rod spanning the arch, or turning the pool in the outer court into gleaming emerald, all forming that hard, pitiless contrast which the beauty of nature so often presents to human misery and suffering.

Down to the right we find Bourgereau's "Crown of Flowers," two children standing facing the spectator; the elder, tender and mother-like, bending over the younger, fastening a crown of bright field flowers in the hair of the little one, who, impressed with the importance of the ceremony and her position in it, has let her sweet face assume an air of gravity that is pathetic in its wistful earnestness. The broad meadow, with the dark wood behind, is softened into perfect harmony with the tenderness of the subject by the light haze that covers wood and field. The drawing is of course perfect as this artist's ever is, especially the difficult foreshortening of the arms in both children.

Now moving down the wall to the other end we come to a little woodland scene, wonderful beeches surrounding a pool, all forming a beautifully soft picture, remarkable for the delicacy and effectiveness of the rich yet quiet coloring, and the name of the artist engraved below is N. Diaz. His story is so perfect a type of the life that has been lived by many an artist (with of course a difference in detail), that it is worth noticing. He was born at Bordeaux in 1807, the son of Spanish refugees, and, after his father's death, his mother brought him to Paris, where she struggled along supporting herself and her boy by giving lessons in Italian and Spanish, but gave way under the strain and died, leaving her ten year old child an orphan in the great foreign city. A Protestant clergyman living at Bellevue became interested and took the orphan under his care. The unfortunate child, however, had been bitten by some insect in the leg, and being neglected it formed a sore so dangerous that amputation of the leg became necessary, and shortly after his mother's death the boy had to face life a cripple. He became an apprentice to a porcelain maker, and here developed his talent. However, he quarrelled with his master and started out on his career

as an artist. His struggle with those two dread enemies—cold and hunger—was desperate and long. His first picture, the "Descent of the Gypsies," had been so long on the dealer's hands, to whom he was deeply in debt for colors, that he was told to take it away. And at the last moment, when everything seemed desperate, Providence, in the shape of M. Paul Perrier, saw the work, recognized its merit and paid 15,000 francs for this *chef d'œuvre*, for which the starving artist had only asked five hundred. This was his first success, but it was enough; the royal road of Art was now open to him, and his unceasing industry made a certainty of the future.

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## ASSOCIATION DES ARTS DE MONTREAL

### CARRE PHILLIPS.

L'exposition d'emprunt des tableaux à l'huile et à l'eau colorée par les artistes modernes les plus en renom, maintenant exposée à la galerie de l'Association des Arts, est ouverte au public tous les jours, de

9 heures a. m. à 5 heures p. m., et le Samedi soir de 7.30 heures à 10 heures p. m.

Prix d'admission pour ceux qui n'ont pas souscrit, 25c 99-31

3

## Association des Arts de Montréal.

PLACE PHILIPPE

Samedi, le 19 février, l'exposition qui a lieu actuellement aux galeries de l'Association sera ouverte sans charge aucune, de 9 heures a. m. à 1 heure p. m., aux élèves des écoles. Les élèves qui se proposent de s'y rendre accompagnés de leurs professeurs sont priés d'en avertir à l'avance le secrétaire de l'Association, donnant le nombre approximatif d'élèves et l'heure de la visite.

5

## Association des Arts de Montréal

### PLACE PHILIPPE

L'exposition de Peintures à l'huile et d'Aquarelles Colorées par les plus célèbres Artistes modernes, maintenant en vue aux

Galeries de l'Association

est ouverte au Public tous les jours, de 9 A. M. à 5 P. M. et Samedi soir, de 7.30 à 10 P. M.

Admission pour les personnes non abonnées, 25c. d-157

When Sir Donald Smith purchased the "Communicantes," by Jules Breton, paying therefor the handsome sum of \$45,000, we were told that this was the highest price ever paid for a work of modern art. It is nearly, but not quite the fact. John Wannamaker, of Philadelphia, is said to have paid over \$100,000 for Munkacsy's "Christ before Pilate," while before selling it the agent, Seidelmeyer, had made \$100,000 by its exhibition. A. T. Stewart gave \$80,000 for Meissonnier's "1807"; C. P. Huntington, \$25,000 for Vibert's "Missionary's Story," and M. K. Jessup, \$20,000 for Brozek's "Columbus before Ferdinand and Isabella." It is true, however, that Sir Donald Smith's price was the highest yet paid for a modern picture sold at auction. *Gazette Feb. 23 1887*

### A COSTLY WATER-COLOR.

The most costly water-color in the world is illustrated in the *British Architect* of last week. The work in question measures 10 in. by 14 in., and is valued at £1,800, or nearly £1 for every year of the Christian era. This water-color, by Meissonnier, illustrates a horse soldier on outpost duty, and has been sketched in pen and ink for the first time by T. Raffles Davison. *People's Weekly Journal (Eng.) Feb. 23 Withers*

## THE ART GALLERY.

Through the Loan Collection.

### IV.

Near the Bougereau described in our notice of yesterday is a Landscape with Sheep by Jacque; one cannot help being struck with the absolutely truthful positions of the animals whether quietly browsing or standing in that fixed, immovable attitude of stupid contemplation that raises the sheep almost to the position of a clown among the animals. The landscape is excellent and one sees little if any trace of that crudity of color, which is said to be one of Jacque's frequent failings. This artist began life as an engraver and won a position in this branch of art, quite as eminent as that which he holds as a painter. His wonderfully truthful renderings of animal life, particularly sheep and pigs (for which last he won the title of *Le Raphael des Porceaux*), are seen in his etchings to perfection. A fine proof of his "Girl Knitting," sold, in 1872, at a sale in Paris for £164. His life was varied and eventful; as stated, he began as an engraver, then, when quite young, served for seven years as a soldier; afterwards, taking up his burin again, he went to England, where he remained for some time, employed as a draughtsman on wood. He was an industrious worker, for, besides all his pictures, which are very considerable, he produced over four hundred etchings and engravings.

No. 4 of the catalogue hangs just on the left of Constant's picture, and the grey ghostly softening attracts the visitor at once; it is by the late William Bliss Baker, a young American artist, who died last year, aged only 26; and with a thorough appreciation of the poetry of the subject it is named "Fallen Monarchs." It is in the woods in autumn, one or two giants of the wood still stand in stately majesty, surrounded by the younger trees in their coming grace, and at their feet lie the fallen monarchs, who so long had held their heads proudly aloft through the long dark storms of winter and the changing beauties of the gentler seasons. The sunlight adds to the golden glories of the dying leaves on the left, while the leaf-smothered brook has lost its song of spring, and lies brown and dead, reflecting the tints of the autumn leaves. On the right, looking far through the trees, we catch a glimpse of a blue-topped hill, suggesting at once the distance and the sweep of valley between. The solemn stillness of the wood is impressive, and, looking at this beautiful picture, one feels it as fully as if he stood ankle-deep in the new fallen leaves, breathing the soft, wood-scented air of the autumn that almost quivers before his eye as he looks.

Near this is a charming specimen of Daubigny's work, a quiet French river, rich in reflected color, and as peaceful as the country it winds through. In the back ground, almost in the centre, stand two stately poplars giving strength and boldness to the gently rising bank, and on the right the red tugue of the fisherman gives a pleasant

suggestion of color to the shade of the overhanging trees. It is difficult to believe that one is looking at a picture. Daubigny's fame is not only confined to painting, but, like Jacque, he is almost as celebrated by his etchings, an art to which the quiet beauty of his pictures particularly tends itself.

The present sketch ends our notices for the week, and those who have read them and seen the collection are aware that the pictures noticed have been chosen almost in order, without any attempt to touch on some of the main attractions, for there still remain the great Jules Breton, the Henner, the Max, besides some beautiful specimens of Pelouse, Sir Noel Paton, Erskine Nicol, and many other names as celebrated, and again we cannot too strongly impress upon our readers the even excellence of the exhibition, and the loss it will be to each one who has not taken the opportunity to see one of the best collections of modern pictures we have ever had the pleasure of enjoying.

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Customs appraisers in Canada are frequently men of noted incapacity who, from lack of intelligence and judgment, failed to make a living in the departments of business to which they had specially devoted themselves. Yet, these are the men who are set in judgment over the commerce of the country and from whose decisions, as a rule, appeal is useless. If their integrity bore any relation to their ignorance and cupidity, there might be some chance for the honest merchant not being blocked, harassed and threatened on every occasion when his invoices did not conform to their crude ideas of value.

Unfortunately for the merchant, whenever the appraiser finds himself at a loss as to value, he assumes that the goods are undervalued and has them seized accordingly. It is, of course, his business, part of his living to do so, on any pretext, for if he can get his superiors to back him up he receives a portion of the plunder. Not only so, but an appraiser was once heard to remark regarding a seizure, where goods were greatly overvalued (for a certain purpose) that he did not care a cent whether the seizure was right or wrong, he had enough of influence at headquarters, to have it maintained. He was correct so far; his superiors decided in his favor, but not to the extent of confirming his piratical intentions. The attempt was too barefaced and the goods were finally released. It was a pretty dear lesson to the owners, and they, like numbers of others who were similarly harassed, have since taken care not to consign goods to Montreal.

The recent seizure of pictures after they had been examined, passed, duty received, and not only that but had been sold by public auction, is another good specimen of ignorance and Russian autocracy. The Customs officials had ample time to examine, consider and call in experts—everything was done openly and above board, and no pretence set up that any deceit had been attempted by the importer. Yet after the pictures had been disposed of they were seized on the ground of not being the "Works of artists of well known merit." This may be in accordance with law, which is the most crude absurdity I was ever put on paper. The man who framed it must have had about as much knowledge of works of art as a cow has of the Differential Calculus. It reminds us of the Tilley tariff [before amendment] that admitted oil paintings free, but water colors were taxed thirty per cent, presumably for the purpose of protecting our oil water privileges! But to return to the law. "Artists of well-known merit." What does it mean? Known to whom? To the appraiser, or his superiors, to "two well-known merchants," or to the importers of such "artists' cast offs" as would most likely have passed through the fire at we had they not been picked up to capture the counterfeiters of Montreal. Merit!! No, Sir, we are nothing about merit, unless it is well-known to the policeman on the beat, to Joe Beef, Jack, Popcorn or any other man! What a farce! What a snobbery to set up, as if art merit did not exist without being well-known to a Montreal customs appraiser, and as if in this country nothing meritorious is to be admitted that has not been as well-known as Old Rye.

Yours,  
A CITIZEN.

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lettre de M. Macgillcuddy — 21 février 1887 —  
(en anglais)

voir archives permanentes du Musée

#### A TREAT FOR FIVE CENTS.

In order to give every one an opportunity of seeing the fine collection now on view in the Art Gallery, the council of the Art Association have decided to issue, during the remainder of this week, to the employers of labor, tickets of admission at the rate of \$5 a hundred, for the benefit of their employees.

Feb 25 Witness

#### At the Art Gallery.

The charge of admission to the general public to the Art Gallery has been placed at ten cents, till the end of the current week. In addition to this, the generous offer of the Council of the Art Association of large blocks of tickets at \$5 per hundred has been very largely taken advantage of, nearly four thousand tickets having been sold. Among the purchasers are, one railway company taking 400, a sugar refinery 400, a lithograph company three hundred, other large companies and manufacturing firms 200 each, an iron founder 100 and private firms taking from 100 to 300 each. The attendance last night was very large and orderly, and showed an evident appreciation of the very valuable collection of pictures both permanent and loaned. The loan collection closes definitely on Saturday night next, and an opportunity to see such a valuable collection, as regards both quantity and quality, is not likely to be offered for some time to come.

THE ART GALLERY.—The council of the Art Association have decided to issue during the remainder of this week, to the employers of labor, tickets of admission to the loan collection, now on view in the gallery, at the rate of \$5 a hundred, for the benefit of their employees. The council hopes by this means that many who might otherwise let pass the opportunity of seeing this admirable collection will be attracted and interested.

THE ART ASSOCIATION.—We are pleased to learn that the generous offer of the council of this association mentioned in our columns yesterday morning has been extensively taken advantage of by the large employers of labor in the city. Amongst the purchasers of the tickets at the \$5 a hundred rate are lithographic, railway, paper, tobacco and other companies, while several of the large single proprietors have taken blocks of one, two and three hundred tickets. We feel sure that this unusual opportunity of doing a great kindness at a comparatively trifling cost needs only to be well ventilated so as to secure the council bumper attendances. The exhibition closes finally on Saturday night, February 26, and to rich as well as poor we would say in the strongest manner, "Do not let this unique collection be dispersed before you have seen it."



lettre de M. Macgillycuddy - 21 février 1887 -  
(en français)

Voir archives permanentes du Musée

THE A. T. STEWART FINE ART EXHIBITION  
and the new comic opera. The Press view  
of this famous art collection took place on  
Monday morning last, and drew  
together the representatives of jour-  
nals throughout the States and Canada.  
The American Art Galleries on Madison  
Square South contain the pictures, some  
statues, and the bric-a-brac, while the  
larger statuary and the "Grand Hall  
clock" remain in the Stewart mansion,  
having been considered too weighty for  
temporary removal, where intended pur-  
chasers can have an opportunity of view-  
ing the same on personal application or  
otherwise to Miss Katherine Simpson,  
secretary American Art Association, 6  
East 23rd street.

On entering the galleries the first object  
attracting attention is Rosa Bonheur's  
"Horse Fair." This immense canvas is  
to be seen to a better advantage  
now than it was in Mr. Stewart's  
picture gallery. All the grandeur  
of the work, every telling detail,  
is seen at its best. The spirit of the picture  
is so forcibly impressive upon the eye of  
the beholder that the fact of a flat surface  
of canvas is entirely lost, and you see the  
rounded work of this great genius, Rosa  
Bonheur.

This is the original canvas, and was  
first exhibited in the Paris Salon of 1853.  
It was purchased by Mr. Wright, of  
Weehawken, New Jersey, in 1867, and ex-  
hibited in New York city in October of  
that year. Afterwards it passed into Mr.  
A. T. Stewart's possession. While in  
possession of Gambart it was engraved by  
Thomas Landseer. For his use the artist  
painted a reduced copy with some changes  
in details. This copy passed to Jacob  
Bell who bequeathed it, in 1859, to the  
National Gallery, London.

Opposite "The Horse Fair" is a  
beautiful canvas by Auguste Bonheur,  
called "environs of Fontainebleau" and  
describing a glade in those novels made  
famous by Diaz and Rousseau, where  
cattle seek repose under the shade of  
stately old oaks. The great picture is full  
of the sentiment of the forest, and in its  
play of light and shade through the dark  
leaves, on the trunks of the trees, on the  
grassy slope and over the soft cruts of the  
splendidly posed and noble brutes, is  
worthy a place opposite that of the great  
sister. The two pictures are diametrically  
opposite to each other in expression. The  
Horse Fair is all activity and action. The  
"Woodland and Cattle" are at rest. The  
shadowy distance, the soft sunlight, the  
reclining cattle bespeak the quiet har-  
mony of nature during a siesta.

Auguste Bonheur's masterpiece is a  
work that grows upon the im-  
agination, and has the power of  
impressing one strongly with the deep vein  
of poetic sentiment that must have per-  
vaded the deceased artist. Chonde's "Ni-  
agara Falls, from American Side" is in the  
same room with the two Bonheurs. This  
noted canvas shimmers with silver spray, is  
gilded with the rainbow, and marvelously  
depicts the rushing, roaring waters of the  
wonderful cataract of the world.

Meissonnier's "1807" or "Friedland"  
occupies the place d'honneur of the gallery  
en haut. The stories of the master-piece  
are as strange in their way as the work is  
grand in its way. Mr. Stewart paid  
\$60,000 for the picture, and never regretted  
his purchase. Meissonnier had "1807"  
in his studio fifteen years before allowing  
it to be removed, so thorough was  
his work. In a letter to Mr. Stewart  
Meissonnier says, "However great may be  
my satisfaction to know you are its posses-  
sor, I can only part with it with pain—a  
picture which has been for so long a time  
the life and joy of my studio. . . . I  
did not intend to paint a battle. I wanted  
to paint Napoleon at the zenith of his  
glory; I wanted to paint the love, the  
adoration of the soldiers for the just cap-  
tain in whom they had faith, and for whom  
they were ready to die. I previously had  
represented in the picture "1814" the  
heart-rending end of the Imperial Dream.

My palette then did not have  
colors sad enough for the purpose, but  
to-day, in "Friedland 1807," wishing  
everything to appear brilliant at this  
triumphant moment, it seemed to me I

was unable to find colors  
sufficiently dazzling. No shade should  
be upon the Imperial face, I  
take from him the epic character,  
I wished to give him. The battle, already  
commenced, was necessary to add to the  
enthusiasm of the soldiers, and make the  
subject stand forth, but not to diminish it  
by saddening details. All such shadows I  
avoided and presented nothing, but a dis-  
mounted cannon and some growing wheat  
which would never ripen. This was  
enough. The men and the Emperor, one  
in presence of each other. The soldiers  
cry to him that they are his, and the im-  
passive chief, whose imperial will directs  
the masses that move him, salutes his de-  
voted army. . . . I have faith in  
my work. Time will consolidate and  
strengthen it more and more." And now  
the public artists and connoisseurs have  
an opportunity of studying "Friedland."  
Napoleon on his white horse is the central  
figure, and no matter from which part of  
view you may regard the canvas, that  
central figure always turns with you.

The genius of Meissonnier is apparent in  
every stroke of the brush, and to those  
who know of his powers they will study  
"Friedland" as no other example can be  
studied. In these circumstances I thought  
an extract from the artist to the purchaser  
would be in keeping. Triumph is every-  
where manifest, and the Frenchman's  
adoration of the Conqueror has been  
breathed into the very paints that work  
out through the master's brush the van-

quishing. The great Troyon in "Lands-  
and Cattle" has a work that looks like  
inspiration. The attitude of the ani-  
their handling, modeling, expression,  
tones of the landscape, the mastery of  
harmony make the canvas one of  
superb gems of the collection. Bouguere  
is represented by three pictures, the  
best being "Return from the Harvest,"  
was not finished until two years after  
Stewart's death, though the commis-  
was given in 1874.

The central figure is a nude in-  
crowned with grape vines, riding a  
donkey and surrounded by several fig-  
of women in graceful and appropriate  
parel, and a boy, all doing homage to  
crowned infant. It is said that M. F.  
guereau considers this his masterpiece.  
Though very beautiful and full of the  
ist's style of work, yet other examples  
much better pleased your correspondent.  
Adolphe Frou's "The Genius of Ameri-  
is still at the Grand Union Hotel, S-  
toga, but it is for sale. The size  
cludes it from being exhibited with  
other paintings. A replica of the "Pi-  
gal Son," by Edouard Dubufe  
at the galleries. It was ex-  
in 1879 at Paris with great success.  
original painting was destroyed by  
about ten years ago in Cincinnati. I  
exhibited throughout the country  
much success. Engravings of the Pi-  
gal Son seem to be in every state of  
Union. In this most famous collec-  
are 210 pictures, and the artists repre-  
ed include masters of their art. Ge-  
Fortuny, Michetty, Merle, Munk-  
Ziem, Knaus, LeLoir, Jacque, Frer-  
Daubigny, etc., are here in fine work  
during the month, judging from the  
that has each day viewed these  
the United States and Canada  
been made familiar with the  
merchant's treasures. I shall  
Ceramics and other objects at an

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Same admt. appeared in  
La Patrie Feb 21<sup>st</sup> - 26<sup>th</sup>  
La Presse  
La Minerve

## ASSOCIATION DES ARTS !

PLACE PHILIPPE

Dernière semaine de l'Exposition de l'Association  
des Arts, comprenant "The Raising of Jairus' daughter  
from dead," "The Communicants" et plusieurs  
autres œuvres de maîtres modernes.

Exposition ouverte tous les jours, de 9 A. M. à 5 P. M.  
Admission pour les abonnés actuels, 25c. Le soir, de  
2.30 à 10 heures; Admission, 10c. d-103



The current loan exhibition, now open at the Art gallery, has been a revelation to most people. It was a revelation to those who did not think there was so much good art domiciled in Montreal—for with two or three exceptions, this city claims them all. It was a revelation to many who had only been familiar with local art and second rate work, and it has also been a revelation to those who, struggling for years against the indifference of the public, well nigh despaired of inaugurating a better tone and taste. Canada is now developed enough to devote a little attention to art; there always has been a nucleus of sound judging and discriminating patrons, who were ready with hand and purse to advance art, but what is pre-eminently needed is that the mass of the people shall be permeated by a love of art in every department of industry and pursuit, so that the reproach may be wiped away, that an artist cannot obtain sufficient appreciation of his work and has either to leave for a more sympathetic public or devote precious hours to the drudgery of teaching and such like. We earnestly hope that this is the beginning of a new era and that, stimulated by the desire for art knowledge and culture on the part of the public, the Art association may be enabled to launch into fresh schemes for its advancement, and that the association, thus giving fresh opportunities for the community in general to have their taste educated and refined, a demand may be created for beautiful things not only in the higher departments of luxury but in common things, that thus both acting and reacting each upon the other may be lifted to a higher plane of artistic attainment.

It has been a common complaint that the permanent pictures in the gallery are familiar, and even commonplace, and therefore excite very little interest, and there is foundation for this complaint, and probably none are more sensible of it than the council and directors of the Art gallery themselves. The reason is not far to seek: they have been crippled and fettered by want of funds, and have been unable to buy any valuable additions to the collection, and the remedy is simple: Let all those who have so kindly lent pictures to the Loan exhibition add to the sum of their kindness by donating one of those pictures to the permanent collection, and thus at once a substantial gain would be made to the gallery—both in quantity and quality. This would be a rational and fitting way of marking the Queen's jubilee year, and such might even be known as the "Jubilee year pictures." A superficial survey of the pictures, both in oil and in water color, gives one the impression of a high state of general excellence, and the feeling that there are very few bad or even indifferent pictures, and we venture to think that in this respect it would stand very favorable comparison with similar exhibitions in London, Paris or New York. As we would expect, the French school, in its various developments, claims the largest share of attention, followed somewhat at a distance by the modern Hague school, the English, the German and a few examples of American and Canadian work. These, for purposes of examination, we shall classify rather by subjects than by schools, notifying as far as possible the particular school, and confining ourselves for the present to the oil paintings. Beginning with religious subjects, the list is a short one, as there is really only one which can strictly be called under that title, namely, "The Raising of Jairus' Daughter," by Gabriel Max, but may include in this list "The Communicants," by Jules Breton, as being kindred to these two and are fitting to head the list, as they are undoubtedly the two finest pictures in the collection. Gabriel Max, who is still in the prime of life, being born in 1840, is the son of the sculptor Emanuel Max, and from childhood breathed the atmosphere of art. A pupil of Piloty, at Munich, he is indebted largely to him for a refinement of conception and finish of touch, and a general harmoniousness which is never absent from his works; in strength, however, we are inclined to think he has eclipsed his master. As professor and honorary member of the Academy of Munich he is influencing Munich to the best way. Although such pictures as "The Raising of Jairus' Daughter" and "The Communicants" are Christian Masterpieces in the Arena,

ed in making us forget. The pallid, limp arms are eloquent of death and we feel the fly to be a distinctly lower and unnecessary touch. Would that it were a live fly that we might brush it away!

It is not often that a painter attains at once to such prominence, both in artistic circles and amongst the general public as did Jules Adolphe Breton, after the sale of his picture "Les Communicants" last spring at the famous Morgan sale in New York. It was not that an art critic had arisen to do for him what Mr. Ruskin did for Turner, nor that the artist had produced a masterpiece which had eclipsed all his own previous efforts, and that of his "compeers," but simply that a price had been paid for it which made even American millionaires hesitate. Let us put aside, therefore, any halo which this fictitious value may have thrown around it and examine the picture on its own merits. Jules Breton is pre-eminently the exponent of idealized rustic and country life, having been early attracted to the followers of Millet. His pictures are always characterized by much poetic feeling, and it has been said truly that he is unrivalled in his expression of "the tearful glimmer of the silent dawn" and the "soft solemnity of the break of day." He has been long favorably known by his picture of the "Gleaner" in the Luxembourg and other productions.

The important example of this master, which we have all the opportunity of studying through the kindness of its owner (Sir D. A. Smith), is an entirely different picture from the previous one. There is no religious emotion striving for expression, and the only religious element in it is what it derives from association; neither is there any one strong dominating idea in it. It is not a great picture in the sense that the "Jairus' Daughter" is, but it is without doubt a very charming, delightful, pastoral picture; its freshness, truthfulness and fidelity to nature is remarkable and executed with all the artist's well known dexterity and skill. The composition and color are very bold and daring. It is not every one who would, and very few who could, have put in the long white robed procession of young maidens without disturbing and destroying the balance of the picture, and the introduction of the lilac, laburnum and other blossoms amongst the foliage is very deftly handled. The soft shadows mosaicing the ground and cottage walls are admirably rendered. It is open to criticism as to whether the conspicuous figure of—we presume—the mother does not interfere with the main group and motifs of the picture, viz., the old grandfather and grandmother and the child, but notice how skillfully the picturesque lilac dress is balanced by the lilac blossoms and how the cap of the old grandmother lights up the canvas and is balanced by the laburnum and the touches of yellow in the grass.

Amongst the historical and illustrative pictures we would notice, first of all, the great picture facing the entrance to the gallery, No. 3, "After the Victory," by Benjamin Constant.

The Montreal public have had special opportunities of studying this great master of color, notably in his "Herodias," recently lent by Mr. Drummond from his collection and exhibited in the gallery, which is probably the finest work the artist ever produced.

This more recent picture although full of brilliantly painted detail and showing evidence of considerable research and study is hardly, we think, equal to the other, although, we have no doubt, it gave the artist more trouble to paint. The painting of the Moorish decoration is very truthful, and the sunny open court beyond with the cool blue water in the fountain is a delicious piece of color; notice the admirable perspective and the distance along the corridor.

We have found a difficulty in satisfying ourselves as to the lower beam of light streaming in; the upper one is translucent and thoroughly satisfactory, but the lower one has a solid, rugged, broken look which makes us wonder if the artist intended it for something else.

As it points to Muley Hacon, or Hassan, it may possibly have the object of drawing attention to him which he rather needs, as he is decidedly unimpressive for the central figure of the picture.

No. 36 shows us, a carefully arranged and thought out picture of the interior of a peasant's cottage—La Vendée—by a young rising American artist. It is rather unfortunate in its hanging, its juxtaposition to Colin Hunter's blue sea robbing it of even what little brilliancy it had. It will, however, well repay study. The modelling of the old man's face is in-

of him in the gallery, is not a very important one, but fairly representative; his cool greens and liquid reflections are well shown.

A representative exhibition would not be complete without an example of Dupre. He also is wrapped up in his art, living retired in the Forest of Compiègne. He paints for the love of it. Of him, Dumas said: "He is the last of the sincere artists." Rousseau, who is sometimes bracketed with him, was greatly indebted to Dupre for brotherly help in his early struggle. We should like to have seen an example of Rousseau in the collection, but these are rare and precious.

No. 25 is catalogued as a work by Doré. We would hope for his reputation there is some mistake. We do not expect from him any very studious interpretation of nature, but we would prefer rocks to be such and not verdigris and clay, and surely such pines do not grow anywhere on this earth, unless they are of a peculiar kind, in some unknown region, nourished by a peculiar soil.

No. 39, by Jacomin, is a very fresh, pleasant bit of open woodlands, with a brightness and sunniness which makes it a delightful thing to look at. Salanson's "Fisher Girl" suffers much by being next, it making her look inky.

No. 14, "In the Selkirks," by William Brymner, shows promise. The subject is not an interesting one, but it is strongly painted, and we feel sure the artist will soon surpass this.

No. 48, by a Glasgow artist, has very conspicuously the faults of the Scotch school. The artist has set himself to paint only what he saw, with no attempt to catch the subtle essence of the glorious hills and streams. The painting of the clouds and hills and broken water is very careless and crude, but the sense of atmosphere has been cleverly caught.

Horatio McCulloch has done much better work than Nos. 49 and 50, pleasing as they are. As a painter of Highland scenery he gained considerable reputation, and his Inverlochy castle, in the Edinburgh national gallery, is a standing memorial to him.

Monticelli is at opposite poles from the previous artist. He is not always, however, so chaotic as No. 53 would lead us to expect. Those who are familiar with others of his works know that above and beyond the conspicuous affectation, there is a clever sense of rich color and a skill in grouping with a great deftness of touch. His creations live in a world of their own in a delightfully irresponsible way—a world in which there are no butcher's bills and no taxes to pay, and it is always afternoon.

Pelouse is worthy of more than a passing notice if only for the influence which he exerts on young artists and for the share he has had in the formation of the modern French Landscape school. Of the three by which he is represented, No. 62 as it is the largest, so we think it is the most important and the best. There is a charming softness in the shadows and hills as the dawning day is coming gently and kissing the waking earth. Perhaps the canvas is a little too large for the subject and the foreground shadow makes an unpleasant line across the picture, but it is altogether a very truthful and sympathetic rendering of typical French landscape at early morning.

No. 78 should not be overlooked as it is clever work by Thompson. Although somewhat transitional, it is interesting to compare this with the veteran Van Marcke's work, of which 80 and 81 are examples.

No. 28, by Edson, is an unfortunate example. This artist shows to much greater advantage in the water colors. The water is quite out of harmony with the rest of the picture, and we would suggest that it is possible to get low tones without being inky. West advising Constable says: "Even in the darkest effects there should be brightness. Your darks should look like the dark of silver, not of lead or slate."

Amongst the sea pieces No. 52 clamors for attention. It is enormously positive in color and daring in conception, and although very masterly in the brilliant painting of the sea, is not a satisfactory picture. There is a want of harmony between the sea and the sky and we feel that he has just missed being successful in painting the clouds. Henry Moore has, however, done really good work and justified his election as an A.R.A.

"Redding the Nets," by Colin Hunter, No. 37 is more pleasing and more human in its sympathies; the harmony of the sea and sky and shore is well preserved. Brett may give us calm, translucent, iridescent depths of ocean and Hook stretches of calm green sea; but we suppose that for painting of blue

than a great colorist; it is a look for soul or expect to find the spirit. He shall be disappointed. He is sensitive without ever being coarse, but is never lofty or elevating; he is no prophet with a message to the world, but is content to paint his fleshy shrines for carnal worshippers.

"La Source," for which £800 sterling was paid in Paris, changed hands at the late Morgan sale for a little over \$10,000. It displays all the artist's wealth of richness and color, and is like the other painted with few pigments. Heppner's great fault is his blackness in the shadows. "La Source" certainly wants bathing in her own stream; there is an inkiness about the flesh tints where they are in shadow that mars the beauty of the conception. Is not her foot where the toe is touching the water in a very ungraceful and constrained position? If the foot was at perfect rest the toe would not turn up, neither do we think that even if the heel is supported it would cause the toe to go in that position as has been stated; the toe cannot be resting on a stone, else would the reflection show that—perhaps the glassy surface of the pool is the solution!

Of Bougereau "The gentle, the refined, the academic," we have one example in No. 10, "The Crown of Flowers," the property of Mr. Angus. There is a far-off ethereal look about the young girl who is being crowned by her admiring friend that removes her into the region of the ideal. We should treat this one tenderly, as not quite of the same clay as ourselves: the other girl looks as if she would enjoy a romp. The modelling and painting of the hands and feet—always a crucial test—is exquisite, as we should expect from such a master of the figure as Bougereau. Sir Frederick Leighton, amongst English artists, most nearly approaches him in this respect.

No. 9, "The Last Minstrel," by G. Bougereau, A.R.A., an American resident and naturalized in London, is a fair example of his less serious works. Refined in feeling and execution his pictures are always pleasing from their delicacy of color. We must confess, however, to being a little tired of this young lady's features; we have seen her now in so many shapes and guises, and we think the artist might do something fresh. The little songster is there to give a title to the picture, but anything else in her hand would do just as well. The maiden is not showing much distress over its death, but thinking more probably of the pretty color and cut of her cloak.

Pelez's "Homeless Boy," No. 65, is the best bit of humor in the gallery. The dirty, ragged little urchin, picturesque in his tatters, is happy for the nonce in the lighting and enjoyment of a cigarette which he has picked up somewhere. When this is exhausted he has some ends and stray bits of cigars to fall back upon and a good supply of matches. He has a wonderfully intelligent face, which is very cleverly drawn in its foreshortening, and looks as if he might rise to be president under favorable circumstances. The color is as good as the drawing, which leaves nothing more to be said. Compare this with No. 13, entitled "Thinking it Over," and you will see the difference between genius and mediocrity.

"Charity," No. 44, by Henry Baron Leys, is one of the most delightful pictures of the collection. A distinguished Belgian artist, he was born in the year of the battle of Waterloo, in Antwerp. His best known pictures are "Luther Singing in the Streets of Eisenach," "The Edict of Charles V.," etc. The influence of the Van Eycks, Memling and Lucas Cranach may be clearly traced in his work. The fidelity of detail and beauty of finish, without being in the least degree weak, is remarkable.

Nos. 18 and 38 are in every respect a contrast to the last. Of the two pictures, Cozzos' "In the Picture Gallery" is by far the best; in both, however, the wonderful dexterity of one section of the modern French school in painting textures and materials is conspicuous. It is not high art, but it is fashionable, and were it but grafted on to nobility of conception and earnestness of aim would be really great art.

A charming little easel picture is No. 46, by Matthew Maris, perhaps the most gifted of three remarkable brothers. His subjects are purely ideal and poetic and are inclined to easiness, but they are so dainty and refined that we dare not grumble; note the bright color in the slipper and cap of the girl—how valuable it is in the picture. He is more a colorist than a draughtsman, so his drawing is at times a little faulty.



## Thumbnail Notes Amongst the Pictures---The Water Colors.

Although the oil paintings naturally prove the greater attraction to the majority of visitors, yet a most enjoyable hour amongst the water colors may be spent. The collection is a very fine one, and is fairly representative of the different schools of aquarelle work. The recent discussion in the English public prints as to the permanency of water colors will be fresh in the memories of everyone.

In all pictures, whether in oil or water color, a change takes place. Whether this change is injurious depends upon the nature of the pigments used by the artist. Unfortunately the rage for brilliancy and novelty in colors has led to the manufacture and sale of fugitive colors, and when these are used astonishing results follow by lapse of time. We know that many of Turner's and Sir Joshua Reynolds' have faded in part and lost their balance of harmony by reason of the fondness of these two great masters for experimenting. It is well known that strong sunlight is injurious to water colors, and that gas is very deleterious in its effects both to oils and water colors, but if care is taken to guard against these the possessor of choice water colors may enjoy their beauties without disquieting thoughts of their slowly vanishing before his eyes.

Almost every picture is worthy of notice, but we can only glance at the more important ones.

No. 1, by Auguste Allonge, is fitted to head the list, and as the artist is exempt from criticism by the Salon Hanging committee and is entitled to have his work hung as a matter of right, we feel that criticism would be invidious, were it not already placed beyond criticism by its supreme excellence. It is a picture for entire enjoyment, painted in the purest aquarelle work, with no body color in it. It shows the keenest study and appreciation of nature in her happiest aspects. It is fresh and crisp, and the painting of the tender, silvery birches and the nearer tree trunks is magnificent.

No. 2, by R. Anderson, A.R.S.A., takes us to another scene, the last was peaceful and quiet. This is all excitement and stir. A well painted group of fisher folks are assembled on the shore eagerly looking out to sea for a glimpse of the returning boats. It looks a bad coast in a storm, and the one which is rising is evidently going to be a wild one and enough to make the one wife in the group anxious looking, and the other to think the worst as she broods over the possibility of her soon being a widow. The tempestuousness of the scene is well rendered and the strength of the rocks and the details of the foreground are admirably delineated.

No. 7, Sam Bough's picture of the Pass of Leni, holds the corresponding place on the other side of the doorway. It is painted with all the thorough solidity which is characteristic of him. He was never particular about his methods he employed, provided he got what he aimed at; a good deal of body was used and portions of it are glazed. A sum to give intensity to special tones. Another faithful depicor of Scotch and island scenery is John Smart, R.S.A., who gives us in No. 50 a very representative, although perhaps a little hard and unpoetic example. Living as he does summer after summer amongst the hills near Loch Awe he has watched the clouds wreathing the brows of the purple hills in myriad shapes and forms, and drank deep of the spirit of the glens and heather clad moors.

Seley Haskwell's strong picture, No. 53, is a faithful rendering of willows, water and sheep, painted probably before he was fascinated by bright southern skies and brilliant costumes. The length of the grass reminds one of the story which Sir John Watson Gordon R.A., used to tell of his picture "Summer in the Lowlands," which had been bought by Lord Palmerston. After his Lordship had bought it, he asked the artist, with a twinkle in his eye, how he explained the fact that with so many sheep in the field the grass was so long, the artist not to be outdone, quickly replied that the sheep were turned into the field the night before. It must have been the case with this picture and yet one of the near sheep must have been there for some time, he has no sheep.

19, "The Ferry," by Peter Ghent. 'Tis the witching hour of twilight and a tender green yellow is over everything. The picture is low toned yet full of luminousness. The river has not a ripple on its glassy surface, which with great fidelity reflects its banks. Everything is most masterly painted. There is not a careless line in the whole picture; the cottages, the trees overrun with climbing plants, the figures and boats are equally cleverly put in. We have not seen any work by this artist before, but he shows great capabilities.

Weatherbee's "Three Witches," No. 58, was exhibited at the Royal Institute of Water Color Painters' exhibition in London last summer, and was very favorably spoken of there. We are glad to see it here, and to know that it has found its home in Canada. The title is rather a misnomer. One conjures up the heath scene in "Macbeth," but, instead of three fearful shapes, we have two amiable looking and benevolent old women and a girl occupied in the harmless task of raking withered leaves, etc., together, and burning them. By whatever title, however, it is called, it is a thoroughly good picture, admirably painted, well composed and able in its execution.

No. 10 should not be forgotten although hung high. It is a carefully delineated representation of one of the Porches of Amiens Cathedral, by G. R. Clarke. To those who know Ruskin's "Bible of Amiens," being his own notes on the carvings of these portals, this picture will be specially interesting. The detail is carefully put in and the quality of stone is well indicated, the figures are also well grouped and handled with considerable freedom.

In 14 and 14a we think Mr. Edson is seen to great advantage and has been more successful in them than in his recent oils. We understand that one of them gained him well earned honors at the Colonial exhibition.

We are glad to see two of Bernhardt Hopper's work, "Nearing Port," and a canal scene with windmill. He personifies the Hague school of scenery, and admirably renders the Dutch characteristics in lowering, thundery weather.

It will be interesting to the many friends of Mr. Otto Jacobi to trace his career in No. 29, 30 and 31, and to see in the last named a recent production of his brush.

No. 33 is a delightful example of Francois Desine Langre in chalks. It has all the subtle charm of Millet, with rather more refinement in the features.

No. 37 is a good example of Mauve. We should like to have seen more from him, as he is always good. In "The Potato Harvest" we are introduced to another phase of the Hague school. Here toil is toil and not play; work is hard and life is a struggle, and the atmosphere and surroundings are terribly cheerless, but there is a stolid pertinacious application to work on the part of those he paints which makes them almost heroic.

The two genre subjects of Albert Neuhuys, Nos. 39 and 40, are both pleasing. Mauve is the apostle of outdoor labor and soil tillage. Neuhuys is the apostle of the gentler domestic employments—rocking the cradle, knitting, sewing and such like.

Of the same school and sympathy, but holding a more leading position, is Valkenburg, of whom we have an example in "The Seamstress," No. 53.

A clever and rising young artiste's work should not be overlooked. E. A. Walton, in Nos. 55 and 56, gives us an original rendering of simple subjects, but full of poetry and insight into nature.

Yon's work is always pleasant, and in No. 59 we have a truthful aspect of that particular kind of scenery.

John A. Fraser is represented by two large works, Nos. 17 and 18, the latter of which we much prefer; it is strong and firm in touch, and although somewhat hard in, we presume, faithful to the locality. We have only space to merely enumerate one or two others before leaving them. Artz always gives us pleasing figures seated on sandy dunes, with a quiet sea, of which No. 4 is a type.

Bartolini's "Roman Fruit Sellers" is rendered with great refinement and delicacy of good colors.

Delort's "Setting the Clock" is an interesting display of the charms of a piquant young person, by no means insensible to them herself.

Birket Foster's "Haying time in England" is an old friend, and is full of the most painstaking and microscopic work, but this artist has been so chromolithographed as to destroy much of the merit in the originals. No. 52, "On the Water," is a rich bit of color, but delicate

## A PERMANENT "LOAN CORNER" AT THE ART ASSOCIATION.

TO THE EDITOR OF THE GAZETTE.  
DEAR SIR,—While visiting the present loan collection of pictures at the Art gallery, and considering the apparent advantages of it to the treasury of the association, it has struck me that probably a permanent interest could be created by having a small loan exhibit constantly on view there. I do not think it would be hard to get together ten or fifteen loan pictures every two or three weeks and put them on one wall or corner where they could be studied at leisure and compared with the regular pictures. There are many more good pictures in Montreal in private hands than is ordinarily supposed, and the number obtainable would, with proper treatment, be found inexhaustible for such a purpose; while the interests of art here require nothing more imperatively than the placing of standards before the public.

May I, therefore, through your columns, put the suggestion of a "Loan Corner" before the gentlemen of the management?

Yours truly,  
W. D. L.

Montreal, February 25.

## THE ART GALLERY.

Before continuing our notes on the oil paintings, we propose saying a word on a neglected department of the exhibition, namely, the

### WATER COLORS.

The unexpected excellence of the oil paintings on exhibition has served to withdraw public attention from the water colors, although those are, in their way, of equal, if not indeed of superior average merit, and no less worthy of examination and study. Their close proximity to the oils is, of course, to their disadvantage; moreover, roof light, gallery surroundings, and close packing do not contribute to show water colors at their best:—the atmosphere of the drawing room and boudoir is their proper home and suited to their dainty requirements. There are two remarkably strong examples of water color work, No. 23, by Keeley Halswelle, and No. 19, by Peter Gent. Of the latter, it may, perhaps, be said that it reaches the limit of what is possible to be achieved through this medium, and of the former, that it goes beyond that limit, and should have been executed in oils. Of the other landscapes, those of Sam. Bough (No. 7), "The Pass of Leny" and of Robt. Anderson (No. 2), "Waiting for the Return of the Boats"—a large sea piece with figures—are the most important, and they are, moreover, characteristic examples of the Scottish school. For the rest—Allonge's "La Source," (No. 1) Birket Foster's "Haying Time," (No. 16), the three examples of Alfred Hunt's early work (Nos. 25 and 28), Artz's "On the Downs" (No. 4), Van de Meer's "In the Meadow" (No. 54) and Apol's "A Calm" (No. 3), a beautiful sea scene, would be noteworthy as water color drawings anywhere. Nor are the figure pieces less important. We have already spoken of the Mauve (No. 37), the Lauze (No. 33), and the Weatherbee (No. 58), and scarcely less interesting and able are North's fantastic "Hayloft" (No. 38), Newbury's two peasant interiors (Nos. 39 and 40), Offerman's "Going to Work" (No. 42), Fred Slocombe's charming "Haymarket" (No. 49), Bartolini's clever "Roman Fruit Sellers" (No. 5) and Joseph Knight's "On Sufferance" (No. 32) a capital bit of landscape genre. In fact to make a list of what is good and noteworthy in the collection it would be necessary to reprint the catalogue in full.

### HISTORICAL.

There are but two historical works, the "La Vande in 1793," of Hornden, (No. 36), and the "Alhambra Scenes" of Constant. The former is a large and important work, well designed and painted, but of so dull a tone as to detract materially from its interest. The picture is, perhaps, in part to blame for this, but more than that is its condition, and more than all its too near proximity to some seas of mad blue. The subject is a cottage interior in Northern France during the turbulent time existent at the close of the last century, when preparations for a fight were as common as preparations for a meal, and when the women and even the little girls assisted in casting bullets and whetting sabres. The artist is an American, but he has lived much in France, and has exhibited frequently at the Salon. The other historical picture is by Mr. Benjamin Constant; it was in the salon of 1832, under the title "Le Lendemain d'une Victoire a l'Alhambra," where it attracted much attention. This artist is most industrious. Besides pot-boilers—consisting chiefly of heads, or half lengths, or full lengths, of Eastern girls for the American market—and portraits, he has always one, and sometimes two, important works in each season's salon. Last year he had "La justice du Cherif"; this year he had "Judith," and also "Justinien"; and, according to the newspapers, he has already finished two works for the next

The loan exhibition of modern oil and water color paintings on view at the gallery of the Art Association during the past three weeks was visited on Friday and Saturday last by nearly 5000 people, and it is thought that these numbers were not very much surpassed on the two free days during the Carnival week. Those who have not yet visited this fine collection may perhaps be surprised at the numbers we give above, but to those who have "done the pictures" the only cause for wonderment is that the numbers are not larger. It is a credit to our city that such a collection of pictures can be got together within its boundaries, and it must be a source of deep gratification both to the president, council and members of the association, as well as to those generous gentlemen who have lent these costly works of art, that their efforts to attract interest and please the public have been so extremely successful.

salon—a "Theodora" and an "Orpheus emerging from Hades." The artist himself describes No. 3 somewhat as follows (freely translated):—"This picture represents the hall of the ambassadors in the Alhambra, the day after a victory in the 1300, during which century Musslemans and Christians disputed, foot by foot, the possession of Andalusia. A prince of Grenada comes to look at a number of beautiful Christian women, taken prisoners in the sack of some city; these semi-nude, and with dishevelled hair seek to hide from the searching glances of their conqueror, who is surrounded by his trusty warriors." Like Alma Tadema Mr. Constant frequently gives us portraits of studio properties, marbles, and so forth, rather than historical lessons. In this particular case the history is, we fear, very largely subordinate to architecture, decoration, and accessories; and the human interest recedes into the background before mosaics, embroideries, carpets of choicest Persian fabric, jewelled plate, caskets, reliquaries, holy vessels, church vestments, mitres, tapestries, and loot generally, scattered about in profusion. The "conqueror," that is the weak, effeminate Prince, is resplendent in white and gold, his "trusty warriors," executioners and eunuchs are equally resplendent in all the colors of the rainbow; the whole is simply war in masquerade with an architectural background and studio properties unlimited. Nevertheless the picture is a marvellous example of artistic dexterity, patient elaboration and great knowledge, although from a purely artistic point of view it may be esteemed inferior to the painter's single figure "Herodiade," well known to the Montreal public. The specks of blue water and blue sky beyond, with the fitting and resting swallows, tend to impart great breadth to the picture, which, as an architectural whole, is superb. It is greatly the fashion in the French school to remind us moderns by such works as this, of the ancient doings of the "unspeakable Turk" and his brother Mohammedans. We wonder how these latter will paint us some centuries hence, say our doings in India, or in Zululand, or in China, or even in Egypt. Mr. W. S. Caine, M.P., the Unionist member for Barrow and some time a Lord of the Admiralty, after spending some months on the Nile has recently said: "When we went to Egypt we were going to establish the civil, moral and Christian influences of our country on the banks of the Nile. What we have done has been to establish an enormous number of grog-shops and houses of ill-fame. That is the most conspicuous sign of our civilizing mission in the land of the Pharaohs." A pictorial representation by an Egyptian of the bombardment of Alexandria, the butchery at Tel El Keber, and the results in Cairo, would be an interesting and instructive pendant to Mr. Constant's work in a Montreal Art Gallery some centuries hence. The picture by Berne-Bellecour (No. 5), "Bringing in the Prisoner," with its portrait of the artist, is a dexterous and clever piece of work by this well-known painter of soldiers and battlepieces, but it can scarcely be classed as historical.

### RELIGIOUS AND MYTHOLOGICAL.

The Noel Paton series, which depict fable rather than history, have been already noticed; as have also the two important religious works on view—the Breton written of some days ago, and the Max, fully described on the occasion of previous exhibitions. There still remains for notice the imaginative pictures and the pictures of a mythological character, and those we hope to overtake in a short article on the art work of Mr. G. F. Watts, the painter of "Love's First Whisper" (No. 88), and on the nude in art apropos of the productions of the Henriet school as illustrated by "La Source," No. 34.



**Association des Arts de Montréal**  
**PLACE PHILIPPE**  
 L'exposition de tableaux empruntés à la galerie de l'association, comprenant "Les Communiantes" et "La Source," sera ouverte au public LUNDI et MARDI, 25 Février et 26 Mars. Les ouvriers peuvent obtenir des billets de 50 cts en lot de 50 pour le bénéfice des employés sur demande au secrétaire à l'adresse ci-dessus. De 9 heures à 5 heures p. m., chaque soir. Admission pour ceux qui n'ont pas souscrit, 25 cts, et chaque soir de 7.15 à 10 p. m. Admission, 10 cts.

**Association des Arts**  
 C'est un plaisir d'apprendre que, grâce au succès obtenu par l'exposition de cette association, le conseil a résolu de la prolonger de deux jours, accordant ainsi le privilège aux chefs d'établissements qui veulent faire visiter l'exposition par leurs employés d'acheter des billets d'admission à cinq cents.  
 Le conseil peut se glorifier du succès obtenu par l'exposition, spécialement vendredi et samedi, où la foule n'a cessé d'affluer, et ceux qui ont généreusement prêté les objets exposés peuvent se féliciter, en constatant comme le public sait apprécier les beautés qu'on lui met sous les yeux.

**ART ASSOCIATION OF MONTREAL,**  
**PHILLIPS SQUARE.**  
 The Loan Exhibition will remain on view at the galleries of the Association for Monday and Tuesday, February 28th and March 1st. The five cent tickets, in blocks of fifty, will be issued to employers of labor for the benefit of their employees, on application to the secretary, at above address.  
 The doors will open at 9 a.m. and close at 5 p.m. daily. Admission to non-subscribers 25c, and each evening at 7.15, closing at 10 p.m. Admission 10c.

**THE ART GALLERY.**  
 The Loan Exhibition to Remain Open for Two Days Longer.  
 The move of the council of the association in granting 5 cent tickets of admission to employees in large manufactories, railways and other concerns of this city, has proved indeed to be one in the right direction. We understand that nearly 3,000 persons visited the galleries on Saturday last, and are glad to see by our advertisement column that the council in deference to the request of many prominent citizens have consented to allow the present exhibition to remain open for Monday and Tuesday, that is to-day and to-morrow, so as to accommodate those who have not yet had time or opportunity to feast themselves with the unusually first rate artistic fare provided, and to give all who wish to see this unique collection again the necessary chance. Such an exhibition as the present one proves that there are men of combined with the means of gratifying in our city, and further that there are demands willing to go again and again to see and enjoy what is worthy of their attention. It is indeed a pleasure to us to commend those who have not been, to go, those who have, to go again. In congratulating the council on the great success they have achieved, we congratulate also all members of the association.

**ASSOCIATION OF MONTREAL,**  
**PHILLIPS' SQUARE.**  
 Any Lady or Gentleman anxious to exhibit original work at the approaching Royal Canadian Academy Exhibition who may not have received the necessary Form of Entry and Declaration, can obtain same up to April 1st by applying to the Secretary of the M., at the Art Association Galleries.

**ASSOCIATION DES ARTS !**  
**La Presse** — 20/2/87  
**Carré Phillips**  
 Les deux tableaux : "Les Communiantes" et "La Source" demeureront exposés aujourd'hui (Lundi) et demain (Mardi) le 25 Février et le 26 Mars. Des billets à cinq cents par lots de pas moins de cinquante peuvent être obtenus par ceux qui ont des employés à leur service, à l'adresse ci-dessus de 9 hrs. A. M. à 5 hrs. p.m. Admission pour ceux qui n'ont pas souscrit, 25 cts. Tous les soirs de 7.15 à 10 hrs. p.m. Admission, 10 cts.

**ASSOCIATION DES ARTS !**  
**PLACE PHILIPPE**  
**La Presse** — 10 — 20/2/87  
 L'exposition d'objets d'art, comprenant "Les Communiantes" et "La Source," restera ouverte aujourd'hui et demain seulement. Les ouvriers pourront obtenir des billets d'admission à 50 cts, s'ils se réunissent pour en acheter 50 à la fois, au Carré Phillips. Admission pour ceux qui ne sont pas souscripteurs, de 9 A. M. à 5 P. M., 25 cents ; tous les soirs, de 7.15 à 10 P. M., 10 cents.

**Art Association of Montreal.**  
**8. PHILLIP'S SQUARE.**  
 The Loan Exhibition will remain on view at the Galleries of the Association for Monday and Tuesday, February 28th and March 1st. The FIVE CENT tickets, in blocks of fifty, will be issued to employers of labor, for the benefit of their employees, on application to the Secretary at above address.  
 The doors will open at NINE A.M. and close at FIVE P.M. daily.  
 Admission to non-subscribers, 25 cents, and each evening at 7.15, closing at 10 p.m., admission 10 cents.

**THE ART EXHIBITION.**  
 Owing to the well merited popularity of the exhibition at the Galleries of the Art Association, the crowds which attended to see the pictures on Saturday afternoon and evening was, literally speaking, enormous, and the Council, fearing that many of those who came were, perhaps, on account of the crush, unable to fully appreciate the treat prepared for them, have decided, as our advertisement column shows, to keep the exhibition open for to-day and to-morrow—that is two days and nights longer than originally intended. It must be indeed gratifying to all the gentlemen concerned, that the trouble they have taken to provide something in the artistic way worthy of our country's chief city, is so well repaid, and we sincerely trust that the encouragement given by the public to this effort of the Council, may have the effect of insuring for its members, and for the people of Montreal in general, a number of equally interesting and, if possible, equally valuable exhibitions. We remark that there is still an opportunity afforded to those employers who have not yet availed themselves of the generous offer made last week, by which they may give their employees a genuine treat without seriously entrenching upon their finances.

**ART ASSOCIATION OF MONTREAL,**  
**PHILLIPS' SQUARE.**  
 The opening ceremonies of the Annual Exhibition of the Royal Academy of Arts will take place on  
**TUESDAY Evening, April 19th,**  
 in the Galleries of the Art Association. His Excellency the Governor-General has kindly promised to be present. Honorary members of the R. C. A. and their families are alone admissible on this occasion. Evening dress is particularly requested. Subscriptions for honorary membership will be received at this address up to 5 p.m. on Monday, April 18th. Doors open at 7.45 p.m.

**Association Artistique DE MONTREAL**  
**La Presse** — 20/2/87  
**Carré Phillips**  
 L'Exposition de Tableaux d'emprunt comprenant "Les Communiantes," "La Source," etc., restera ouverte LUNDI et MARDI, 25 Février et 26 Mars. Des billets à 5 cents au nombre de 50 au moins, peuvent être obtenus par les patrons pour leurs employés, à l'adresse ci-dessus, de 9 hrs. a.m. à 5 p.m., tous les jours. L'admission pour les personnes qui ne sont pas membres est de 25c. Tous les soirs de 7.15 hrs à 10 hrs. Admission, 10 cts.

**ART ASSOCIATION OF MONTREAL.**  
**Phillips' square.**  
 The Loan Exhibition will remain on view for MONDAY and TUESDAY, February 28th and March 1st. Five cent tickets in blocks of not less than fifty are obtainable at above address.  
 Doors open daily at 9 a.m. and close at 5 p.m.  
 Admission to non-subscribers, 25c.  
 Each evening from 7.15 to 10 p.m. Admission 10 cents

**ANOTHER CHANCE.**  
 WELL DESERVED POPULARITY OF THE LOAN COLLECTION—TWO DAYS MORE AT THE ART GALLERY  
 No previous exhibition ever aroused the slightest approach to the enthusiasm and genuine admiration displayed about the present one, and we are of opinion that the intelligent action of the Council in granting five-cent tickets for the benefit of the employees in our manufactories and other large concerns, was both judicious in the interests of the Association, and greatly appreciated by those whose employers availed themselves of the offer. To a student of human nature it was on Friday and Saturday evenings last an intensely interesting spectacle to see the various expressions which followed each other over the faces of the hard-handed workmen, as they moved from masterpiece to masterpiece, and doubly interesting it was to catch the fearless criticism openly spoken. The crowd on both evenings was immense, while during the day, we are informed, that the same constant flow and ebb was apparent, this perhaps is not, after all, to be wondered at when one becomes aware that the great railway companies and one large sugar company purchased six hundred five cent tickets each beside the many purchasers of from one to four hundred. It may be added that the visitors were most orderly and appreciative.  
 In view of the crowds the Council has fallen in with our suggestion for a prolongation to the extent of two days. It should have been a week. The announcement comes too late to be of much value for to-day and to-morrow.

**A LOAN CORNER IN THE ART GALLERY.**  
**TO THE EDITOR OF THE GAZETTE.**  
 Sir,—I read with pleasure the letter of "W. D. L." in your issue of Saturday last. I think his suggestion of a permanent loan exhibit could be very easily carried out, especially during the summer months, when the majority of our wealthy citizens leave town for their country houses. It seems to me that the safest place in which to leave their pictures is the Art gallery, and if this were done it would afford, at very little inconvenience to the owners, a grand opportunity of studying the best art of the city.  
 Yours truly,  
 T. W.  
 Montreal, February 26, 1887.

**ART ASSOCIATION OF MONTREAL.**  
**PHILLIPS' SQUARE.**  
**EASTER MONDAY.**  
 The galleries of this association will be open to the public, without charge, on Easter Monday, from 10 a.m. to 5 p.m. All the valuable paintings recently presented are now hung. The galleries will be closed on and after Tuesday, April 12, in preparation for the annual exhibition of the Royal Canadian Academy of Arts, which opens on Wednesday evening, April 20, at 8 p.m.

**ART ASSOCIATION.**—The art gallery will be open to-day (Monday) from 10 a.m. to 5 p.m. All the valuable paintings recently presented are now in their place. The gallery will be closed on and after to-morrow (Tuesday) to prepare for the annual exhibition of the Royal Canadian Academy on the 20th inst.

**ART ASSOCIATION OF MONTREAL,**  
**PHILLIPS SQUARE.**  
**The Loan Exhibition**  
 WILL REMAIN ON VIEW FOR  
 Monday and Tuesday, Feb. 28th and March 1st.  
 Five cent Tickets, in blocks of not less than fifty, are obtainable at above address.  
 Doors open daily at 9 a.m. and close at 5 p.m. Admission to non-subscribers, 25 cents. Each evening, 7.15 to 10 p.m., admission 10 cents.

**ART ASSOCIATION OF MONTREAL,**  
**PHILLIPS' SQUARE.**  
**On MONDAY Evening, March 14th, at Eight o'clock,**  
**D. P. PENHALLOW, Esq.,**  
 Professor McGill College, will deliver a Lecture in the Large Gallery, on  
**"THE ORIGIN AND DEVELOPMENT OF JAPANESE ART"**  
 Admission Twenty-five cents.

**THE ART ASSOCIATION.**  
 Four Important Works Added to the Gallery.  
 The galleries of the association have been closed to the public for the last ten days in order that pictures lent for the late exhibition might be taken down and returned to their fortunate owners, that the ordinary collection might be rearranged and rehung, and that the floors and staircase might receive a much needed doing up. The members and public will doubtless be glad to learn that during this interval four important works have been presented to the association and are now hung in the galleries. "Home Sweet Home," a charming little winter scene, which we doubt not will recall a spot familiar to many a Montrealer, by Allan Edson, presented by the Rev. Canon Norman (president), a powerful, though somewhat sombre, piece, by our old friend Mr. Davis, illustrating a passage in the adventurous life of the great missionary Le Jeune, presented by Mr. John McLennan. "Reddin the Nets," by Colin Hunter, A.R.A., and "Autumn Flowers," by Harlamoff, both gifts of Mr. R. B. Angus (vice-president.) The former of these excellent works having been shown and fully criticized at the late exhibition, where it evoked very considerable interest and attention, calls for no further notice here. The latter, "Autumn Flowers," a large and carefully painted scene from that always interesting period, happy childhood, is a most valuable acquisition to the galleries, exhibiting as it does so many of this celebrated artist's good points. It is safe to say that very few of the thousands who visited the late exhibition failed to notice the charming "Gipsy Girl," by Harlamoff, and we think that those who saw and admired them will be greatly pleased again. One pauses with mixed feelings of pleasure and satisfied criticism to gaze on the life-like ease of the quiet sitting figure in this picture, her face full of gentle concern and the elder sister's loving interest, and then one's eye passes across the canvas to rest on the sturdy little bare-legged and hot-cheeked youngster in the foreground emptying out from tuckered-up bib Dame Nature's choicest riches. Works of art such as these are indeed acquisitions that not only members of the association, but the citizens of Montreal in a body, may be proud to have on view in a public gallery.  
 The council do not appear to be anxious that the stigma of sleepiness should attach itself to their administration, as we see by our advertising columns that this (Monday) evening Prof. Penhallow will deliver a lecture in the large gallery on "The Origin and development of Oriental art in Japan." In these days when the Mikado has become a household word, when the drollness of Ko-Ko and the witcheries of Yum-Yum are as it were family belongings; when the Canadian Pacific railroad is making its leaps and bounds towards putting a girdle round the world, including in its circle the land of the Celestials, any particulars about the almond eyed inhabitants of far Japan cannot fail to be of general interest and utility. Prof. Penhallow has, we understand, passed several years in the country he tells us of to-night, and such a lecturer with such a subject should ensure the large audience we have no doubt will be present.



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# THE ORIGIN AND DEVELOPMENT OF

*Harold* JAPANESE ART. 15/3/87  
A Lecture by Prof. Penhallow.

The beautiful lecture room of the Art Gallery, Phillip's Square, was last evening filled with an appreciative audience to hear Professor Penhallow lecture on the above subject. Canon Norman occupied the chair, and in his introductory remarks stated that the Professor had spent four years in Japan, had made a study of the Japanese people and was eminently qualified to treat the subject of Japanese art.

After a brief introduction the lecturer said:—

Within the brief period of twenty-eight years Japan has found a place in our consideration from which it can be displaced with difficulty. The circumstances of the times have been such and are such to-day as to render her intercourse with European nations a lasting one, while the influence of her civilization has been felt in a marked degree in all those respects which appeal to higher requirements in æsthetic culture. Had similar conditions of navigation and communication existed at the time of the first European relations with Japan, a little more than three hundred years since, she would never have been closed to foreign intercourse, and would thus have failed to secure that complete seclusion which seems to have been so potent a factor in the development of that art for which she is so justly renowned. Thus it becomes more than doubtful if she would have been able to exert that influence upon European culture that she does to-day.

Japanese art is no longer a stranger to us. It enters all our houses and fills the atmosphere of our daily life with new suggestions. It is fast becoming one of the familiar facts of our common life and education. That such is the case is most incontrovertible proof of its influence, not only in our home culture but the development of our own art which now bears unmistakable evidence in many directions of the effect produced upon it.

The professor then treated the origin and development of the art, and continued: When the Japanese first entered the country they found there a barbarous people even unacquainted with the most simple forms of pottery, although the predecessors of the Ainos were acquainted with the art of making pottery as shown by remains in shell heaps and mounds. The art of pottery had its origin in Japan in the early custom of burying slaves with personages of distinction. There is a tradition relative to the use of pottery in the time of the first emperor 600 B.C. The custom of burying slaves was abolished in the second century by the Emperor Suinin, who had clay images of animals substituted in burial. This was the beginning of ceramic art. The impulse given to the manufacture of pottery since only two years later a son of the King of Korea settled in the Province of Omi, where, in conjunction with Nomino-Takune, he established the first potters guild. Their produce, however, was of a very crude sort. Several centuries now elapsed without any special improvement in the art so produced. In 172 A.D. the potter's wheel was first brought into use, having been introduced by a priest named Geyoki. For a still further period of 500 years a rough kind of pottery was the only kind produced in the early part of the 13th century. Kato Shinozazamon visited China and Corea for the purpose of studying the art as practised there. Although the Chinese had been acquainted with the manufacture of porcelain since the first century, Kato returned to Japan without having gained the secrets of its manufacture. In the second century the Empress Jinger invaded Corea, the result of which was a general introduction of continental civilization, and for centuries after there poured into Japan a continuous stream of artisans and artists of all kinds. The close of the 16th century ushered in the second grand period of Japanese ceramic art, when a native of Ise visited China and after a prolonged stay returned able to pursue his way in a new field. The second event was of even greater significance as it had its origin in the foreign relations which Japan had established, the first European having landed in Japan in 1542.

ceeded; but porcelain was first introduced into Japan in the 16th century. In the third period commencing with the second advent of the foreigners in Japan in 1853, the native art suffered a striking change. European influence became evident on every side, but its mission was to degrade an art which had previously been characterized by high ideals. The lecturer then drew attention to the characteristic features of the principal porcelains and stone wares now made in Japan, and said: "It is an unfortunate feature of the modern art industry in Japan that the large foreign demand has not only had a sad effect in cheapening the quality, but it has also caused complete revolution in the methods of manufacture. The Japanese are among the shrewdest people in the world. They were, therefore, not slow to improve the opportunities when the possibility of large foreign trade is presented, and they did not hesitate to reproduce an inferior ware, and as a result all the celebrated porcelains are fancies of the past. The lecturer then turned his attention to Lacquer ware, an art the most ancient of all the art industries in Japan, and probably had its origin a little earlier than 393 B.C. Cloisonné was next touched upon and the making of bronze metal and its applications. Bronze is very highly esteemed in Japan, and the great image of Buddha at Nava, will illustrate its size and composition the peculiar skill the Japanese possess. This image was first erected in the eighth century, but the ravages of war, fire and earthquake necessitated its partial reconstruction. Its height is fifty-four feet and the breadth of its shoulders is 29 feet. At the time of its erection the casting had to be tried seven times before success was secured, and three thousand tons of charcoal were consumed in the process. The metal weighed four hundred tons, and required 500 pounds of gold, 986,986 pounds of copper, 6,887 pounds of tin, and 1,954 pounds of mercury. The lecturer next referred to Japanese paintings. They are, he said, characterized by much that is realistic, and often contain much that suggests the so-called school of impressionists of to-day. The Japanese paintings are executed in three forms, which the lecturer explained. In conclusion, the lecturer referred briefly to the causes which operated to influence and develop Japanese art and made it what it is. The Japanese, he said, have a proverb which says, "When men become too old they must obey the young." This exactly expresses the feeling of Japan towards Europeans, and explains the effect upon their art, which has been noted after a long period of seclusion, during which it became an accepted article of their creed, that in them was centered the highest excellence in all things, and all other people were contemptible barbarians, they were suddenly brought face to face with a civilization of an entirely different order, and as they say themselves, the effect was that of the sun upon the eyes; they were dazzled. The reaction could produce but one effect, and that was an intense longing for everything good and indifferent, which formed a part of that civilization which they were so zealously trying to follow. Fortunately judgment is now coming to the rescue, and we may confidently hope for a revival of Japanese art in all its native purity and simplicity. But to this end, these of us who buy Japanese art products can contribute a very important part. These degraded forms of art which are now flooding the market everywhere, and which are eagerly caught up because they are Japanese, thus driving articles of merit from among us, are produced to meet a recognized demand. Were meritorious articles equally sought after, they would be produced, and it is only when we demand products of a high order of merit that the present glut of worthless goods will cease.

A vote of thanks, moved by Mr. Cheney, and seconded by Mr. Henry Lyman, was tendered the lecturer.

— lettre de M. Macgillcuddy de l'Art Association — 4mars 1887 —

voir archives permanentes du musée.

## JAPANESE ART. 15/3/87

Prof. Penhallow delivered a most interesting lecture on "The Origin and Development of Japanese Art," before the Montreal Art association, last evening. There was a large attendance and the chair was occupied by the Rev. Canon Norman, and the lecturer exhibited specimens illustrating types of most of the celebrated wares of pottery and also pre-historic pottery and paintings of a characteristic type, and at the close a hearty vote of thanks, moved by Mr. G. Cheney and seconded by Mr. H. Lyman, was passed to Prof. Penhallow. We regret, owing to extreme pressure in our columns, that we are unable to give a report of the lecture this morning.

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## A GREAT ART SALE.

The Celebrated Collection of A. T. Stewart Dispersed by Auction.

New York, March 24.—The sale of the collection of works of art owned by the late A. T. Stewart commenced last night. A number of pictures were sold at a sacrifice, but on the whole the prices realized were fair. "Cattle," by Constantine Troyon, of Paris, went to D. C. Lyle for \$7,150. "The Chariot Race," by Jean Leon Gerome, of Paris, which cost \$30,000 was knocked down to Henry Hilton for \$7,100. "Charity," by Meissonier, cost \$20,000, was bought by Henry Hilton for \$10,500. "Niagara Falls from the American Side," by Church, was bought by Banker J. S. Kennedy for \$7,050. The total sales aggregate \$110,000. Mr. Kennedy will send "Niagara Falls from the American Side" as a present to the Edinburgh museum.

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## JAPANESE ART.

Interesting Lecture on its Origin and Development by Prof. D. P. Penhallow.

Our report of the lecture delivered by Prof. D. P. Penhallow on "The Origin and Development of Japanese Art," before the members of the Montreal Art Association, on Monday evening, was crowded out of yesterday's issue. The president, Rev. Canon Norman, occupied the chair.

In the course of his lecture Prof. Penhallow said: "I am neither an artist nor a profound art critic, and my only excuse for coming before you must be found in the fact that residence and observation among the Japanese have not only brought me into contact with many of their best works of art, but it has also given me a certain acquaintance with many of those peculiar influences which have combined to make that art what it is. I therefore present this subject to you as a layman who prizes art for what it is, and for its ability to raise the grosser elements of our coarser natures into a loftier, purer and more ennobling atmosphere of thought and surroundings. Within the brief period of twenty-eight years Japan has found a place in our consideration from which it can be displaced with difficulty. The circumstances of the times have been such and are such to-day as to render her intercourse with European nations a lasting one, while the influence of her civilization has been felt in a marked degree in all those respects which appeal to higher refinement in aesthetic culture. Had similar conditions of navigation and communication existed at the time of the first European relations with Japan a little more than 300 years since, she would never have been closed to foreign intercourse, and she would thus have failed to secure that complete seclusion which seems to have been so potent a factor in the development of that art for which she is justly renowned. Thus it becomes more than doubtful if she would have been able to exert that influence upon European culture that she does to-day. But Japanese art is fast becoming one of the familiar facts of our common life and education and influences, not only our home culture, but the development of our own art, which now bears unmistakable evidences in many directions of the effect produced upon it. It thus becomes a matter of interest to all to understand how so highly developed an art could have been produced in a nation which we have been accustomed to regard as half civilized. When the Japanese first entered Japan they found there a savage people, who possessed no knowledge of the arts, although pottery had previously been manufactured by the predecessors of the Amos. The origin of art in Japan is to be found in the original custom of

in the art of making fine pottery, and of the origin of Satsuma ware. The end of the second period and the beginning of the third, which is represented at the present time, occurred after Commodore Perry opened the doors of hermit Japan to foreign intercourse in 1858. Referring to the question of European influence on Japanese art, the lecturer said that the influence and most direct contact of the Europeans with the Japanese occurred when missionaries and traders landed in Japan in 1542. The earliest porcelains are those made under the Grand Duke of Florence about 1580, and just prior to the appearance of the first Japanese embassy at Rome. Even this, however, does not appear to have been true porcelain, and it was not until 1673 that Poterat, in France, made an effort to reproduce true Chinese ware, while it was even later (1708) when Botticher finally succeeded. Porcelain however, was first introduced into Japan about the middle of the sixteenth century, and it appears reasonably certain that the brief European occupation of Japan, extending from 1542 to 1637, could not have produced any special influence upon the manufacture of porcelain, however much it may have influenced art in other directions. But with the second advent of foreigners in 1858, Japanese art suffered a most striking change,

### EUROPEAN INFLUENCE BECOMING EVIDENT

on every side. But its mission was not to improve, elevate and refine; it was rather to degrade to a very low level the conception and execution of an art which had previously been characterized by high ideals. The Japanese are now making great efforts to revive and preserve an art which within the short space of twenty-seven years has thus been brought to the verge of utter oblivion in more than one direction. Special attention was called to the characteristics of the leading wares and the means of identifying them, and among others lacquer ware, which holds a high place in the esteem of the Japanese, on account of its imperishable character, its beautifully finished surface and its adaptation to all modes of treatment, rendering it a useful article for artists to draw on, was described. There are nineteen distinct kinds of this ware produced in Japan. Reference was then made to the high degree of excellence the Japanese had attained in the making of bronze metal and its various applications, the image of Buddha at Nara being alluded to. This image had a height of fifty-four feet, and the breadth of its shoulders twenty-nine feet. At the time of its casting it had to be tried seven times before success was assured, and 3,000 tons of charcoal was consumed in the process. The metal weighs 450 tons, and it required 500 lbs. of gold, 986,080 lbs. of copper, 6,887 lbs. of tin and 1,954 lbs. of mercury.

### THE PAINTINGS.

The very high character of the paintings by Japanese artists was alluded to, and it was shown that they possessed many qualities which are sought after in the paintings of our own school. Japanese painting is executed in water colors. The Japanese are keen observers and ardent lovers of nature, which they have attempted to carry into their houses, and which they have applied to all forms of decoration, and even to utensils of common household use. In the subjects chosen for representation the history of our own art is very closely repeated. The germs of art were found in the religious sentiment which first of all called for the representation of sacred personages and mythological characters and their application both in the household and temple adornments.

Specimens illustrating types of most of the celebrated wares of pottery and also prehistoric pottery and paintings of a characteristic type were exhibited by the lecturer.

At the close a hearty vote of thanks to Prof. Penhallow was moved by Mr. G. Cheney, seconded by Mr. H. Lyman, and unanimously adopted.

## AT THE ART GALLERY.

Professor Penhallow on the Origin and Development of Japanese Art—Additions to the Art Gallery.

An interesting lecture on "The Origin and Development of Japanese Art" was delivered Monday evening by Prof. Penhallow at the Art Gallery. The chair was occupied by the Rev. Canon Norman. Specimens of the celebrated pottery wares and characteristic paintings were exhibited. There was a large attendance. The lecturer traced the history of Japanese art in outline, giving very valuable notes on porcelain and bronze manufacture, and the later influences of European civilization. The whole subject was handled in a masterly manner.

The Art Gallery itself has been lately enriched by four gifts, which deserve notice. The first is an early winter scene at the back of the mountain, entitled "Home, Sweet Home" by Allan Edson, it is a bit of characteristic work, but hardly as good as Edson ought to do. It is somewhat jarring in its unreality of coloring, the scene itself being well chosen. It is the gift of the Rev. Canon Norman. Mr. John McLennan has given a piece, in which the missionary Lejeune is depicted as alone in a Canadian forest wild. The tone of the picture is sombre, the moon being artistically used to emphasize the weirdness of the scene; the interest of the picture centres in the face of the missionary, which is particularly well done. The work is by Mr. Harris. Mr. R. B. Angus has given the remaining two, "Reddin' the Nets," by Colin Hunter, A. R. A., and a work by Harlamoff. "Reddin' the Nets" can hardly be called a success; the sea is exceedingly faulty in coloring; the sky is but moderately done, and were it not for the capital execution of the youthful fisherman "reddin' the net" on the beach in the foreground, the picture should not be given a place in the gallery. The pose of this youthful figure redeems the rest. The piece by Harlamoff has been given the name of "Autumn Flowers;" a better name could be found for this chef d'œuvre. It is truly a charming picture in its truth, its richness of color, and its admirable, though simple treatment. Two children are toying with flowers which lay strewn about. The flesh tints are beautifully done, as are the flowers, and the picture is a study. It is certainly an addition to the gallery.

### Montreal Public Institute.

To the Editor of the STAR: 30/3/87  
SIR,—A notable proposition for the progress of Montreal, was made some months ago, but unfortunately dropped. It was the proposal for a federation of the leading public institutions into one body, to be housed in a fine building in a prominent situation. The contrast of such an Institute with the scattered and comparatively weak organizations—Fraser Institute, Natural History Society, Art Gallery, etc.,—out of which it was suggested to compose it require little effort to imagine, for the present position is far from satisfactory to most of those who desire the community's good. The condition of affairs, such people would like to see attained, is culture of all kinds become popular, the masses attracted to whatever is educative and elevating, the means of improvement made as free as possible, and donors and benefactors encouraged by the feeling that what they give or did went where it was worth the most in results, and brought the most honor.

In these respects we are behind every other city of our size north of Mexico. Comparison with even many a small town in the United States is humiliating.

In general respects the most laudable attempt ever made to do the work was the establishment of the old "Mechanics Institute;" but the Mechanics Institute made the two mistakes of appealing by its name, and otherwise to a single class, and of spending its energy before the field was ripe, and consequently it has failed.

To-day it is the Fraser Institute which attempts to fill the place. But there are several objections raised against the Fraser. A very large number of people, and I think the majority of those who have thought on the matter at all, would greatly prefer an institution with a public instead of a private name. They feel that a "Montreal Public" Institute would command the attention of the people, as a "Fraser" Institute may hardly ever hope to do. They feel that the former title explains itself at once to visitors and commends itself to them. In the relations of our city abroad, it would be immeasurably preferable. It would attract a great number of donations that under the "Fraser" name will never reach us. And, once established, it would so implicate the good name of Montreal, that our citizens could not consent to leave it weak and unrepresentable, and would not rest until it was a credit. Besides, this unfortunate matter of the name, the "Fraser" Institute is hampered, whether with or without reason (for myself, I believe quite without any), by a latent prejudice resulting from the disagreeable private struggles of its history, which hurts the Institution. The chief difficulty however is, to my mind, is this, the existence of other institutions of such character and repute as to draw off and divide into several quarters the gifts and benefactions most of the men of energy and distinction, who ought to be gathered to support of the idea.

The same time they divide the work, and yet confine its performance and influence to small, select circles. What is, for instance, the use of the Natural History Society's Museum to the public of Montreal? None whatever! How does the Art Association, except by spasmodic arrangements like the Loan Exhibition; influence the masses? Does it do so in any measure approaching the adequate? Does it pretend to reach the masses? No. In its present shape it cannot do so, notwithstanding the praiseworthy efforts of its promoters. But the effect of these institutions, and of lesser ones on the "Fraser," which really aims to do a universal work, is to cramp and drain of vitality all the departments of it, at all similar to theirs. The "Fraser" was intended by its founder, to be "a free public library, museum and gallery." How far is it a museum? How far a gallery? As to museum, no trace as to gallery, it has gathered nothing of importance beyond some paintings, generously given by a gentleman, who now directs his influence to the services of the Art Association. Again, the monetary record of the "Fraser" is far from what it might be. Beyond the original bequest and donations, which were far too small of themselves to wholly equip a scheme of the kind, has it attracted a single large money gift? I merely ask the question, but I think it has not.

The Fraser Institute, in fact, is up to the present, in spite of able leadership and generous efforts, in plain words, a failure to fill the place required, and so long as the cause exists, must remain a failure. The idea of a federation of the societies that is of some union which will allow to each its separate name and management—is a radical change which would strike at the source of the whole of the difficulties. It is a scheme which requires of none to give up its personality or usefulness, asks no one to be subordinated to the others, proposes no one as superior to the others, allows each to pursue a separate career and only requests such reasonable agreement among them as may be necessary to a common domicile, a common general staff, and their obvious common interests.

It offers the likelihood of large gifts and universal recognition, and to those who support it a wider measure of public honor and esteem. I may show in later correspondence, that the monetary position of each society would be improved, that their quarters could be made far more beautiful and comfortable, that many useful movements of lesser prominence would be given new life, and above all, the opportunities to elevate the people would be increased beyond what we shall ever arrive at otherwise. In concluding this letter, which is merely intended to open the subject, I desire to call upon all who may be interested for expressions of opinion. It is a question on which we need to hear the public voice.

W. D. L.

New York Has THE STEWART SALE. 29/3/87  
The "1807" did not sell for the value placed upon it, but it brought much more than it was worth. We cannot imagine any greater infliction than to have this hard and theatrical picture continually before one's eyes.

The Geromes also went for less than they were said to have cost; but they brought higher prices than a judicious purchaser would have paid for them.

The examples of Fortuny brought good figures because of the reputation of the artist. Neither of them was up to the painter's level.

The Zamacois, one of the best pictures in the collection, went for a large sum, as did the principal Troyon, a most delightful and characteristic picture.

There can be no doubt that the Stewart sale was a great success as a mercantile operation. The objects sold for all they were worth, and some of them for much more than their value.

### A GRACEFUL GIFT.

Mr. Cornelius Vanderbilt has presented to the Metropolitan Museum the only picture in the Stewart collection which it was important should remain here. Rosa Bonheur's "Horse Fair" is the best specimen of the artist's work and is a noble production. Mr. Vanderbilt has placed the community under a lasting obligation by this graceful gift.

By the bye, what became of all those beneficent enterprises with which the name of A. T. Stewart was connected during the latter part of his life?

At one time he consulted some well known artists, one of whom is still living in relation to the foundation of a great



# AMONG THE PICTURES.

*Gazette 20/4/87*  
The Annual Spring Exhibition of  
the R. C. A., 3A

OPENED BY THE GOVERNOR-GENERAL.

A Brilliant Gathering at the Art Gallery—A  
Word About Some of the Pictures.

There was a brilliant gathering in the Art gallery last evening, the occasion being the formal opening by His Excellency the Governor-General of the annual art exhibit of the Royal Canadian Academy of Art.

Shortly before 9 o'clock His Excellency, who had travelled expressly from Ottawa to be present at the opening, arrived, and upon entering was received amid the strains of the national anthem. Mr. L. R. O'Brien, president; Mr. A. C. Hutchison, vice-president; Mr. James Smith, treasurer, and Mr. M. Mathews, secretary, on behalf of the R.C.A., and by Rev. Dr. Norman as representing the Academy of Montreal.

The president, Mr. O'BRIEN, in a few formal words, welcomed His Excellency, who had travelled a great distance, at much personal inconvenience, to be present that night. Doubly and trebly were they indebted to His Excellency when they reflected that this was the busy season of the year; and this year, above all others, when the whole nation was actively preparing to celebrate the golden jubilee of our gracious Sovereign, was he pleased to have the honor of welcoming her representative. (Applause.) Fifty years ago were troublous times in Canada, but he could remember that so soon as came the summons to spring to arms in defence of the rights and prerogatives of the girl Queen, then just ascended her throne, the summons was obeyed, and from hamlet and backwoods rushed those able bodied men, ten thousand of whom were en route to Toronto within twenty-four hours. That was what our sturdy fathers had done, and he could assure His Excellency that their sons were not less loyal now. (Great applause.)

The vice-president, Mr. HUTCHISON, then gave a brief sketch of the aims and objects of the Royal Canadian academy, which were, he said, for the benefit of art in general throughout Canada, and to promote and encourage annual exhibitions, so that artists by coming together might have opportunities for consultation, comparison and criticism. The present exhibit was one of the best that the academy had ever had. Their great trouble was want of funds, for which they were altogether dependent upon membership fees, honorary memberships and donations, the two latter of which were very uncertain. They were now receiving a small sum from Government, which was quite inadequate, but without which they could not have existed.

Rev. Dr. NORMAN, as representing the Art association of Montreal, said that they had much pleasure in greeting His Excellency in two capacities, those of patron of their academy and as representative of their sovereign. Art was prospering in Canada, and the exhibition about to be opened was highly creditable, and would be thought so in any city in the world the size of Montreal. They lacked funds, however, and as this was the jubilee of our sovereign, when so much was being done to show the pleasure of her subjects, he trusted that some of our wealthy citizens might take it into their heads to have these funds forthcoming, as two had lately done by princely donations to another institution. (Great applause.) As an instance of how art in Canada was growing he might say that the last exhibit of the Montreal association was attended by upwards of 22,000 people, while that of the year previous had only been visited by 13,000. Had they a well endowed Royal Canadian academy, much more might be done for the encouragement and progress of art.

HIS EXCELLENCY in reply said:—Mr. President, Canon Norman, Ladies and Gentlemen: I am glad to have once again the pleasure of meeting the members of the Royal Canadian academy upon the occasion of its annual exhibition. The position of the academy is, I believe, becoming every year better assured, while the amount of public recognition which it commands certainly shows no signs of diminishing. (Applause.) Canada is a country full of bright aspirations and hopes, and there is one aspiration which will, I trust, always be put into the

art exhibition approaching either in its merit or in its dimensions that which represented the Dominion. (Applause.) Of the quality of the pictures exhibited, speaking as I trust I always shall upon these subjects, without exaggeration, I will venture to say that (more especially when we consider that any picture exhibited in London within a short distance of the multitude of high class works of art, ancient and modern, to be found in the capital of the Empire must be seen at less advantage than in their native country) the collection sent from here was in the highest degree creditable to Canada and calculated to produce upon the minds of all who visited the gallery the impression that our civilization was not that of a new country, but of one that had made very considerable advance in those pursuits which are generally associated with a well matured and advanced civilization. In regard to this, however, I prefer to shelter myself behind an opinion better entitled to respect than my own. It was suggested to me when I was in England that it would be very desirable to obtain from some competent and entirely disinterested authority a verdict as to the merits of the collection of pictures to which I have referred. The suggestion appeared to me a good one, and I applied to Sir Frederick Leighton, president of the Royal academy, who told me that there was no person better qualified to examine our pictures and to give to us in their proper proportion advice, encouragement and criticism than Mr. I. E. Hodgson, the Royal academician. Mr. Hodgson, I should mention, is not only an academician, but holds the important office of librarian of the Royal academy, and is himself a painter of excellent repute and a well known exhibitor on the walls of the academy. I accordingly addressed myself to Mr. Hodgson, who, with the utmost readiness, undertook this friendly task. His report is likely to be published as an official paper. His principal criticism appears to be that some of the work shows a deficiency of local coloring and individuality, and a too great tendency to imitate closely the peculiarities of certain foreign schools. I cannot resist giving you, in his own words, his description of the future to which he would like to look forward for the painter's art in Canada. He says: "Of all places in the world there is none more likely to produce a great school of art. What special advantages it enjoys? Its people are heirs of all the latest results of civilization, and yet they are in immediate contact with nature and still struggling to subdue her untamed forces." He goes on to speak of the picturesqueness of many of the incidents of Canadian existence, of the extent to which the painters might draw upon episodes in the lives of our hunters, our voyageurs, and our backwoodsmen. Of the many stirring and suggestive scenes to be found in our history, and above all and outside all human incidents, of the grandeur of nature illustrated by the scenery of lake, river and wood, and he continues in these words: "I should like to see Canadian art Canadian to the backbone, an art which shall be no slavish imitation of foreign examples but which shall be an indigenous product and one which shall have grown up at the source of nature out of the circumstances, wants and occupations of the people who practise it." (Applause.) That is an ideal which I think all the friends of the fine arts in this country should endeavor to keep before their eyes, and I think that the thanks of the public are due to those who have up to the present time labored as our Canadian artists have towards this end. Their profession must, to many of them, I fear, have proved an up hill and disappointing one. The artists of the present day stand in the same position in the world of art as the pioneers of our early settlements, and they must consider it some recompense for their adoption of a laborious and, I fear, somewhat un lucrative profession that their fellow-citizens recognize the courage and disinterestedness of their efforts, and that they are working for posterity rather than for themselves. I am sure that one and all of us wish them well, and desire to afford them every encouragement in our power in the pursuit of the honorable career which they have chosen. I have only one word to add—a word of sincere thanks to the Art association of this city for its hospitality to the academy. The academy is not without hope of acquiring before long a home of its own, but the acquisition of such home will not lead to any alteration in the arrangement by which its annual exhibitions are held in rotation at different centres throughout the Dominion.

foaming billows, or clear and subdued under the last rays of departing day. Always the sea, than which it has been said no subject offers greater variety of phases to the painter. J. C. Forbes still revels in the brilliant colors and crisp, clear atmosphere of the Rockies and British Columbia, and has sent a couple of large pieces besides several smaller ones. The smaller canvases please us most, for example No. 47, "Old Saw Mill on the Ottawa," may not compare in grandeur with the glacier of the Selkirk, but it is a bright little bit and quite as good an example of the artist's work as his larger and more striking paintings. A capital bit of landscape is No. 18, "An Afternoon Idyl," by W. Raphael, who also exhibits No. 32, "A Bad Case," which reminds one very forcibly of one exhibited last year by this artist. J. W. Gray exhibits Nos. 47, 66 and 96; 66, "On Marble River, Chateaugay," is particularly successful in the treatment of the foliage, a point in which Mr. Gray excels. An artist whose work we should like to see more of is H. R. Burnett, whose painting of "The Old Grey Nunnery, Montreal," is the one example of his work this year. Our old friend, R. Harris, is represented by a few odds and ends. No. 48, "Sunday Afternoon," noticeably good. Allan Edson is another old friend, but does not send anything new of special note, although several of his pictures are in the collection. G. A. Reid's name is new, and 75, "A Roman Resting Place," is very good. Two young ladies whose work we noticed last year have again sent pictures—Mrs. Macpherson, No. 111, "A Portrait," and Miss Holden, No. 108, "A Corner of My Studio." W. P. Scott also shows progress in 105, "An October Day." Amongst the water colors L. R. O'Brien is still supreme, although such men as T. M. Martin and Allan Edson are amongst the exhibitors. W. B. Lamb and D. Fowler also send several pictures, and the exhibition is, on the whole, fairly satisfactory.

*Harold* MODEST MERIT. 22/4/87  
Among the pictures in the present R. C. A. exhibition are two bearing the signature M. Alexandra Bell. This is a new name in our catalogue, but the works deserve mention as showing much present merit and as giving promise of great future success. The larger of the two, a "Study of a Hindoo Head," is strong in character and in coloring, rich and striking, but without any jarring effect. This harmony of color is yet more noticeable in "Repose," a figure and landscape picture of a totally different style. It is suggestive and idealistic, and, though in treatment it seems faintly to recall to us one or two pictures of the American artist, F. S. Church, which we have recently been fortunate enough to see on the walls of our gallery during the Carnival Loan Exhibition, it certainly stands out among those now hanging for its striking originality and imaginative power. The tone throughout is one harmonious blending of the palest yellows and greens, just relieved by the warm auburn hair of the girl's figure reclining in the foreground, and the pink-blossoming branches which, drooping from above, throw her face and arms into shadow. The whole makes an exquisite little patch of color. The modeling of the limbs, seen through the clinging drapery which seems to emphasize rather than conceal their beauty of form, is good. Miss Bell was for three years a zealous pupil at the Montreal Art School, invariably showing herself a true and earnest lover of her profession, and is now pursuing her studies in New York. Though she is as yet scarcely known to the public as an artist, we venture to predict that the day is not far distant when her success will reflect credit upon the Association which can rightly claim to have laid the foundation of her artistic education.

PALETTE.



# MONTREAL'S ART TREASURES.

## Paintings Owned by Some Wealthy Citizens.

*Montreal* 30/5/87  
S. in the *Toronto Week* describes one of the finer paintings owned in Montreal. He says:—

To the cultivated and artistic carnival tourist one of the most attractive and unexpected features of the gala week in Montreal must have been the Loan Exhibition in the very Art Gallery to which Mr. O'Brien refers. Few people in Toronto, probably, realise the number of prominent men in Montreal who have turned their attention to art, or are aware of the large sums they have invested in small areas of canvas.

To the loan exhibition in question four pictures were lent by Mr. Duncan McIntyre, eight by Mr. Van Horne, nineteen by Mr. R. B. Angus, six by Mr. G. A. Drummond, four by Mr. J. J. C. Abbott, seven by Mr. J. W. Tempest, one by Judge Mackay, two by Mr. G. Hague, two by Sir Donald Smith, two by Mr. F. Wolferstan Thomas, two by Mr. J. Burnett, two by Mr. J. Law, one by Mr. Gilbert Scott, one by Mr. E. Greenshield, four by the heirs Frothingham, one by Mr. J. R. Wilson. Mr. John Thomas Molson, who did not exhibit, also possesses some fine examples of foreign art, among which are a rare Bockeck, a Raup, and several others by well-known artists.

The *Montreal Gazette* says "the Loan Exhibition was a revelation to those who did not realize how much good art was domiciled in the city," and it has occurred to me that it might be as well to spread the intelligence a little further afield and let some of our own merchant princes and wealthy citizens realize the lamentable fact that since Mrs. Alexander Cameron has departed from our midst, few, if one of them, could contribute anything beyond the new acquisitions of a late sale of art to any exhibition or any art gallery that may arise in our so-called intellectual and cultivated Toronto.

I will mention a few of the pictures loaned to the Art Gallery in Montreal during the Carnival week, in proof that the City of Commerce utters no vain boast through the medium of its press. To "The Raising of Jairus's Daughter," by Gabriel Max, I will give the first place, as it was exhibited in Toronto in the spring of 1880, by the kindness of its owner, Mr. George A. Drummond. Some of us, I hope, will remember the picture as it hung alone in one of the rooms of the Ontario Society of Artists, behind heavy, dark curtains, under a concentrated gaslight; and some of us, I doubt not, regretted this theatrical effect, and the introduction of the scientific substitute for heaven's own pure color, with a passing wonder if the artist had painted his picture by artificial light. Under whatever circumstances, however, the painting may be shown, it cannot fail to leave a deep impression upon the mental retina. The expression of tenderness worn by the Saviour's face is blended with infinite pity as He takes the dead maiden by the hand and addressed to her the magic words: "Talitha cumi," "Daughter, arise." Warm life is returning to the marble form, her eyes are opening, a faint blush is stealing over the face, and death is gliding away. The single diadem in the whole harmony is certainly the fly upon the maiden's arm, which is suggestive of much realism, as opposed to the otherwise spiritual and ideal treatment of the subject, that one resents its appearance, and would strike it off if possible.

The artist, Gabriel Max, is still in the prime of life; he was born in 1849, is the sculptor, Emmanuel Max; and in childhood he breathed an atmosphere of art. A pupil of Piloty, at Munich, he is indebted to him for a refinement of touch, a finish of touch, and a general consciousness, never absent from his work, of a professor and honorary Academic of Munich; he is

Communicants," of Jules Breton, has already been ably referred to in *The Week*, in its carnival article. The picture was purchased by Sir Donald Smith, at the famous Morgan sale, last spring, in New York, for the modest sum of \$45,000. Jules Breton is pre-eminently the exponent of idealized rustic life—was early attracted to the school of Millet. He has long been favorably known by his picture of "The Gleaner" in the Luxembourg.

"After the Victory," by Benjamin Constant, loaned by Mr. Drummond, "is a powerful example of historical and illustrative painting," says the *Gazette*. "The Herodiad," by the same artist, also in Mr. Drummond's possession, is probably the finest work he ever produced. Mr. Drummond exhibited besides a landscape, by Corot, described as "instinct with quiet, dreamy poetic sweetness," for Corot loved to interpret nature and the mysterious voices "of early dawn and dewy eve." He looked upon his work not as labor, but as pleasure, and, much against the wishes of his father, who regarded art only as a resource for the idle, he adopted it as a profession, refusing the 100,000 francs offered him by his parents to invest in business, and accepting in lieu 2,000 francs per annum, granted with the words: "Allons, va et amuse toi!"

"Autumn Idyl," by Gabriel Ferrare, is another of Mr. Drummond's gems. In 1872 this artist obtained the Prix de Rome for a picture full of talent and promise, and has maintained his reputation ever since; he is a rare painter of ideal and figure subjects. "La Source," by Henner, is described as the clever work of a clever artist; it was loaned by Mr. R. B. Angus. For this picture £800 sterling was paid in Paris, and at the late Morgan sale it brought a little over \$10,000. The painting displays all the artist's wealth and richness of color, and there are few dark pigments in its composition. Of Bougereau, the gentle, the refined, the academic, there was but one example, the property of Mr. R. B. Angus. "It bears the title of the 'Crown of Flowers,' and the modelling and painting of the hands and feet, always a crucial test, are exquisite." "Homeless Boy," by Pelez, loaned by Mr. R. B. Angus, is called "the best bit of humor in the gallery," the color good, and the drawing leaving nothing to be desired. "Charity," by Henry Baron Leys, is also exhibited by Mr. Angus. The artist, a distinguished Belgian, was born at Antwerp in the year of the battle of Waterloo. "The influence of the Van Eycks, Memling and Lucas Cressach may be clearly traced in his work." Mr. Angus also lent a picture by Mr. Watts, R.A., full of intellectual, allegorical, and symbolical meaning; a very strong, truthful painting by Kowalski, full of life and action; likewise a good example of Berni Bellecour, which, in feeling and manipulation, recalls Detaille and De Neuville, while the clearness and minuteness of detail suggest Meissonier. There were also in the Loan Exhibition, the "Last Minstrel," by George Broughton, A.R.A., the American painter now naturalized in London, and a painting by Sir John Pettie, R.A., whose owners I do not discover.

I have selected these few from the many pictures loaned to the Art Gallery from the numerous private collections of Montreal's cultivated and artistic citizens, in the hope of stimulating in the breasts of our wealthy townfolk the ambition which Mr. O'Brien has tried to arouse by his public appeal for the Toronto Art Gallery.

dream: will it come true?  
Yonkers, March 18

DAY-DREAMER.

*New York* Admirable Water Colors.

There was shown last evening at the Canadian Club, No. 12 East Twenty-ninth street, where they will remain on exhibition for some days, a collection of forty-three sketches, studies and finished pictures in water color of scenes along the line of the Canadian Pacific Railroad and in the Canadian Rocky Mountains, executed by J. A. Frazer. It is no exaggeration to say that this exhibition, in its entirety, is the best one of its kind shown in this city in years. Mr. Frazer's brush is a simple, direct and forcible one. He relies only on the transparent medium, and his pictures are not marred by the use of body color. Every example is worthy of the minutest study. His atmospheric effects, tonal quality and soft, pleasing color give his works great charm, apart from the impression they convey of being simple faithful transcription of actual scenes. The presence of such work as this in our next Water Color Exhibition would be an education to many of our home artists.

# ART NEWS AND COMMENTS.

*New York Tribune* 28/5/87  
THE WEEK IN ART CIRCLES.

NOTES OF EXHIBITIONS AND SALES—ART NEWS ELSEWHERE.

This will be the last week of preparation at the Academy. The first "view" will be upon Friday, and the exhibition will be opened to the public a week from today. There are good reasons for expecting a comparatively small and well-chosen exhibition, which will represent a pronounced change for the better in the policy of the Academy. The opening, therefore, will be hopefully awaited.

The results of the Stewart sale with few exceptions were not surprising. It has been said that if three or four pictures were taken out, the remainder would bring no more than the Seney pictures, and this has been the case. Taking out the "1807" and "Horse Fair," the amount is \$394,000, against \$406,000 for the Seney collection. The sale has been a much more calm and discreet affair than the sale of the Morgan pictures, the obvious reason being that a larger number of the latter appealed to the taste of the day. Yet where comparisons could be directly instituted, last week's sale seemed characterized by less enthusiasm than that of a year ago. For example, a small water color painting of a single figure and a vase by Fortuny brought about \$3,000 at the Morgan sale, while the "Serpent Charming" in the Stewart collection was sold for only \$13,100 and the "Beach at Portici" for \$10,100. At the rate of the Morgan Fortuny these pictures should have brought \$30,000. At the price, as prices go in New-York, they were certainly remarkably cheap. The "Serpent Charming" more than doubled its cost, but the "Portici" fell short by \$3,900. On the whole there was a gain of \$1,000 upon the original cost, but the Geromes and Meissoniers showed a falling off, although the vogue of these artists is supposed to be firmly established. Gerome's "Chariot Race," which cost \$33,000, brought \$7,100; his "Gladiators," which cost \$20,000, was sold for \$11,000, and his "Collaboration," which was bought for \$17,500, brought \$8,100. The three Geromes cost \$80,500 and brought \$26,200, a shrinkage which is most extraordinary when it is remembered that the works of this artist are in high demand. It is said that Gerome paid an architect \$10,000 for a set of drawings of the Circus Maximus, which were used in the "Chariot Race." If this is true it helps to explain the enormous price which he asked for the picture. Meissonier's "1807" cost \$60,000 in Paris, or \$66,000 in New-York adding the 10 per cent duty. The portrait, which was a present, may be estimated at \$2,000 or \$3,000. These two pictures together brought \$66,000, or what the "1807" cost eleven years ago. The interest would now amount to more than half the cost, and as the artist's career is nearly ended the picture would be supposed to be more valuable in 1857 than in 1876. But it shows no gain in price. Meissonier's "At the Barracks" cost \$21,000 and brought \$16,000. His "Charity" cost \$24,000 and was sold for \$10,500. The total cost of the Meissoniers was \$111,000 and they brought \$92,500.

There appears to be no hesitation now on the part of "experts" in admitting that the "1807" should be sent to Paris and Meissonier himself employed to attend to the cracking and supervise whatever repairs are necessary. This is to be done with the "At the Barracks," whose slighter cracking has also been attended to. The purchasers of the latter frankly say that they propose to have the picture put in good condition and will send it to Paris at once in order that it may be relined and receive any other attention that may seem desirable.

The examples of Troyon, Zampacis and Daubigny brought more than they cost, the Nicol, which cost \$9,000, brought \$15,250, and the "Horse Fair," the estimated cost of which was \$40,000, brought \$53,000. W. P. Wright, from whom Mr. Stewart bought the "Horse Fair," was unwilling to sell one picture without selling his entire gallery, which Mr. Stewart was obliged to take although his agent disposed of all or nearly all the other pictures. In this purchase the "Horse Fair" was estimated at \$10,000. Aside from these few pictures and a very few others everything went at prices below the cost. The Dusseldorf pictures naturally showed a dismal falling off; and even the pictures of Frere, De Nettis, Jimenez, Boldini and Meyer von Bremen were sold for much less than the cost. Mr. Stewart evidently paid very high prices for art, although money is paid for pictures more lavishly now than in his time, the general depreciation of values shown by this sale is remarkable, even when the large proportion of old-fashioned pictures is taken into consideration.

The American pictures made no more showing in reality than most of the foreign works. Only three out of twenty-four advanced upon their cost. Mr. Eastman Johnson's "Confab," Mr. A. F. Tait's "Lost in the Snow" and Mr. G. B. Butler's "Capri Rose," but this is fully as large as the proportion of advances among the foreign pictures. The most costly pictures were Mr. Huntington's "Lady Washington's Reception," Mr. Bierstadt's "Emerald Pool," and Mr. Church's "Niagara." It is said that the former was sold by the artist for \$2,500, but the picture finally cost Mr. Stewart \$20,000, and at the sale brought \$3,300. Each of the others cost \$15,000 and brought, the Church \$7,050, the Bierstadt \$3,100. Taking out the Gilbert Stuart, the cost of which is not given, twenty-three American pictures which cost \$84,850 brought \$30,850. This, it may be noted, is almost precisely the same as the shrinkage upon the Geromes, which cost \$80,500 and were sold for \$26,200. Mr. Stewart's pictures cost him about \$781,000, and were sold for \$513,700, about 70 per cent of their cost.

The exhibition of the Pelouson collection at the



aviour," etc., are well known, yet we think Gabriel Max never painted a better, nor indeed so good a picture, as is now being shown. Many will remember it when it was exhibited by the kindness of its owner (Mr. Drummond) in the spring of 1880, and as it delighted and impressed people then so it does still. It is not a picture to get readily tired of; very striking at all times, the arrangement of lighting and isolation heightens the effect, and his would be a dull nature who would come away without being profoundly impressed. The composition is striking in its beauty and simplicity, the technique is very masterly and the spirit of it is reverent and devotional. This latter quality is important, for there are many so-called religious pictures which are not religious. We are inclined to agree with Mr. Ruskin that it takes a devotional mind to produce a religious picture. An artist can only paint what he has experienced and made his own and become entirely in sympathy with. Many of the pictures of the old masters are only religious in the sense that they depict Bible subjects. To one who knew nothing of these incidents, the pictures might equally represent profane or secular subjects; the model transformed, would, at one time serve for the Virgin, at another for a weeping Magdalene, or perchance a Venus. This is a different class of picture altogether. To adequately represent the Christ is impossible, nor is such representation ever satisfactory.

There are things which are unpaintable even in the realm of nature, such as the Niagara Falls, the ocean in passionate storm, the glories of departing day; in the realm of thought there are emotions which evade the subtlest and most skilful brush.

How can the divine be depicted, and yet we yearn for some representation of the God-man. It is hard to love an abstract, and each would fain make for themselves a personal ideal. The first sight of Christ at the maiden's couch may therefore be to some disappointing, the human seems to altogether veil the divine. The "Man of Sorrows" triumphs over the "King of Kings." Isaiah's picture of Him whose "face was more marred than any man's" blots out Solomon's picture of Him who was the "Altogether Lovely," but linger awhile, and as you look the rugged, sad features melt into ineffable tenderness and infinite pity, and you confess surely this is more than man. It is not our object to give an exhaustive criticism of this picture, were even such desirable, but merely to point out a few of its aspects, leaving each beholder to read into and take from it such helpful lessons as they may. The sweet maiden is exquisitely depicted; the moment has been chosen by the artist when the "Talitha Cumi" has been uttered by our Saviour, and warm life is returning to the alabaster form, the eyes are opening, a faint blush is coming to the lips and face, and death is stealing away like a dark shadow; she is waking as if from a deep and lovely dream. In presence of such a picture we would gladly sink the critical spirit altogether, but we must confess that to us the one and only jarring note in the harmony is the fly on the maiden's arm. It brings to us the repulsive side of dissolution which the artist had so marvellously succeeded

good as he looks along the edge of the sword he is sharpening for the young man at his side, whose only anxiety is to have it sharp enough. The old mother is casting bullets over a small fire, while the girl is blowing the embers to such purpose that the bullets are shining like pearls. Behind is a baby in a quaint cradle, and the young mother, who is, perhaps, a little suggestive of a lay figure. The old antique cabinet and the accessories are well studied and painted, and if the peasants of La Vendee possess many of these charming cabinets it would be worth while for an enterprising dealer to go over and do business with them.

The interesting series of five cabinet pictures by Sir Noel Paton, representing the "Dowie Dens o' Yarrow," No. 64, are well worth attention. Originally painted for illustration in the annual publication of the Fine Arts association of Scotland many years ago, they are better known in black and white than in color. They are all both carefully composed and painted and tell their own tale. Of the same class as Hogarth's "Rake's Progress" and Frith's more recent series of "The Road to Ruin," yet they rather adorn a tale than point a moral, as do the others. Sir Noel's coloring is always peculiar, lacking harmony and perfect balance, but his pictures, such as the "Light of the World," "Gethsemane," etc., have always an earnestness of purpose and a deep religious feeling. His imaginative faculty is rich and rare, and in such pictures as "The Quarrel" and "The Reconciliation" of Oberon and Titania, and in his illustrations to the "Ancient Mariner," we think he is at his best.

Turning now to the landscapes, we have a wide and varied field. Postponing the attractions of Pelouse's large canvas, we turn with delight to No. 23, "A Pool in the Woods," by Diaz, and 19, "Landscape," by Corot, which, we think, are the two gems of the landscapes. Very different in their feeling and expression and in their technique, they are each marvellous portrayals of two of the many phases of nature; the Diaz full of luminous naturalness and a loving affection for nature in its noonday beauty; the Corot instinct with quiet, dreamy, poetic sweetness. Corot loved to interpret the mysterious voices of early dawn and dewy eve. He looked not on his painting as work, but pleasure. Much against the wishes of his father, who looked on art as the resource of the idle, and who offered him 100,000 francs to start in business, he carried his point to be an artist, and his father, therefore, restricted him to 2,000 francs per annum, saying: "Allon va et amuse toi."

No. 4, "Fallen Monarchs," makes us regret that we have lost, at the early age of 27, one who showed so much promise. This is altogether a clever picture, full of poetry and withal vigorous and strong; the blue distance enamelled between the tree trunks is very effective, and the sunlight streaming through a part of the woods gives just the necessary brilliancy; the tree-trunks also are painted with great fidelity. It would be wonderful if there were not slight faults of crudeness, but these are just what the artist with more ripeness of experience would have corrected.

Daubigny is so well known as to require no recommendation. No. 21, the only example

and quiet fisher accessories, Hunter is unsurpassed.

No. 16, by Fred. Church, of New York, is a very clever sketch of wind swept sandy dunes along the sea shore, with the solitary figure of a dusky maiden in search of shell fish of some kind. The suggestion of wind is well given and the artistic feeling is admirably sustained.

No. 17 cannot be mistaken for anything else than a "Clay's" and is a pleasing example of his work. It is unfortunate that the ever changing sea always seems to appear the same color to this artist. Without meaning a pun, his water is always clayey in its tone; but the balance, both in composition and color between the sea and sky, is very well maintained.

No. 69, by Rhen, a clever Boston artist, has fine feeling, and shows careful and loving study of waves breaking on the sandy beach. Note the luminousness of the wave just curling over before it breaks and the liquid swish of the retreating wave.

Smith-Hald is not unfamiliar to Montreal, several of his works having found resting places here. He was born at Christiansand and was a pupil of Gude, but although most of his pictures are Norwegian scenes, he now resides at Dusseldorf. In No. 75 he succeeds admirably in suffusing a warm, luminous tone over the picture, and he is partial to what we might call silhouetting his figures against the sky, which are always vigorously drawn and strongly painted. There is just a little carelessness and crudeness evinced in the reflection of the sails in the water and in the painting of the basket and net round it, but this is not from lack of ability to do good work when he likes.

Many will be glad to be introduced to W. L. Wyllie in No. 86, "On the Medway." Saving a little chalkiness in the light on the water, which would be the better of toning down, the picture is a clever one; the sky and distance, with suggestions of Rochester, are admirable, and we hope to hear of this artist again.

Coming to idyllic and figure subjects, the "Autumn Idyll" of Gabriel Ferriers, No. 30, claims prominence. In 1872 the artist obtained the prix de Rome for a very clever picture and has maintained his reputation since. The picture is in low harmonies, and yet full of a sober luminousness. It is rich in poetic fancy and the artist has evidently had in his mind to shadow forth the close affinity between the spirit of man and his environments. Note the veiled face of the standing figure and the scattering leaves and veiling of the face of nature. The garland, the sheaf of corn, the flight of birds, the wistful, pathetic expression of the prominent figures, all are carefully worked out and delicately but not unduly accented.

In numbers 34 and 35 we have clever work by a clever artist. Of the two, we prefer "A Girl's Head." To those who can never get variety enough of color on their palette it will be a surprise to see that this picture is done with three or, at the most, four colors, and the result is charming, but the colors were "mixed with brills" as well as macgilp. Note the painting of the face and the lovely hair and exactly the right background. It has the polish and finesse of miniature painting, and yet never loses its strength. But we must not look for anything more in Henner

It is not a great step from Maris to Watts. They are both ideal, but Mr. Watts is much more; he is realistic as well, and where the one only seeks to please the other aims to teach. No. 88 is not a conspicuous example of him, but very interesting, as most persons know he has declared his intention of leaving his pictures to the English nation, and we understand that Canada is to come in for at least three examples, so we may fairly expect Montreal to have the custody of one. To understand Mr. Watts' work we must get ourselves to his standpoint, for there are always great intellectual qualities in his work and much allegorical and symbolical meanings which do not unveil themselves to a casual observer, but have to be patiently studied. It is impossible here to even begin to analyse Mr. Watts' work; it is so many sided and philosophical, but there is no one at the present day who has got a loftier conception of the high functions of art.

Millet's "Shepherdess" is an old friend, of whom we never tire; his pictures are full of pathos; we almost hear the "still, sad music of humanity" as he touches the strings and brings out of his own stricken heart consolation and rest. Note the girl's elastic step, and the dog against the sky, worthy to rank with Giotto's dog on the Florentine campanile, and to form, like it, subject for an entire Ruskin lecture.

No. 57 is a good example of Ersline Nicol. The modelling and painting of the old man's face is admirable, and there is little chance of escape for a fish with such an angler at the other end of the line.

No. 58 is an early example of this same artist, but time has made more rents in Paddy's coat than the painter intended.

No. 66, by John Pettie, R.A., is clever and good, as might be expected of him, but is lacking the strength and solidity which his more recent works show.

No. 89, "A Market Scene in Spain," by Jules Worms, is carefully painted and well balanced in composition, but quite fails to interest one. The old woman critically and suspiciously examining an egg is the only figure which rises above the "model" stage.

No. 42 is a very realistic, strong and truthful picture by Kowalski, and full of action.

No. 5 is a good example of Berni-Bellecour's work, and is a very realistic representation of a common incident in the Franco-German war. In feeling and manipulation we are reminded of Detaille and De Neuville, and in the clear minuteness of detail there is even a suggestion of Meissonier. Note the muddy boots of the prisoner and the carefully painted accessories.

No. 33, "Adversity," by Harris, hardly advances his reputation. There is considerable artistic feeling and pathos in it, but the coloring is coarse and the flesh tints are unfortunate, especially of the hands, and we feel that the artist can do better than this. Compare the painting of the hands in Bougeat's picture opposite.

There are many important and charming water colors, but these we must leave for another notice.



## Declared by the Knights of Labor and the Iron and Steel Workers' Association.

PITTSBURG, February 24.—The strike at the Mingo Junction iron works has resulted in a declaration of war between the Amalgamated Association of Iron and Steel Workers and the Knights of Labor and a bitter fight, which may become national, is anticipated. The trouble arose over a conflict of authority, the workmen being all members of both organizations. Recently the workmen asked for extra pay for time lost by broken machinery. The firm refused to grant the demand and under the rules of the Amalgamated association the men quit work. Later W. H. Bailey, of the executive board of Knights of Labor, appeared on the scene and ordered the men to resume. This was refused and Bailey threatened to fill the mill with Knights of Labor from other places. Several conferences were held between Bailey and Weihe and Martin, president and secretary of the amalgamated association, but they were unable to reach an agreement. Last night President Weihe offered to start the mill provided his association was represented on the mill committee. Bailey said he would agree to this if the Amalgamated association would consent to serve, but not to be known as members of the committee. The amalgamated people refused to entertain such a proposition and the conference broke up. Bailey says he will furnish enough men to resume work at once, and the amalgamated officers claim he will not be able to do so. They have removed their headquarters to the seat of war and will remain on the ground to persuade the men to stay away from the mill.

## THE ANCIENT CAPITAL.

### A French-Canadian Leaves with His Regiment for India—Personal.

QUEBEC, February 24.—Inspector Drayner, of the Northwest Mounted Police, leaves town to-day to return to the Northwest.

Lieut. R. DuPerron Casgrain, of the Royal Engineers, leaves England on the 27th inst. with his regiment for India, on a five years' term of service. Lieut. Casgrain is third son of Mr. P. B. Casgrain, M.P. for L'Islet, and is the only French-Canadian at present holding a commission in the English army.

## A BAD FIRE AT WATERLOO.

The Foster House, the Well Known Hostel, Burned to the Ground—Loss \$12,000.

(By Telephone to the GAZETTE.)

WATERLOO, Que., February 24.—The Foster house, the well known hotel opposite the Central Vermont depot here, was found to be on fire about 6.45 this evening, and despite all the efforts of the townspeople was burnt to the ground. The building, which was a large square wooden one, was handsomely fitted up, and was celebrated as one of the best hostels in the Townships. The

The Prince of Wales returns to London on Monday.

The Panama Canal company has bought thirty locomotives in Belgium.

The Porte has officially informed M. Zankoff that its negotiations with him are ended.

Overtures for the annexation of Samoa to Hawaii, have failed. The Samoans scout the idea.

Cardinal Jacobini has suffered a serious relapse and it is feared his illness will result fatally.

Richard Caulfield, L.L.D., editor of the *Journal of the Royal Historical and Archaeological Society of Ireland*, is dead.

Lord Hartington has consented to accept the presidency and Mr. Chamberlain the vice-presidency of the new Liberal-Union club.

Russia has just purchased several large steamships. It is reported that the vessels have been obtained for the purpose of transporting troops to Vladivostok.

## PARNELL'S PLUCKY FIGHT

### Against the New British Coercive Procedure Rules Proves of no Avail.

LONDON, February 24.—In the House of Commons to-night Mr. Parnell moved the exemption from closure of measures increasing the stringency of the criminal law in Ireland. Sir Michael Hicks-Beach declared emphatically that the Government declined to entertain such a proposal. Mr. Parnell contended that Mr. Smith, in asking urgency for the procedure rules, showed that the Government admitted its intention of obtaining special facilities in order to pass a coercive act. Hence he (Mr. Parnell) decided the fight against coercion should be commenced. The amendment was rejected by a vote of 264 to 155. Mr. Parnell moved to exempt from closure the committee on supply. The debate was then adjourned.

## THE DOMINION CAPITAL.

### Renowned Division of the Agricultural Department—Interesting Military Test—The School of Science Wanted.

(Press despatch.)

OTTAWA, February 24.—The Government have decided to divide the Department of Agriculture, creating a joint deputy minister-ship. Mr. John Lowe, the present acting deputy, will be given the direction of immigration and quarantine matters, while the second branch, to be presided over by Mr. C. A. Dansereau, of Montreal, will be devoted to statistical and patent business. This step has been rendered necessary, owing to the enormous increase in the business of the department during the past five years. Dr. Tache, deputy minister, who has not been able to attend to his duties, owing to ill health, will, it is said be superannuated shortly. In fact it is said that the Government has in hand consideration of the superannuation of a number of civil servants who have passed the required period in the service of the country.

Major Anderson, of the 43rd Rifles will, at the testing of the Nordenfeldt gun on Saturday afternoon, at the Rideau rifle range, undertake by means of a snowshoe to construct

arms were severed from the trunk in order to crowd it into the box. A surgeon here gave it as his opinion that the body had been the property of a medical student who had probably shipped it to some friend in this city. The top of the head was sawed off and the work showed it to have been done by a professional hand. The authorities have telegraphed to Cincinnati to investigate the affair.

Whether a cider mill is worse and more profitable institution for a town to have than a milliner's shop is a question which the people of Cornville and Palmyra, Me., are discussing. A correspondent of the *Pittsfield Advertiser* makes a heated attack on the milliner's shop and a defence of the apple juice factory.—*Lewiston (Me.) Journal*.

In a wrestling match at Melbourne recently Tom Cannon threw William Miller so violently as to break one of his ribs. Miller insisted upon keeping up the contest, and actually stood his ground for six minutes longer, until, in fact, he was thrown a second time. Action once threw Cannon on his head with such effect as to send him to the hospital.

A fond father, blessed with eleven children, and with a very domestic man, tells this story: "One afternoon, business being very dull, he took the early train out to his happy home, and after a time slipped up stairs to help to put the children to bed. Being missed soon, his wife went up to see what was going on. Upon opening the nursery door she exclaimed: 'Why, dear, what in the world are you doing?' 'Why, wife,' said he, 'I am putting the children to bed, and hearing them say their little prayers.' 'Yes,' said wife, 'but this is one of our neighbor's children all undressed!' And he had to redress it and sent it home.—*Chicago Living Church*.

As a *Journal* representative sat in the chair of a Maiden-lane barber the other day the genial artist of the brush observed that the journalist sneezed when his hair was combed. "Did I touch the sneezing spot?" inquired the barber. He then proceeded to explain that the "sneezing spot" was a sensitive place to the left of the middle of the forehead. "Why," said he, "there are men who come in here who sneeze regularly every time I comb their hair or shave them just as soon as the comb passes over that spot. I had a man in here yesterday who sneezed three times just as hard as he could, all because I touched the 'sneezing spot.' It must be a very small nerve that tickles the nostril."—*Albany Journal*.

EPH'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 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, by grocers labelled.—JAMES EPPS & Co. Homeopathic Chemists, London.

TORONTO, Ont., February 25, 1 a.m.—depression mentioned last night has travelled rapidly to the Maritime provinces where it is now central as a severe storm. The high pressure has been transferred to Lake region, and another depression covers the Northwest states. Strong winds and gales have prevailed from the Lakes the Atlantic attended by snow and rain, followed by clearing and colder weather in Lake and Upper St. Lawrence region and snow and rain elsewhere. In the North it has been fine and cold. Storm signs will be lowered at ocean ports.

St. Lawrence, Upper.—Moderate to nor west and west winds; fine and moderate cold.

## THE GERMAN ELECTION

### Press Comments on the Result in Alsace—The Usual Charges Made by the Defeated.

BERLIN, February 24.—The candidacy Herr Bulach, who was defeated by H. Siefertmann, a protestor, in Alsace-Lorraine by about 1,000 majority, was unopposed until he declared himself in favor of septennate. The Socialists failure in Alsace-Lorraine is noteworthy. Their best man, Hoedel, at Mulhouse, only polled 410 votes. The new German Liberals lost twenty-eight seats, the Centreists six, the Democrats nine and the Guelphs nine. The *Kranz Zeitung*, the organ of the ultra-Conservatives, say "We are unhappy in seeing the Conservatives helping to pull chestnuts from the fire for the national Liberals." Her Richter, the *Freizinnigen Zeitung*, declares that elections were carried for the Government, deception and coercion of all sorts. Three final election returns add two members to the Centre party and one to the ranks of Imperialists.

### THE RESULT IN ALSACE

The *Tagblatt* says: The dangerous character of the Alsace elections is mitigated by the largeness of the Government's majority. Prince Hohenlohe may consider it advisable to take precautionary measures in view of this hostile feeling. The *North German Gazette* says: The results in Alsace is proof that France is as defiant as ever from recognizing loyally the Frankfurt treaty. At Strasbourg a man has been arrested for shouting "Vive la France."

## MARINE INTELLIGENCE

### OCEAN STEAMSHIP MOVEMENTS

#### ARRIVED—February 24.

Steamships.	At	From
State of Pennsylvania	New York	Glasgow
Rhynland	Antwerp	Antwerp
Ems	Southampton	New York
Vancouver	Queenstown	New York

#### MARITIME MISCELLANY.

The Allan steamship Manitoban, from Glasgow, arrived at Boston at 11 p.m. yesterday.

#### MARINE MISHAP.

PHILADELPHIA, February 24.—A large, known three-masted schooner struck on wreck of the English steamship Brinkburn Fenwick Island shoals last night and sank. It is thought some of her crew were lost.



96. "Twilight," Mr. Watson made from the very light tones his "May" [No. 50] to sombre ones. On the whole, it is cheering and promise of progress in this artist's work. In No. 103, "Before the Storm,"

same artist again presents us with another dark and cloudy sky. The effect of the gloom of the approaching storm on the white and dusty road is very good.

No. 107.—"Early Autumn, Glen Sutton," by Allan Edson, has been seen before by many Montrealers, but having received several alterations and retouches appear to have been accepted as a sufficient novelty to form an attraction on the walls of the exhibition. It is a very fine picture and will no doubt be much admired.

No. 108.—"A Corner of my Studio," by Miss Holden, contains many convincing proofs of the industry and determination of our Montreal art students.

No. 109.—"Winter on the edge of the Forest," by W. Brymner, is a carefully treated drawing; a simple subject and the utmost attention to details form a picture likely to find a ready purchaser.

No. 111.—"A Portrait of a Young Girl," by Annie Macpherson, a pupil of the Art school, is a very creditable picture.

There are many other pictures deserving of special mention. Altogether 111 oil paintings adorn the walls of the Art Gallery besides seventy-five

#### WATER COLORS.

Among the exhibitors of the latter, Mr. D. Fowler, one of the prominent men of the academy and one of its oldest members, contributes eight pictures. His exhibit is considered to be superior to anything he has sent for some years, showing wonderful tenacity and power.

No. 116.—"A Rubbish Corner," of his best; in it he has the mater



dwell upon the

ale, B. C." W  
effectively as

summer in  
Indian scene.

No. 93—"Sporting News," by C. C. Gordon. In this picture the artist has evidently in view the utmost degree of relief obtainable from strong contrast of light and shade. He has placed his figure chiefly in shadow against the sunny wall of a white building. The effect, though strong, is hardly agreeable.

In No.  
series his



## AMONG THE PICTURES.

A VISITOR'S IMPRESSION OF THE PRESENT CANADIAN ART EXHIBITION. 20/4/87

The annual exhibition of the Academy, some notice of which was given in our columns on Monday, was again visited by a *Witness* reporter yesterday. The collection represents, in many respects, the worthiest efforts of Canadian Art. The exhibition is a large one, and the redundancy of merit embarrasses. The critical faculty, if happily there be such, suffers unfruitful diffusion by reason of the powerful temptation to grasp too much. If thoughtful study be possible, there must be heroic concentration. The tendency to dissipation is potent, but if merit, beauty and teaching are to be understood, it must be resisted at all hazards.

Among the notable exhibitors are J. C. Forbes, F. M. Bell Smith, Homer Watson, W. Raphael, F. A. Verner, L. R. O'Brien, T. M. Martin and A. Edson. The subjects in oils and water colors represent the free aspects of nature, glimpses of landscapes, of mountain, of sea, beautiful bits of summer idylls which, in spite of the brute force of utilitarianism, are still in nature, though discoverable only to the loving eye and heart. Many have in them an all-pervasive though indefinable charm, and whatever is worthy appeals with all the more power for the reason that there is no formal inculcation.

### A FEW SUBJECTS

only can be briefly noticed. "Early Spring," by Homer Watson, is a large canvas, worthily occupied by one of those scenes which to the thoughtful spirit can never become common. A wide open space, a high blue sky, irradiated with sunshine, not warm enough to tinge it with softness; grass and trees just beginning to be vividly green; in the background broad uplands upon which wild flowers timidly disclose their delicate petals; in the centre a herd of sheep, released from winter confinement, happy in freedom and the sweet nutrition of fresh grasses. The treatment is faithful and sympathetic to a degree.

"White Head," by F. M. Bell Smith, is a notable picture. The bold head of the promontory, the scattered boulders at its base, over which the waves break in soft murmurs and white showers of spray, silver sails just glancing against the horizon, sinking beneath the verge—all have beautiful realism, suggesting manifold fancies. "Last Rays of Parting Day,"

### RAY OF FUNNY.

by the same artist, also compels thoughtful pause. The sea, gleaming with light, breaks in measured roll against the rocks and higher points, warm with the departing splendor; the faint suggestion of transfigured sails against the sky line is just indicated; the dark background of woods catches the voluptuous warmth. The treatment is striking, the coloring harmonious.

"Mount Washington, from the Glen," by M. Matthews, with the mountain rising sheer in grand outline, upon which light and shadow play, wooded to the water's edge, with the placid lake below, so translucent as to mirror, in long reaches of light, every leaf that trembles above, with the delicate shading and exquisite blending of colors, will receive attention.

"May," by Homer Watson, is effectively treated.

### "HERMIT MOUNTAIN,

from Roger's Pass," by J. C. Forbes, with its great rugged peaks covered with snow, groups of pines at the base, reflected in the silent pool below, is one of the conspicuous subjects. "Among the Water Lilies," by F. C. Gordon, is a little gem—a summer idyll—a warm bit of nature, happily caught, and worthily mirrored for us. A summer's day; a thick lacery of trees, a wealth of green through which the sun can only flicker; two young girls in a boat idly gathering water lilies, kissed by the soft recurring motions of the winding stream; their figures, caught by the sun, receiving large portrayal beneath the clear surface. The scene belongs to youth, and has in it that fine sentiment which appeals with subduing power to the generous fancy of the young.

"Far From the Haunts of Men," by T. M. Martin; "The Glacier of the Selkirk," by J. C. Forbes; "Winter Twilight," by J. H. Miles; "Early Autumn," by A. Edson; "A Mountain Road in British Columbia," "Mount Hermit Glacier," "Mount Sir Donald," "The Glacier of the Selkirk" (in water colors), by L. R. O'Brien, president of the Academy, can only be indicated as examples of thoughtful study, careful treatment and successful effect.

## ART ASSOCIATION, OF MONTREAL.

*Witness* Phillips' square. 20/4/87

The Annual Exhibition of the Royal Canadian Academy is now on view at the Galleries of the Association. Doors open daily at 9 a.m. The Galleries will be open on

FRIDAY EVENING, April 22nd,

From 7.30 to 10 p.m.

Admission day and evening to non-subscribers, 25c.

## ROYAL CANADIAN ACADEMY.

The Annual Art Exhibition Opened by the Governor-General Last Night.

The annual Art Exhibition of the R. C. A. for 1887 was formally opened by His Excellency Lord Lansdowne last evening and formed a brilliant scene. His Excellency came down from Ottawa by special train, accompanied by Capt. Streetfield, and on entering the Art Gallery was received by President L. R. O'Brien, Vice-President Hutchison, and Canon Norman. He was escorted to the east end of the gallery to a dais specially erected, and Mr. O'Brien in a few words welcomed His Excellency, thanking him for taking the trouble, at personal inconvenience, to be present. Mr. Hutchison then gave a brief sketch of the aims and objects of the Royal Canadian Academy and that the present exhibit was one of the best they had ever had. Their great trouble was want of funds. Rev. Canon Norman, as representative of the Art Association of Montreal, extended a hearty welcome to His Excellency, not only as the patron of the Academy but also as the representative of the Queen. He was glad to say the Art Association of Montreal was in a prosperous condition though it would have no objection to receive a half million dollars or even less. The attendance at the gallery this year had been double that of last year. Lord Lansdowne, in reply, said he was glad to once again meet the members of the Royal Canadian Academy, and that Canada was a country full of bright aspirations and hopes and also for artistic culture. The time will come, we hope, when art treasures may be sought, not outside the Dominion, but in the studios of Canadian artists and in the form of works characteristic of a native Canadian school. He referred to the necessity of combined action in art matters, making such an organization as the Royal Canadian Academy absolutely indispensable. A painter can not be brought into contact with public opinion except by the public exhibition of his work, and its comparison with the work of other artists. At the Indian and Colonial exhibition, held in London last year, the collection of Canadian paintings exceeded all others in merit and the number of pictures. The collection sent from here was in the highest degree creditable. Mr. Hodgson, a competent authority, whose opinion of the pictures will be published, said the pictures, or some of them, showed a deficiency of local coloring and individuality and an imitation of the peculiarities of certain foreign schools. Speaking of Canada Mr. Hodgson said, "of all places in the world there is none more likely to produce a great school of art," and also "I should like to see Canadian art Canadian to the backbone." His Excellency said that was an ideal all friends of the fine arts in this country should endeavor to keep before their eyes. He concluded by thanking the Art Association for its hospitality to the R. C. A., which latter was not without hope of acquiring before long a home of its own, but this would not lead to any alteration in the arrangement by which its annual exhibitions are held in rotation at the different centres of population. The exhibition was then declared open. During the evening Patton's orchestra furnished musical selections to the fashionable and richly attired throng that was present.

The pictures in this year's exhibit are fully equal to those of previous years, and show a tendency to higher and more finished work. The number of Canadian scenes and Rocky Mountain landscapes is gratifying, though it must be said that some of the efforts are exceedingly ambitious. In this class of work Homer Watson has done exceedingly well, as has Mr. Brynmor and Mr. Forbes. Another Canadian piece is "The Old Grey Nunnery," by H. K. Burnett, a capital and eminently satisfying study, and showing decided talent in this line. Previous work done by Mr. Burnett that we have seen was marred by being executed too hastily, but Mr. Burnett's powers are great. Mr. J. W. Gray sends some excellent effects in foliage, and a landscape by W. Raphael deserves special mention. In water colors L. R. O'Brien as usual sends fine work, as does Allan Edson, and the whole exhibit is a most interesting and satisfactory one.

## ART ASSOCIATION,

*Witness* PHILLIPS' SQUARE. 20/4/87

The Exhibition of Oil and Water Color Paintings and Statuary by the members and associates of the Royal Canadian Academy will remain on view for a very few days at the above Galleries. Open daily, 9 a.m. to 5 p.m.

Admission, to non-subscribers, TWENTY-FIVE CENTS, and on Tuesday, Thursday and Saturday evenings from 7.30 to 10. Admission TEN CENTS.

## THE ART EXHIBITION.

*Witness* 21/4/87  
Some Notices of the Pictures Displayed. 5A

The galleries of the Art Association were yesterday morning thrown open to the public, but the attendance was meagre in the forenoon. It improved somewhat afterwards. The Committee have decided upon admitting the public up to 10.30 p.m. on Friday.

The pictures exhibited are all meritorious, many of them being worthy of classification with works bearing more renowned names. We briefly refer to some of the more remarkable among them, but would recommend all who have the time and disposition to inspect them for themselves.

No. 25—"The Saw Mill," Hamer Watson. A landscape somewhat after the school of Constable, who may fairly be claimed to have given the impetus for which resulted the great landscape revival in France.

No. 27—"Giving out rations to Black-foot Indians," M. Brynmor. The study of the individual Indians is eminently true to life, in fact the whole scene bears evidence of having been studied on the spot. There is a certain gloom and despondent aspect about the whole of the figures which would appear to harmonize with the apparent doom of the race.

No. 29—"The Flute Player," G. A. Reid, is a very good picture, in which the artist appears to have aimed at avoiding the usual dark tone in the background and surroundings, and has not depended on any strong contrasts for his relief.

31—"The Red Man's Ranch," a prairie scene with buffalo feeding, is one of Mr. Verner's best.

32—"A Bad Case," by W. Raphael, is the portrait of a figure long familiar to the citizens of Montreal—a roving tinker peering into a tin pail, which though evidently the worse for wear, he does not seem to give up entirely. This is one of the few attempts at genre painting in the exhibition—a class of subject not so plentifully represented this year as on former occasions.

37—"Mount Washington from the Glen," Mr. M. Matthews, is a fine picture. The foreground is a pool of still water in the Peabody River—the time, afternoon. Glimpses of light are repeated from the sky on the slopes of the mountain and stunted wood which line its bottom.

No. 44—"Dreams," W. Brynmor, seems to the observer to be inappropriately named, as the young lady seems more awake than asleep. It is a good picture and deserves a better title.

The same may be said of No. 45, "Tranquility," by J. C. Pinkey. There is too much action to warrant the title.

No. 46—Mr. Verner sends a familiar subject, "Nutting Season, Burnham Beeches." He has, however, added to it in a somewhat original manner, choosing the nutting season and introducing a herd of swine, who are doing the nutting. The trees in their autumn glory are very good.

No. 48—"Sunday Afternoon." In this is recognized an old favorite, Mr. Robert Harris, R.C.A. His picture represents an old laborer evidently enjoying his Sunday rest. It is to be regretted that Mr. Harris has not contributed more largely this year.

No. 50—"May," by Homer Watson, can at least claim the merit of independent aim. It will be sure to shock the minds of those who fall into the well worn channels of criticism, and its *outré* tone will likely provoke discussion.

No. 52—"La Jeune Cuisinière," by C. A. Smith, is a low-toned picture, which appears to be prematurely aged. What it will be like after fifty years exposure to the ravages of time it would be difficult to say.

No. 68—"Hermit Mountain from Roger's Pass," with No. 84, "The Glacier of the Selkirk," form a pair of pictures upon which Mr. J. C. Forbes has evidently bestowed great care. The portrayal of the peaks will be apparent to those who have witnessed the actual scene. The ravines and tracks of the snowlides can be traced by the observant eye. The anatomy of the mountain has been close-

ly studied since the last exhibition of the Academy here, and that her work is admired is evidenced by the ticket "sold" placed on the above picture a month before the exhibition opened.

Mr. M. Matthews has contributed three outdoor studies in water colors, No. 124, "Failing Pastures," No. 118, "An August Afternoon," and No. 151, "A neglected corner." The latter especially is very happily executed.

Mr. T. M. Martin, R.C.A., has a strong exhibit in water colors—No. 128 E. "The last snarl," is perhaps one of the most attractive features of the exhibition. It represents a dying bear shot down by an Indian on snowshoes in the background. This artist has also an excellent study of still life in No. 128 B, "Grouse."

No. 129, "Sketch at Perce," is the work of a young amateur of much promise, Mr. Lawrence B. Lambe.

Another amateur, Mr. W. B. Lambe, also sends interesting sketches in No. 132, "Maple woods, (Autumn)," and No. 135, "La petite musicienne."

Mr. James Griffiths contributes several of his well known fruits and flowers studies.

Mr. L. R. O'Brien is very strong upon this wall with his pictures of Pacific Railway scenery, and an admiring group of connoisseurs is constantly to be found before his "Mount Hermit," "The glacier of the Selkirk," "Mount Sir Donald," "The glacier from the Valley," and others, which all show the conscientious regard for accuracy for which this artist is noted.

Close by Mr. D. Fowler's principal picture is to be found, No. 163, "Across the Limestone Ridge." It represents a fallen tree, and many of Mr. Fowler's admirers will recognize him in this work.

There are many other exhibits deserving of notice, among others those by Messrs. Hy. Martin, Barnesley, F. M. Bell Smith, Sandham, Verner, Taylor and Miss Windeat's "Corner of a Studio."

### SCULPTURE.

The sculptors are represented by Mr. Hamilton McCarthy, of Toronto, who contributes some finely executed busts of Col. Gzowski, Dr. Nelson and Dr. Barnes.

## Art Association of Montreal,

*Witness* PHILLIPS' SQUARE. 26/4/87

The Exhibition of Oil and Water Color Paintings and Statuary, by the members and associates of the Royal Canadian Academy, will remain on view for a very few days at these Galleries.

Open daily at 9 a.m. to 5 p.m.  
Admission to non-subscribers, 25 cents, and on Tuesday, Thursday and Saturday evenings, from 7.30 to 10, admission 10 cents.

April 25 1887

## ART ASSOCIATION,

*Witness* PHILLIPS' SQUARE. 14/5/87

The Galleries and Class Rooms will be closed to the public until Tuesday morning, May 17th, to allow of the removal of the paintings and statuary recently exhibited by the Royal Canadian Academy of Art and for the hanging of the permanent collection. An exhibition of the work done by the students of Art classes during the past session will be held in the Class Rooms from Tuesday, May 17th, to Saturday, 21st.

THE CLOSE OF THE ART EXHIBITION. The exhibition closed at the Art Galleries, Phillips Square, on Saturday evening. During Friday and Saturday a large number of visitors attended and a considerable number of works of art were disposed of. The Students of Art will hold an exhibition of their works at the galleries next week. *Witness* 14/5/87

Exhibition of Canadian Historical Portraits. 13/5/87

The Art Association has appointed a committee to consider the request made by the Numismatic and Antiquarian Society to be allowed to hold an exhibition of Canadian historical portraits and *bric-a-brac* in the Art Gallery next autumn, on the occasion of the twenty-fifth anniversary of the foundation of the society. It is stated that a large number of portraits of old French and English Governors, Intendants, officers and others, in the possession of old Canadian families and in the hands of antique dealers, are now being collected.



# THE ACADEMY.

This is the third and last week of the Royal Canadian Academy's exhibition at our local Art Gallery, and it is interesting to notice the exact number of people who have paid the exhibition a visit. On the opening night there was an attendance of about 300—members of the Academy. Since then there has been a total attendance of 1,316. The Council prefers not to divulge the exact proportion, but it is pretty safe to say that five-sixths of these were members, and that consequently only about 300 of the general public have paid for admission.

These figures are—well, not so bad as they might be. Let us be thankful that there are three hundred persons in the city of Montreal who think it worth a quarter to see 114 oil paintings, 69 water colors, three "sculptures," five architectural drawings, and one crayon. (Those are the correct figures, I believe, adding one or two works not in the catalogue.) And let us not—for the moment at any rate—mar our enjoyment with an estimate of the thousands who pay from a quarter upwards to see any third-rate play at the Academy.

The first thing one notices on entering the Art Gallery just now is the attendance; not an eager crowd, as at carnival time, nor a solitary visitor tiptoeing around in mortal fear of his own echo, as on most days in the year; but enough people to necessitate a polite "excuse me" now and then as you manoeuvre to get the best position in front of each picture.

At carnival time, to be sure, the works exhibited were all worth seeing for their own sake, and some of them were very celebrated. But the collection now on view is,

FROM A PATRIOTIC STAND-POINT, even more interesting, for it is the "annual report" on canvas, of Canada's progress out of a "state of mere toil and money getting."

The people you meet at the Gallery—the people whom the present writer met, at any rate—evidently go to see the pictures. There was a certain amount of gossip going on, and the most ignorant criticism of a picture is preferable to the indifference that turns a gallery into a fashionable rendezvous. There was a dude with top-tailed coat and wooden countenance, painfully collected attitudes and elaborately insane remarks, but even the two young ladies whom he was inflicting himself struggled heroically to shake off his thralldom and turn their heads—either not his—attention to what appeared on the walls. And in nearly every case the interest is great and unaffected.

The visitor, if he is a professional artist or art critic of any modesty whatever, fears and trembles lest prejudice should influence his description or technicality make it unintelligible to the uninitiated. The uninitiated, on the other hand, fears and trembles lest some harmless looking expression should contain some shocking outrage on technical propriety, when viewed with a professional eye. The present writer confesses himself to be no artist; in his boyhood he struggled hopefully, and perhaps successfully, to draw the roof of a house with some regard to perspective; a tree did not utterly daunt him; but when the subject was a man or a horse, the attempt was generally as void of hope as it always was of success. Fortunately, the

CAPACITY TO ENJOY PICTURES does not depend on the capacity to make them, though it does largely depend on practice in seeing them. The present collection is thoroughly enjoyable by anyone who neither judges by the standard of the British National Gallery, nor as a matter of taste prefers five-cent chromes.

Beginning with the oils, but at No. 111 rather than No. 1, let us glance round the walls, without pretending either to notice every painting, or to do comprehensive justice to every artist. "The End of the Farm," by T. M. Martin, with the sheep munching where pasture has just ceased to invade the forest, sooths with a suggestion of shade. Mr. Harris, whose transatlantic distance has prevented his usual immense display, is still represented by a few dainty pieces. But did he select his titles himself? Why should a most pronounced brunette be called "A Lady Fair?" and why should an eminently marriageable dame be "an old maid" because she lets an old bachelor hold her akin of wool?

"Did you ever see a sky like that?" exclaims a spectator before J. H. Miles' "Winter Twilight." Certainly, madam. And the remark causes an interesting reflection on

THE VARIETY OF SKIES in this one little exhibition, and how far they are from exhausting the variety in the unpainted heavens. There is this blood-red scene of Mr. Miles'. There is that lurid but splendid "Sunset on the Marsh," by Mr. Verner, and that tremendous sky of chrome and crushed mulberry in its namesake, T. M. Martin's "Sunset on the Marsh," with the trees standing out so magnificently. There is G. A. Reid's sky in "A Roman Resting Place"—a mere speck seen through the branches, but gleaming like that in "La Source." There is L. G. Capello's vivid and perfect "Evening"—shading from mauve below to pale green above; and that other "Evening," by Mr. Reid, with the mauve replaced by orange. Perhaps the most beautiful sunset of all is Homer Watson's "Day's Last Gleam," with the sky still

## AMONGST THE PICTURES.

Very different opinions appear to be in circulation as to the merits and demerits of this year's R. C. A. Exhibition. While one of our acquaintances considers it "a great deal better than the loan exhibition," another and, we fear, a more able critic, condemns it as not worth the trouble of going to see. Both appear to us equally in the wrong, for, though without doubt the pictures now on our walls will not bear comparison with a collection in which some of the greatest masters of the present day were represented as well as those of the more immediate past, still a cultivated eye will certainly discern much that is praiseworthy in, and a true lover of art may surely spend many an hour of real enjoyment before such pictures as those of O'Brien, Homer Watson, Brymner, Jacobi, Alexander Smith, Harris, and others. The oils, in number certainly, and perhaps in quality, form the most important feature of this exhibition. Among them and directly facing us upon entering is a large landscape by Homer Watson, "The Sawmill." There is an especial force and strength about this picture, which is in character quite different from his others, the latter being more delicate and pleasing in color, but the former showing more power. In it seems embodied the very spirit of the storm. Mr. Watson has caught its fleeting effects with a wonderful truthfulness and indeed so falls in with nature's mood, that standing before it, one almost hears the rushing water and the wind which bares and tosses the gnarled tree-branches, hurrying on the coming tempest. In "Early Spring" and "May," the artist brings out his truths by a harmony of soft colours rather than by any sharp contrasts. Notice the spring-like effect of the budding branches against the sky. Both breathe of that tenderness and beauty which belong to spring alone. Of his smaller pictures, "The Hillside" and "Day's Last Gleam" are undoubtedly the best. In the former the brown fringe of wood creeping up the hill to the left and the delicate little stretch of sky just over the brow, inspire one with that wish to explore farther and to see what is beyond, so well known to lovers of the country, while in the latter the exquisite peacefulness and beauty of the dying day are brought home to one with singular sincerity and power. Mr. Watson appears to delight in these atmospheric effects, which we so often find lacking, as, for instance, in "The Red Man's Ranch" of F. A. Verner, and "The Last Rays of Parting Day," by F. M. Bell Smith, in which last the objects seem built up out of the air rather than surrounded and softened by it. This picture is also somewhat theatrical; with its conventional wave and strong high lights, it gives one the impression that the scene has been made for the picture, instead of the picture being painted to represent the scene. In it he has also lost that breadth which, in spite of his close attention to details, he still preserves in "White Head," which is excellent in many respects. It is a good study of rocks, and the light striking upon the cliffs to the left is skilfully treated. His fog scene is very wet indeed.

On the same wall with these hang four pictures of W. Brymner's. Mr. Brymner has succeeded in investing his Indians, ugly and dirty specimens of humanity though they are, with a certain picturesque interest, while the whole shows a fine grasp of the subject. The white man must, we think, have been taken unawares, so easy and unconstrained is his attitude and so intent is he upon the right measurement of the floor, to receive which one of the Indians holds open his bag, while another with solemnly stoical, yet closely observant face, leans lightly against the barrier, watching the process, and a pretty little squaw, with a shamelessly artificial complexion, stands near ready to produce her ration-ticket.

The gradations of light, or relation in which the objects stand to the light behind them upon the entering group, are remarkably well shown. This has not been attempted or completely failed in, in most of the other pictures. Mr. Allan Edson's "Mount Orford," which is the best water-color in the collection, is almost the only other example in which it is successfully brought out. The portrait of a big and very ugly hunter, looking too dignified ever to dance, is well executed, but at first strikes us as hardly a fortunate subject; such a choice however is surely a brave and good one for a Canadian artist, as it is so extremely typical of the great North-West. The lonely little maiden who dreams in her big chair by the fire is so very far away from us and so intensely heedless of all else but her absorbing child fancies, shall we not pass softly on, that we may not call her back from the world she is creating for herself, which we already love her well enough to hope is less sordid, and brighter than that which she has left behind. "Reflections" is a most pleasing little study. The modelling and drawing of the arm being careful and successful.

Of Mr. Brymner's landscapes, though "Along the Bow River" is a suggestive and pretty little sketch, "Morning at Yale," "Forest Road," "Winter on the edge of the forest,"

## ROYAL CANADIAN ACADEMY OF ART.

Two Free days Before the Exhibition Closes. 3A  
Number and Value of Paintings Sold—The Purchasers.

The artists represented at the Exhibition of Royal Canadian art, which closes at the galleries of the Association on Phillips Square on Saturday, are to be congratulated on the great improvement visible, as a rule. The sales it is true, have not been large, nor was the attendance during the exhibition large. Nevertheless it may be said to have been successful. It opened on the 29th ult., under favorable auspices. During that time 1400 members of the association visited the galleries, and 256 non-members. The receipts for admissions only amounted to \$52.30 up to yesterday. The sales of works since the opening amount to \$4,631 as follows:—

The sale of paintings by the different artists represented at the exhibition are as follows: S. R. O'Brien \$2,350, Wm. Brymner \$530, J. C. Forbes \$225, Frances Richards \$205, Wm. Raphael \$20, Allan Edson \$150, C. A. Smith \$150, F. M. Bell Smith \$80, C. R. Jacobi \$80, G. A. Reid \$75, M. S. Barnsley \$75, L. G. Capello \$60, Forshaw Day \$60, H. R. Bennett \$60, Hamilton McArthur \$50, R. Harris \$41, E. S. Shrapnell \$40, E. L. Windeat \$35, H. E. Sandham \$175; total \$4,631.

While there are a few of our citizens who have shown their appreciation of native art substantially, there are yet in Montreal a thousand who to-day and tomorrow may do likewise. The following is a list of purchases of oils so far:—

No. 4. The old Grey Nunnery, Montreal, by H. R. Bennett, \$50, Mr. E. L. G. Steele, San Francisco.  
No. 8. The Village Forge, by J. C. Forbes, \$150, Sir G. Stephen.  
No. 11. "Yseult," by Frances Richards, \$60, Mr. E. R. Greenshields.  
No. 15. At the Fountain, Florence, by G. A. Reid, \$75, George Hague.  
No. 27. Giving out Rations to the Blackfeet, Sir Geo. Stephen.  
No. 41. Cariboo Hunting, N.B., by Forshaw Day, \$60, Sir Geo. Stephen.  
No. 44. Dreams, by W. Brymner, \$40, Sir G. Stephen.  
No. 47. Old Sawmill on the Ottawa, J. C. Forbes, \$75, Sir Geo. Stephen.  
No. 65. The Evening, L. G. Capello, \$60, Mr. Geo. Hague.  
No. 67. Reflections, W. Brymner, \$40, Mr. H. C. Scott, stockbroker.  
No. 69. A Brace of Speckled Trout, E. S. Shrapnell, \$25, Sir Geo. Stephen.  
No. 79. Morning at Yale, E.C., Wm. Brymner, \$125, Sir G. Stephen.  
No. 82. Un Garde Champetre, C. A. Smith, \$150, Sir G. Stephen.  
No. 100. "A Lady Fair," Robt. Harris, \$6, Mr. Forbes Torrence.  
No. 109. Winter on the Edge of the Forest, Fontainebleau, Wm. Brymner, \$125, Mr. A. C. Hutchison.

Water colors were purchased as follows:—

No. 117. The Valley of the Illiciliwaet, L. R. O'Brien, \$250, Sir Geo. Stephen.  
No. 120. Woodland Sunset, O. R. Jacobi, \$55, Sir George Stephen.  
No. 121. Evelyn, Frances Richards, \$75, Mr. J. R. Wilson.  
No. 123. A mountain trail, L. R. O'Brien, \$250, Sir George Stephen.  
No. 125. A last look at the Prairie, L. R. O'Brien, \$100, Sir George Stephen.  
No. 126. Yachting, Frances Richards, \$35, Mr. E. B. Greenshields.  
No. 130. Evening in the Rockies, L. R. O'Brien, \$150, Sir George Stephen.  
No. 133. A mountain road in British Columbia, L. R. O'Brien, \$250, Sir George Stephen.  
No. 138. A Brush Camp at night, E. S. Shrapnell, \$15, Mr. W. H. Davis, Ottawa.  
No. 139. On the Maine, J. M. Barnsley, \$100, W. K. Dyar, chemist, Montreal.  
No. 148. Mount Hermit Glacier, L. R. O'Brien, \$250, Sir George Stephen.  
No. 149. Donald, L. R. O'Brien, \$250, Sir George Stephen.

Titanic storm; one almost hears the howling of the wind, the groaning of the branches, the rushing of the flood, while looking at this work. No. 35 is an exactly contrary mood, the quiet evening landscape, with its long, unlovely road and the solitary wayfarer being undisturbed by any influence beyond that of the parting gleam which strikes across the scene.

Just above No. 25 is a striking figure-piece from the brush of G. A. Reid—"The Flute Player." This work, suffers, we fancy, from its framing, the background being so light, but shows careful and praise-worthy attention to position and detail. Another work of Mr. Reid, No. 36, is also deserving of notice. Were the figures of the cattle removed, we would place this picture among some of the best in the collection.

Verner, at present resident in London, has sent some large canvases, but of his two smaller pieces, No. 10, "Devon Cottages," and No. 92, "Sunset on the Marsh," we think best.

A pretty little marine, by A. Cox, has been hung, like the eobwebs, "up in the sky," and worthy of a better place. This remark applies too to No. 60, "Twilight," by Mrs. McEntee-Brown, a most promising pupil of the Association Art School. Mr. Harris is not seen to great advantage, his really creditable work being No. 100, "A Lady Fair," picked up, we believe, by a judicious critic, on the very first opportunity. Still his "Sunday Afternoon" has many meritorious points, and we fancy that there are few of our readers who do not know a counterpart of the old gentleman in the corner.

The Exhibition will be opened to-day and to-morrow to the public free of charge. These are the closing days; so that any persons who have not seen this fine display of paintings should make a point of going now.

## THE SPRING EXHIBITION.

The exhibition of paintings by Canadian artists, now being held at the gallery of the Art Association, is drawing to a close, as this will be the last week. A large number of the pictures have been sold, a very encouraging fact to the society, but a great many of the best still remain undisposed of. The attendance has been fair, but outside of the members and their families the appreciation shown by the public has not been satisfactory. The exhibition this year is particularly strong in landscape, but with a corresponding dearth of figure work. The younger artists give promise of a remedy for this however; for instance, Mr. Alexander Ball, who contributes two pieces, one a study of a Moor's head and the other a delightful summer reverie. The latter is most peculiar and displays originality and considerable strength. It is noticeable in its white frame in strong contrast to the predominating yellows in which it is painted. Those who have not already visited the gallery should endeavor to see this collection before it is dispersed.

## ART ASSOCIATION, PHILLIPS SQUARE. 5/5/87

EXHIBITION OF THE ROYAL CANADIAN ACADEMY ON VIEW THIS EVENING.

AT THESE GALLERIES.

LAST NIGHT. 7.30 TO 10 P.M.

Admission 10 cents. 1051

THE ART GALLERY.

Interesting Exhibition of Studies by Mr. Brymner's Pupils.

The annual exhibition of pupils' work, which marks the close of the winter session at the Art association, opened yesterday in the class room. It includes sketches in oils and crayon drawings, both from life and from plaster casts. Some of the studies from life are particularly interesting, several of the pupils displaying not only a good knowledge of drawing, but also considerable power and talent. There have been about thirty pupils in the classes this year, and all speak very highly of Mr. Wm. Brymner, who has been in charge, while we feel sure the friends of the association will be pleased with the progress that has been made.



there is at present being held an interesting exhibition of the work done by the students of the art classes under the direction of Mr. Brynmor, a member of the Royal Canadian Academy of Arts, during the past session. The exhibition is highly creditable to both master and students, showing as it does to even the untrained eye, a conscientious attempt on both sides "to do their best." The quantity of work on view is considerable, while the quality is in most instances well up to the average usual at such exhibitions, and in some few cases much in advance of what one might justly expect. There is an unavoidable degree of sameness in the features of the models, through the necessity of using the same models several times, it being a matter of much difficulty to obtain persons in this city who are willing to make money by sitting still. This sameness, however, is to some extent an advantage to those who come to criticise the progress of the students, for it is quite possible to trace in the repetition of the face and figure, a repetition occurring, particularly in the case of the young girl who appears in plain dress and fancy dress, the advance of the pupil towards obtaining a real likeness—the many representations of this girl remind us irresistibly of Professor Galton's celebrated face-type theory, which no doubt most of our readers are quite familiar with. Another figure that strikes the spectator by its frequency, is that of "le vieux moustache," who it is understood is the father of the girl. That Mr. Brynmor has not allowed his pupils to stretch their wings in too long flights amongst the paint tubes and palettes is amply testified to by the number of crayon drawings round the walls, drawings from the cast in the most part, though largely interspersed with those of the living model. The absolute importance of acquiring a facility with the charcoal or the pencil, before embarking on the higher walks of art, cannot too strongly be insisted upon, and the students are happy in possessing one who is apparently determined to make them perfect in the preliminaries before allowing an advance into the arena of colors. The school, we are glad to learn, is in a satisfactory condition as far as regards numbers, though still having room for more. The session which commenced in October of 1886 was during its first term from October to December 22nd, not a very good one, there being in the class-roll only fourteen names. In January of this year, however, a large influx occurred, so that during the term which has just ended the number was increased to twenty-nine, a most complimentary proof of the appreciation felt for the instruction bestowed before Xmas. To criticise such works as those now presented to the public, none of them being for sale, is hardly the province of a newspaper, it would indeed be almost as if one laid the flails of indignation about the shoulders of an amateur dramatic company. Some of these ladies who exhibit now may, in the near future, appear as aspirants for public favor on the walls of either our house or of foreign galleries, and then any shortcomings, if shortcomings there be, will no doubt find their censor.

A few of the studies and model paintings, as well as the drawings, seem well deserving of notice, and we would particularly call attention to a clever little head by Miss Holden, the owner of the head is dressed in blue and seated on a large old-fashioned chair, a portion of the back of which peeps out over the child's shoulders. There are two full length figures of the girl model, who makes her appearance so often, painted by Miss Maud Angus, which do her much credit. There is a charcoal drawing by Mrs. McPherson, a very life-like representation. Miss Taylor, Miss MacDonnell and Miss Houghton have some real good work in the collection. The studies, of which there are three or four, including those of apples and oranges and those of the fan and jug are fresh and natural. On one of the partition walls will be found a number of what may be called fugitive portraits, the subjects of which have served as models hav-

Since Saturday, May 7th, the galleries of the Association have been closed to the public, to allow of the removal of the pictures and statuary recently on view at the Royal Canadian Academy's annual exhibition and for the cleaning and re-hanging of the Permanent Collection. The R. C. A. Exhibition was, it is so far pleasant to know, from the artist's point of view, emphatically a success, the sales having exceeded by some \$1,500 those of any previous occasion, but it can be recorded only with regret that the attendance of the public was small,—indeed very small. The attendance of members was very fair, and it is gratifying to see people who have got a good and useful thing like this Association making use of it.

During the past week carpenters have been hard at work putting up a much needed ticket office, which has been so arranged as not to interfere with the symmetry of the hall, and will be most welcome to the door-keeper during the winter.

The annual exhibition of the work done by the students of the Art classes attached to the Association is opened to-day, and will, no doubt, prove a source of much attraction during the four days it remains on view. The system pursued in these classes necessitates a certain amount of repetition in the sketches and studies now presented, but though the same model may be made use of by twenty students there will be twenty very different results. Look at the girlish figure forming the centre of the long wall; you will find her through these interesting sketches recurring again and again, in fancy dress, in plain dress, her head only, half-length figure, whole length, depicted in crayon, in oils, in pen and ink,—but always stamped with the individuality of the artist. It is matter for praise that this individuality is so apparent, being a proof that the master does not endeavor to cramp personality among his pupils, while enforcing due conformance to all the cardinal laws of art. It is satisfactory to see so many drawings from the cast, in view of the absolute necessity that those who wish to paint should first learn to draw.

#### Star Amateur Artists. 20/5/87

At the Art Gallery is now being held an exhibition of the work by the art students under the direction of Mr. Brynmor. It is highly creditable to both master and students, the quality of the work being in several instances, of high character, while the balance is fully up to the average. The work has been confined principally to the crayon and pencil, and excellence in these insisted upon before further advance is allowed. The number of students attending the classes during the session is twenty-nine. Among the works shown may be mentioned, a head by Miss Holden, a charcoal drawing by Mrs. McPherson, a full length figure by Miss Maud Angus, and some good work by Miss Taylor, Miss MacDonnell and Miss Houghton. The exhibition is well worth a visit.

#### Journal Canadian Picture. 10/6/87

NEW YORK, June 9.—The Canadian club have received a notification from Mr. L. R. O'Brien, of Toronto, president of the Royal Art society, that he has painted for the club a picture of Canadian scenery in the Rocky mountains, of which he asks their acceptance. The picture is to go first to the Exhibition of the Society of Artists' in Toronto, after which it will be forwarded to New York.

A WORK OF ART.—The presentation portrait of the late venerable Archdeacon Leach has arrived, and is now on view at Mr. Scott's. It is the work of Mr. Wyatt Eaton, one of the most eminent of American portrait painters, and a Canadian by birth. This portrait gives great satisfaction to all who have seen it, including Dr. Leach's most intimate friends, and as a work of art may well be regarded as one of the finest portraits in Canada. All interested should call and see it before it is removed to McGill College, whose walls it is to adorn.

∞ 67 1887

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The council of the association, acting with a judicious liberality, opened the galleries without charge on Tuesday, June 21, and the boon was, as is, indeed, usual when the galleries are free, taken wide advantage of by the public, the attendance mounting up to considerably over 400. It is to some extent a matter for regret that the finances of the association do not admit of an arrangement similar to that to be found in most of the large galleries in the chief English and American cities, where there are generally three free days in the week. This happy state of things may, however, come in time; all that is wanting is money; and when the wealthy men of Montreal realize what a powerful factor art is in the sum total of what may be called "the desirable in life," what an elevating influence it exercises on the minds of the masses, as well as on the more cultured intellect of the few, there can be little doubt that in the noble donations made from time to time to the institutions of the premier city of the Dominion, the Art association will not be forgotten. The illuminations in honor of Her Majesty on Tuesday night, was from its brilliancy one of the most striking in the city. Around the arch of the entrance door, starting from the pedestal, ran a line of gas jets, surmounted by a handsome crown, which in its turn was flanked on either side by the letters V.R. The gas pressure being remarkably good, and the jets made from the ordinary sized burners, caused a peculiarly beautiful effect, and during the whole evening the illumination was surrounded by candid critics on their way down town or returning thence, these latter being unanimous in the outspoken praise that the effort deserved.

As stated in our advertising columns of this date, the galleries of the association are closed for two or three days, to allow of the necessary arrangements for the exhibition of the valuable and interesting works of Mr. Gaston Roulet, marine painter to the Government of France. This gentleman has, we understand, only recently arrived in the country, bringing with him some forty oil paintings and water color drawings. During the war in Tonquin, between France and the Annamites assisted by the Black Flies, he was despatched thither by his Government to depict the various chances of the struggle, and to reproduce for the benefit of the community those aspects of nature which might be of the most interesting description. Among the works to be exhibited are, we believe, several illustrating those distant parts, which will, no doubt, prove of great interest to Montrealers now that the energy and enterprise of the Canadian Pacific Railway company have placed the possibility of trade arising between our chief manufacturers and the Celestials within the range of commercial vision. Of the merit to be found in the artist's works it is impossible to speak surely until such time as they are on the walls, when we will again refer to the subject. We may, however, congratulate both ourselves and the artist on the determination which has brought him across the ocean with these proofs of his prowess, and hope that the encouragement extended to him by our wealthy connoisseurs may induce other artists of European celebrity to follow his footsteps.

## ART ASSOCIATION OF MONTREAL,

PHILLIP'S SQUARE. 7

On and after WEDNESDAY, June 22nd, until further notice, the Galleries will be closed, to allow of arrangement for an Exhibition of Works by M. Roulet, Painter to the French Government, and at present in Canada on official business connected with his position.

## ART ASSOCIATION OF MONTREAL,

PHILLIP'S SQUARE. 8

An Exhibition of Oil Paintings and Water Color Drawings, by Mr. GASTON ROULET, the eminent French Marine Painter, artist to the Government of France, will be on view in the large Gallery for a few days. The Exhibition is open to the public on MONDAY, at One o'clock, and thereafter daily, from 10 a.m. to 5 p.m.

Admission to Non-Subscribers, 25c.

be the motto of the management of this association. Scarcely have the public turned their backs on the closed doors of the R. A. A. when they are invited once again to pay a visit of inspection to the charming collection of works from the brush of M. Gaston Roulet. This talented artist was born at the town of Ais-Ile-de-Re, near La Rochelle, and has lived at Paris for the last twenty years. In his student years he had the advantage of being under the instruction of the celebrated painter Jules Noel, an advantage of which M. Roulet widely availed himself. M. Roulet has for years past exhibited marine views and landscapes in the Paris Salon, and in 1884 received the honor of being appointed "Painter to the Department of Marine and Colonies of France." In this capacity, attached to the head-quarter staff, he was sent by his Government to follow the operations of the war in Tonquin, a mission ably fulfilled, as shown on the walls of our go-ahead association, where are to be found many representations of these distant parts. It is unfortunate for Montreal that M. Roulet could not let us see all the good work that he has done in his Tonquin collection, but it appears that on his return to Paris and exhibiting the result of his journey a grasping but judicious Government possessed itself of many fine examples for the benefit of the French nation. In the present exhibition are to be found in addition to the Tonquin sketches, several charming sea pieces, full of the tumble and the tossing appropriate to the occasion, and others again, where the ocean lies asleep under the blankets of the fog. In the extremely brief visit are paid to the galleries yesterday afternoon, it was impossible for us to no more than imperfectly scan the works hung, but to-day we promise ourselves the pleasure of a closer scrutiny.

#### Exhibition of Canadian Historical Portraits. 13/6/87

The Art Association has appointed a committee to consider the request made by the Numismatic and Antiquarian Society to be allowed to hold an exhibition of Canadian historical portraits and bric-a-brac in the Art Gallery next autumn, on the occasion of the twenty-fifth anniversary of the foundation of the society. It is stated that a large number of portraits of old French and English Governors, Intendants, officers and others, in the possession of old Canadian families and in the hands of antiquarians, can be procured.

#### Star Antiquarian. 20/6/87

The Numismatic and Antiquarian Society held a special meeting last night under the presidency of Mr. Justice Baby, to prepare for the exhibition of Canadian National Portraits to be held at the Art Gallery next autumn. The reports show that over a hundred oil paintings of ancient Canadians have been secured, most of them dating before 1763.

The society will shortly issue a circular calling upon all those having old Canadian portraits, etc., to lend them for this exhibition.

A catalogue will be prepared, giving a short sketch of each portrait and in whose possession it could be found when required, as it is expected that when the public will realize the wealth of historical portraits of the old regime that exist in our province, some movement may be got up to have copies in oil made of them and a National Portrait Gallery founded.

Tenders for the striking of the medal commemorative of the silver jubilee of the society were discussed.



No. 156. Mount Oriole, Eastern Townships—Evening, Allan Edson, \$150, Dr. Howard.

No. 158. A corner of a study, Miss. E. N. Windeal, \$35, Mr. E. L. G. Steele, San Francisco.

No. 159. A Glacies of the Selkirks, L. R. O'Brien, \$250, Sir George Stephen.

No. 161. The Glacier from the Valley, L. R. O'Brien, \$125, Sir George Stephen.

No. 162. "Come for a Stroll, Frances Richards, \$35, Mr. E. G. Clonsion, Band of Montreal.

No. 166. Mount Hermet, by L. R. O'Brien, \$250, Sir Geo. Stephen.

No. 171. An Attractive G, Henry Sandham, \$175, Mr. R. B. Angles.

No. 172. On the Metapedia, F. M. Bell Smith, \$40, Sir G. Stephen.

No. 179. A Trout Stream in the White Mountains, F. M. Bell Smith, \$40, Mrs. Lyman.

No. 183. Statuary Robert Barnes, Esq., M.D., London, Eng., Hamilton McCarthy, \$50, Mr. L. J. Seargent.

A representative of THE HERALD paid a visit to the galleries last night and was surprised to find so many really mentarious and low-priced works still unsold. It is ever a difficult and delicate task to point out the excellencies or defects of such an exhibition as the present, still it may be well to remark on a few of the canvasses yet remaining without the magic red star. Commencing with the oils, one cannot do better than take a whiff of the strong sea breeze that carries away in its impetuous rush the fog from the gently stirring waters in No. 2. Bell-Smith, the artist, is seen in this comparatively small work at his best, though another work of his, No. 30, is also well worthy of a prolonged and critical examination. As Victor Hugo says, "He who studies the many moods of the ever-changing ocean, teaches himself the passions of the human heart, not in the finite manner that the acquaintance with other human beings can ensure, but with the all-embracing mind of a god of the olden time, for the sea in its variety is alone of natural objects ever full of generosity, of envious hatred, of storm, of quiet, of the exultation of victory, of the moaning of despair." Our artist, with plenty of room for improvement, shows signs of getting into touch with the mystery of the sea-god's realms.

Homer Watson, represented in the collection by several fine natural effects, or, as we believe he himself styles it, "Moods of Nature," has not as yet found an appreciative public. This seems strange, as his distances, skies and *motifs* are all good. It may be that the subjects chosen are not of general interest, and that here there are traces of too great haste, giving to several of his works an unfinished and, for the artist's reputation, an unjust effect. Mr. Watson is soon to sail for Europe to continue his studies in the best continental schools, and we trust that he will not allow his undoubtedly great talent to be diverted into following any faulty style, there found in such great abundance. The powerful picture No. 25 shows the commencement of a



tion of pictures and the daughter, Miss L. F. Cropsey. At the same gallery there is an exhibition which should attract much interest among the multitude who concern themselves with photography. The exhibitors are the Photographic Society of Philadelphia, the Boston Camera Club and the Society of Amateur Photographers of New-York. There will be "lantern exhibitions" at 9 o'clock on this and Wednesday and Friday evenings.

There has been an exhibition of water colors at the Canadian Club during the last week which has illustrated in an interesting way the treatment of topographical facts in a large and impressive manner. The artist, Mr. J. A. Fraser, has brought from the Canadian Rocky Mountains a series of water color views of scenes all the way from Laggan on the Atlantic slope to Buffard Inlet on the Pacific. These water colors were made for the owners of various portions of that country, and it was therefore necessary for the artist to present likenesses, and to deal with descriptive rather than imaginative compositions. Merely as records these views of the wildest mountain scenery, of wooded canons, brawling torrents, glaciers and glacial rivers have an impressive character. In some respects the scenery differs from that in our own Rocky Mountains, but it resembles that found in portions of Washington Territory, notably about Mt. Tacoma, whose glaciers have already attracted the attention of at least one artist, Mr. W. T. Richards. Our early introductions to Rocky Mountain scenery in the pictures of Bierstadt and Moran interested the observer chiefly in the colossal in mere size or in the grotesque. Mr. Fraser's water colors are comparatively unpretending, but although he has to deal with nature on a gigantic scale, he does not measure size with a surveyor's chain. He does not neglect form and he gives a sufficiency of details, but the most important thing is always the treatment of the planes and masses of his composition with reference to each other to color values and to general forms. In other words, the artist seems to have looked at his difficult subjects in a large way, and this has resulted in work which is broad, vigorous and of good artistic quality, even if the coloring is not always delightful. He has given the character and feeling of his subjects without too much insistence, and his reserve adds distinction to the work. In method Mr. Fraser is an honest, direct workman in pure water color, relying upon washes and paper and eschewing body color.



ing, we believe, only sat twice. These portraits show very considerable talent. It is in some ways a matter of regret that the circumstances of these exhibitions render it impossible for the work of students who have been studying for two years or more to be exhibited in a sequence of years, so that the real advance might be more accurately noted. However, we suppose as such a course is never adopted that there must be some good and sufficient reason to the contrary. On the whole the association is to be congratulated on having so promising a body of students, and also that the latter are taking such evident pains to avail themselves of the opportunity afforded, in spacious rooms, magnificent casts and first-rate tuition. We would cordially advise all who are interested in the growth of art amongst us to visit this exhibition during the three days of its continuance. By doing so they will both afford themselves a treat and give a welcome stimulus to the efforts of those who have adorned the walls with their labors.



## M. Gaston Roulet et l'exposition de ses œuvres

*La Patrie* — 28/10/87  
C'est par une coïncidence singulière qu'au moment où l'on établit une ligne de steamers directs entre la France et le Canada, il nous arrive à Montréal un artiste français distingué qui vient exposer ses œuvres ici et en même temps faire des études artistiques sur le Canada.

M. Roulet, peintre du département de la marine française nous arrive avec la très haute recommandation du ministre de la marine, du général Boulanger, du général de Charette, de Bartholdi le grand sculpteur, du comte de Desmazières et du commissaire général canadien à Paris, M. Hector Fabre. C'est donc un artiste très en vue et qui a fait ses preuves depuis quinze à Paris en exposant dans tous les salons.

M. Roulet est encore jeune. Né en 1848, dans l'île de Ré, près la Rochelle, il a épousé la fille du grand peintre de marine, Jules Noël, et il a lui-même adopté ce genre particulier tout en produisant des tableaux et des aquarelles que dénotent un talent de paysagiste de premier ordre.

Grâce à l'obligeance du comité de la Galerie des Arts de Montréal qui a placé sa magnifique salle à sa disposition, M. Roulet ouvre aujourd'hui une exposition des œuvres qu'il a apportées avec lui au Canada.

On peut voir par cette nomenclature que les sujets sont variés, mais il faudra aller visiter l'exposition pour se faire une juste idée du talent avec lequel ils sont traités. Nous aurons occasion de revenir sur ce sujet et de publier nos propres impressions. Qu'il nous suffise, en attendant, de citer ici les appréciations faites par les journaux parisiens, lors de l'exposition que Roulet a faite à Paris, chez Georges Petit, de retour du Tonkin. Il était allé en mission artistique, envoyé pour le gouvernement français :

RÉSUMÉS DE L'OPINION DE LA PRESSE PARISIENNE SUR LES ŒUVRES DE M. ROULET.

*Le Gaulois*, du 19 octobre 1886 :

L'exposition des œuvres rapportées du Tonkin, par M. Gaston Roulet est très intéressante. Entre autres grandes toiles très curieuses "La ville de Hué," "Arrivée d'un transport de l'Etat au Tonkin," "Un village flottant de pêcheurs en baie de Ha-long la nuit."

Parmi les aquarelles : "La canonnière la Hache," "Attaquée par des Pirates." En somme, — Exposition comme l'on n'en voit pas tous les jours.

*L'Etoile*, du 19 octobre 1886 :

Gaston Roulet expose chez Georges Petit, rue de Sèze, son œuvre du Tonkin : on remarquera beaucoup "un courrier Annamite" véritable chef-d'œuvre de goût et d'un naturel exquis, "la ville de Hanoi" la bataille de Bac-Ninh celle de Hong-Hoa, etc.

*Le Rappel*, du 21 octobre 1886 :

Gaston Roulet, peintre de la marine, expose ses œuvres, rapportées du Tonkin chez Georges Petit.

Parmi les toiles les plus curieuses : "La réception du général de Courcy ord du Tonkin," "Village flottant de pêcheurs annamites la nuit en baie de Ha-long," "La ville de Haiphong," etc. Sur les murs des armes, des Etendards, des bannières.

*Le Constitutionnel* :

Une exposition fort intéressante est organisée chez Georges Petit par Gaston Roulet, peintre de la marine, retour du

*Le Matin*, 20 octobre

Aujourd'hui s'ouvre dans la galerie de Georges Petit, une exposition qui par le mérite et par l'intérêt des œuvres qui la composent a dû attirer passionner à la fois les curieux d'art et les amateurs de voyages.

Sont : l'énumération des tableaux, aquarelles, dessins, etc.

L'histoire entière de notre campagne en Extrême Orient revit en ces deux cents œuvres. De plus, au point de vue spécial de leur exécution, elles sont traitées avec une rare conscience, une sincérité grande et beaucoup d'habileté.

*L'Événement*, 20 octobre :

A la galerie Petit on a vu avec grand plaisir des toiles qui vous donnent une impression frappante et "vécue" du Tonkin.

Comme coloris, surtout dans ses ciels, M. Roulet donne bien la sensation de ces pays.

Vraiment remarquables, les tableaux, etc.

*L'Autorité*, 21 octobre :

Les toiles les plus remarquables sont certainement "Le Shamrock" arrivant au Tonkin "Haiphong" "Hué" "Un village flottant de pêcheurs Annamites", des aquarelles, des dessins, etc.

*Le Figaro*, 20 octobre 1886 :

Très intéressante cette exposition qui nous offre une vue sur le Tonkin et l'Annam. Le grand mérite de ces ouvrages est la grande sincérité de l'artiste. La fantaisie en est exclue. Ce sont là des documents contemporains. C'est un succès de curiosité et ce qui vaut mieux pour M. Roulet un succès d'artiste. — Résumé de l'article d'Albert Wolff

*Le Voltaire*, 22 octobre :

M. Gaston Roulet, peintre aquarelliste, dessinateur du département de la marine, expose sa collection de tableaux, retour du Tonkin, de ces diverses toiles, ces aquarelles, ces croquis, sont tous d'une facture élégante et correcte d'une allure vive, d'une grande puissance de coloris. Il y a surtout un saisissant effet de nuit : "Village flottant de pêcheurs en baie de Ha-long."

*Le Soleil*, 21 octobre :

*Le Tonkin à la salle George Petit*, article de trois colonnes, commençant ainsi : A peine, les journaux avaient-ils annoncé, que M. Roulet, un peintre déjà connu, exposait ses tableaux et aquarelles que quantité de personnes sont venues frapper à la porte, etc.

*La Petite République*, 22 octobre :

Il s'est ouverte rue de Sèze, une exposition qui intéressera vivement les curieux d'art et les amateurs des choses exotiques.

*Le Monde Illustré*, 23 octobre :

A l'intérêt artistique des tableaux, des aquarelles et des croquis de notre collaborateur, s'ajoute la curiosité, car aucun peintre français jusqu'ici n'avait parcouru ces dangereux parages, ni rapporté un si précieux bagage, etc.

*Le Salut public de Lyon*, 22 octobre :

Roulet et ses œuvres. — Aujourd'hui s'ouvre pour le public une exposition qui, par le mérite et l'intérêt des œuvres qui la composent, a de quoi passionner les curieux d'art, etc.

Elle est une des plus complètes et l'une des plus curieuses qu'il nous ait été donné de contempler jusqu'à ce jour.

*Le Pays*, 21 octobre :

Nous citons en autres toiles très curieuses : Le Shamrock, la ville de Hué, Hanoi, "Un village flottant de pêcheurs annamites," "La canonnière la Hache" attaquée par des Pirates, etc.

*Le Chat Noir*, 23 octobre :

Nous félicitons sincèrement Gaston Roulet de son œuvre dont la valeur artistique égale la haute portée documentaire.

*Le Moniteur des Arts*, 22 octobre :

Très remarquable exposition qui marquera dans la carrière de son auteur et dans les souvenirs de tous les vrais artistes.

*Journal des Artistes* :

Elle est une des plus complètes à coup sûr et l'une des plus curieuses aussi qu'il nous ait été donné de contempler jusqu'à ce jour.

*L'Art et la Mode* :

M. Gaston Roulet dont chacun se rappelle les tableaux de Normandie et de Bretagne qui figuraient aux salons des dernières années, ne pouvait dépenser son talent pour une œuvre plus patriotique.

*Le Soir*, 24 octobre :

M. le ministre de la marine a eu l'excelle idée d'offrir aux Parisiens l'Annam et le Tonkin encadrés, c'est dans ce but qu'il a envoyé un peintre de talent, M. Gaston Roulet, etc., etc.

*Gazette de France*, 24 octobre :

*Le Tonquin, rue de Sèze*.

Parmi ces toiles, il en est deux qui ont une grande valeur, — la baie d'Ha-long pendant le jour (le Shamrock) et le village flottant de pêcheurs au fond de cette rade pendant la nuit.

*L'Intransigeant*, 23 octobre :

On y trouve un amour passionné de la vérité, le dédain pour les formules compliquées et une délicatesse extrême de facture.

*Le XIXe Siècle*, 30 octobre :

Ces tableaux suffisent pour classer M. Roulet parmi ceux de nos paysagistes dont l'œil est le plus subtil, dont la main a le plus de promptitude et de légèreté — parmi ceux chez qui l'art paraît tout simple parce que le talent est raffiné. — (Marcel Fouquier.)

*Le mémorial diplomatique* :

Il est inutile d'insister d'avantage sur cette exposition que tous les Français vont admirer.

*L'Illustration*, 6 novembre :

M. Roulet a fait là du paysage en peintre et en poète.

*Le Yacht*, 6 novembre :

C'est un succès de bon aloi qui assure à M. Gaston Roulet un brillant avenir.

*La liberté*

Les aquarelles et les dessins renchérisent en nouveaux détails et corroborent une œuvre dont le principal mérite je le répète, est d'être intimement vécue.

*Journal des Artistes*, 7 novembre :

Lors de sa récente visite à l'exposition des œuvres de Gaston Roulet, M. Turquet, sous-secrétaire d'Etat aux Beaux-Arts, a fait pour le compte de l'Etat, l'acquisition de trois grands tableaux.

1o Arrivée du Shamrock au Tonkin.

2o Port de Haiphong.

3o La ville de Hué (Annam).

La Galerie des Arts, Carré Phillips est ouverte aux visiteurs et nous engageons dès aujourd'hui tous nos lecteurs à aller visiter l'exposition de M. Roulet.

A COLLECTION OF PICTURES,

Oil Paintings, Water Colors, Drawings—Good Specimens of the Modern French School.

Attention has already been called to a collection of about one hundred pictures, on view at the Art Gallery, the work of a distinguished French artist, M. Gaston Roulet, attached to the department of the French Marine. This number is composed of oils, water colors, pen and ink drawings, and a few photographs. The object of the exhibition is to introduce to the Montreal public an artist who has come to Canada for the purpose of studying the peculiar features of our land and water scapes, as well as the interiors of our French Canadian villages. He comes with the official sanction of the French Marine department, and as an artist having a mission and a reputation, it is fit that he should be accorded a welcome. Taking the collection as a whole, it may be said to be eminently satisfactory on its own merits, betokening a good school and genuine work. The subjects are well chosen, the drawing is faultless, and there is a sense of a true appreciation of nature in even the slightest pieces. The eye is pleased at once, as it goes down the line for a view of the ensemble, the coloring being rich and warm, with no trace of the flat or metallic, even in the representation of mist or twilight. The visitor naturally takes up at once the

VIEWS OF TONKIN

as being quite new and novel, and with the assurance that the work is all at first hand. The place of honor is given to a large canvas representing a floating village of fishermen, at night, in the Bay of Ha-long. An indigo sea and sky are faintly lit by a russet moon, with the huge rocks to right and left in black shadow, while in the foreground, the fishermen, who are atrocious pirates as well, bundle their thatched pirogues to the shore, where lurid fires are kindled. Men and women are moving about indistinctly on the decks, the former wearing broad cartwheel hats of tressed bamboo. This fine picture is deserving a careful study. Among other Tonquin views may be mentioned a group of rocks in Ha-long Bay, the Port of Hanoi, and a number of French naval sketches connected with the Tonquin expedition. The play of colors in all these oriental scenes is uniformly happy, and the general impression is, in consequence, agreeable. The more interesting half of the collection, however, is that of subjects

OF OLD FRANCE,

which the artist has wrought with local knowledge, and on which he founded much of his name through exhibition at the Salon. M. Roulet is evidently a Norman or a Breton, as his inspiration is mostly drawn from the seaside and countryside of that part of France, and as such his paintings possess an additional interest to Canadians. Two scenes of Etretat, the famous watering place near Havre, are charming, especially the effect of mist in the morning, when the sea is bathed therein, and on the clearer beach, the clumsy boats lie cleverly foreshortened, and the big fishing nets are drying. Another remarkable canvas is an effect of moonlight on the coast of Brittany, with the moon veiled in a quarter, and the green sea, in foam caps, tossing on the breakers. The weird illumination is very striking, being clear, sharp and soft withal. Two other smaller paintings that will commend themselves to Canadians are a

NORMAN FARM HOUSE,

seen from without, and the interior of a Norman farm house. The first, in its shape and its surroundings, is very much like one of our habitant houses, only that the roof is

of heavy thatch, imbrowned by time and broken in oval dormers. All is perfect quiet and silence, but for the barn fowl in the court and the peasant woman, in red jacket, going up the hollow road. The second is an old curiosity shop, full of quaint details, worth study, and no living thing therein, except a big peasant, in red again, crouched at kitchen work on the wide hearthstone. Another pleasing picture is that of a marsh in Lower Normandy, in which the effect of the shaded, brackish water is well relieved by spangles of water lily. The attention of our young students and artists is called to the

WATER COLORS

as a whole, in which is shown the particular features of the modern French school, in a branch of art so long successfully associated with English supremacy. Here there is nothing sensational; no straining after effect. The handling is neat, clean and sure. There is a subdued expression of feeling and under purpose which grows upon one as he examines with close attention. Altogether, this little collection is well worthy of a visit from those who appreciate the efforts of honest art, and M. Roulet deserves the thanks and patronage of our citizens.



# AT THE ART GALLERY. 29/6/07 The Works of M. Gaston Roulet.

The people of Montreal have at present an opportunity, due to the energetic enterprise of the Art Association, of looking on the work of a distinguished French contemporary, and we doubt not that they will take advantage of it. M. Gaston Roulet, concerning whom we gave a few facts in our impression of yesterday, is a painter of such merit as has gained for him the recognition of his nation, whose government expressed that recognition three years ago by appointing him painter to the Department of Marine. France is kind to its artists, and our authorities might do well to take a lesson from its generous national recognition of the function of art in the social well-being of a people. The examples of M. Roulet, over one hundred in number, cover two walls of the gallery in Phillips' Square, and their inspection will certainly be appreciated by the public in general as well as by lovers of pictorial art in particular.

M. Roulet is principally a painter of marine subjects, but it is evident to any one overlooking his bits of country road and inland lakes that his genius is not limited to the representation of water alone. Indeed, we feel that M. Goulet is quite as happy in the one class of subjects as the other. M. Goulet, as a servant of his government, accompanied the French fleet to China during the recent troubles in Annam, and the greater number of his works now on view here represent scenes and incidents in that expedition. Among the works in oil, the place of honor has been assigned to a large canvas representing a "floating village" of fishermen in the Bay of Tonquin. The time is night and most of the boats, which are also the houses of the fishermen, are crowded together in the shadow of the great rocks, while one belated boat is being paddled out of the full moonlight, which streams down the fore ground between the

## GREAT GLOOMY PILLARS

of rock that severally rear themselves in stern isolation from the waters of the bay. The picture might be deemed an imaginative work, did we not know that it is a veritable transcription from nature, so poetically antithetical is the composition. Among these solemn, moonlit, sea-girdled pillars are the lighted skiffs wherein the "fishermen"—a word in Chinese waters synonymous with pirates—are chuckling over their ill-gotten gains of the day, and plotting more baleful work for the morrow. M. Goulet has been entirely successful in this work, though it is evident that his care has been more fully exercised in the painting of moon and water and rock than in giving any prominence to the human interest. Along with this picture should be studied No. 16, which represents the interior of a rock circle in Tonquin Bay, and the treatment of which is even more successful. Space will not permit us to notice, in such detail as we would wish, the hundred works of this special exhibition, and we must perforce say in a word, that the representations of Chinese river and village scenery are very pleasant to look on, and somewhat instructive. We can see that a European artist is much handicapped in painting Chinese scenery, and we have been seized with a humorous fancy that we now understand the reason of the utter want of the sense of perspective that characterises the Celestial painter.

The encouragement of art by governments has its disadvantages, especially when "painters to a department" are expected to work to order, or what is virtually so, and one recognizes this very fully in turning from the China pictures of M. Goulet to the bits of

## OLD WORLD SEA AND SHORE

exhibited alongside them; one cannot help regretting that the artist went through the Tonquin campaign instead of wandering by the shores of Brittany and by the roads of Normandy reproducing for us many more of those grand seascapes and charming landscapes, whose representation seems to come specially within the scope of M. Goulet's genius. The best picture of the exhibition, from an artist's point of view, is No. 12, a moonlight effect on the coast of Brittany. The full moon, just risen from behind the low hills, has clothed the tumbling waters, that break in freakish foam over the rocky reefs in the left foreground, in its silver livery with that benign dignity which always characterises moonlight on water in fair weather. One cannot praise the execution of this work less than the conception; it is as technically accurate as it is finely imaginative. Two other seascapes claim our special notice. One (11.) pictures the entrance to the port of Fecamp, with a couple of fishing barques whose sails are being furled as they come sailing on into the harbor, while a pilot boat is being sturdily rowed out to catch the steam packet appearing in the near distance. The other (13) is a picture that will appeal to everybody, and we fancy it will not be allowed to leave the city. The morning twilight has just broken into day—as Mr. Swinburne would say "between the dawn and the daytime"—and the quivering, shimmering mist has not yet wholly cleared off water and hill. The tide is creeping slowly up the pebbled beach towards the fishing smacks that lie high and dry, and the fishermen are overlooking their nets and stretching them to-day. We will say no more of this work than, let nobody miss seeing it; it is not a sensational work, but one in which everybody can take delight. Nos. 10 and 17 are very fine examples of pictorial art. They both represent the same scene as viewed from different points—a Normandy mere girdled closely by trees and dotted with water lilies.

"And here, deep anchored in the loch,  
The water lilies floating—  
Like pearls skiffs to bear the crews  
Whan fairies tak' to boating."

## One or two

## VERY CHARMING PICTURES

of Normandy farms, interiors and exteriors, are sure to be popular with visitors to the gallery, and they are proofs of M. Goulet's capacity for high-class landscape work. The number of

## WATER COLOR DRAWINGS

on view is not great, but the quality of their art goes to convince us that their author is as perfect an exponent in the lighter medium as he is in oils. Indeed, the bits from China, as presented in water-color, are much more pleasant to look on than those in oil, and we have become convinced that the former medium is the one in which to present the sunny scenes of the Flowery Land. We would like to speak at length of one or two of the drawings that pleased us most, and specially would we like to dwell on the pen and pencil sketches for pictures placed on the same wall, but space is ruthlessly denied us, and we must perforce come to a period. We may remark that anybody who was so unfortunate as not to see our Art Association's exhibition may yet have an opportunity of looking on a number of its best works, as they are still on the walls not occupied with the works of M. Goulet.

THE ART GALLERY.—The Montreal Art association has, it is stated, received the offer of a donation of \$10,000, provided that the gallery is kept open on Sunday, to enable many to see the pictures who cannot do so on any other day. 26/7/07 Gazette

3.

## M. GASTON ROULET.

Nous sommes heureux de constater l'accueil sympathique que reçoit à Montréal, M. Gaston Roulet, artiste français, peintre de marines et paysagiste distingué.

L'exposition de ses œuvres à la galerie des Arts, carré Phillips, est l'événement du jour : les amateurs, les curieux et les critiques s'y donnent chaque jour rendez-vous. L'impression générale est que M. Roulet est un artiste de grand avenir et du plus incontestable mérite.

Le don naturel, les études approfondies, les ressources artistiques et techniques sont nécessaires pour arriver à produire une marine irréprochable : de tous les genres de peinture, il n'en est aucun qui exige au même degré une pareille variété d'aptitudes. Il faut avant tout être paysagiste pour associer à la poésie de la mer, des baies et des ports, les horizons terrestres ; il faut être portraitiste pour animer les figures du tableau, leur donner l'expression voulue et les faire concourir à l'harmonie de l'ensemble ; il faut connaître les jeux de l'atmosphère, les variations de la lumière, les aurores, les midis, les couchers de soleil, les effets de lune, etc. ; et quand l'artiste, à force d'études et d'observations, réussit à maîtriser ces matières fugitives et rebelles, il lui reste encore—*La mer*—qui faisait le désespoir de Conot, la mer aux horizons infinis, aux aspects multiples qu'il faut saisir au passage et noter sur le champ ; tout cela n'est pas facile à rendre sur la toile. C'est la raison du petit nombre de peintres de marines comparé aux peintres de genre.

Les tableaux et aquarelles que M. Roulet expose en ce moment sont au nombre de cent ; ils forment une collection variée qui montre la souplesse de son talent et les qualités diverses qui le distinguent ; sans avoir la prétention de porter un jugement sur son œuvre et ne réclamant d'autre titre que celui d'amateur, nous pouvons dire que son dessin nous semble irréprochable, son coloris vif mais sans exagération ; ses paysages ont de l'air et de la vie ; ses eaux sont limpides, transparentes et mobiles ; ses vagues sont bien rendues et se brisent d'une façon naturelle ; la vue de la plupart de ces tableaux porte à la rêverie et laisse une impression agréable.

Montréal possède quelques millionnaires et un grand nombre de riches citoyens qui dépensent de fortes sommes pour construire et décorer leurs maisons. Nous les invitons spécialement à visiter cette exposition et à se payer le luxe d'une belle peinture : cela fera meilleur effet que tous les chromos et les bric-à-brac qu'on entasse dans les salons et qui leur donnent l'apparence d'un bazar.

On peut maintenant acquérir ces originaux à des prix relativement modiques. Qui sait, si, plus tard, quand l'auteur sera parvenu à la célébrité que font espérer ses talents, ces mêmes tableaux ne seront pas recherchés par les collectionneurs et payés au poids de l'or ?

Nous félicitons M. Roulet du succès de son exposition et nous espérons que sa visite au Canada sera aussi fructueuse qu'agréable.



# M. Gaston Roulet et ses

Ouvres. 20/7/87

Un artiste très distingué, un peintre de marines qui a su place après Horace Vernet, et un paysagiste que l'on peut admirer à côté de Carot, M. Gaston Roulet, est venu au Canada, avec une centaine de tableaux, aquarelles et croquis, qu'il a exposés à la Galerie des Arts. Le but principal du voyage de M. Roulet, qui aime à courir le monde pour le voir sous toutes ses faces, est de trouver ici quelques sujets de tableaux.

Le Canada est encore à peu près inconnu du monde artistique, et cependant il y a ici des paysages incomparablement beaux, grands, sauvages et inédits.

M. Roulet a devant lui un champ inexploré qu'il saura exploiter, nous en sommes convaincus, et dont il tirera honneur et profit et pour lui et pour nous.

M. Roulet arrive du Tonkin, où il a puisé de belles inspirations, dont quelques-unes sont en ce moment à Montréal; l'exposition de ses œuvres Tonkinoises, à Paris, à la salle Petit, a été très remarquée.

Nous n'avons eu garde d'oublier d'aller visiter ce qu'il nous en a apporté, à la galerie de la Place Phillips; et sans vouloir prétendre à la critique d'art, nous dirons à nos lecteurs ce que nous y avons vu, persuadé que si nous rendons exactement les impressions que nous avons ressenties, nos lecteurs voudront y aller aussi. Ce n'est que bien rarement que le public de Montréal est à même de voir de ses yeux de véritables œuvres d'art, et il devrait profiter de l'occasion qui se présente; l'entrée de la galerie ne coûte que 25c. et, pour ceux dont la bourse est assez garnie, nous dirons que le secrétaire de l'Association des Arts fournira avec plaisir les renseignements demandés sur les prix des tableaux.

En entrant dans la grande salle de la galerie, nous avons été d'abord attirés par un grand tableau qui occupe le centre du grand panneau en face de l'entrée. Ce tableau qui porte le No 1 du catalogue, représente un "village flottant de pêcheurs-pirates, la nuit dans la baie de Ha-long, au Tonkin." Cette baie de Ha-long, que M. Roulet nous a dépeinte dans plusieurs tableaux, présente bien la scène la plus fantastiquement grandiose que l'on puisse rêver. Le moment choisi est la nuit; Voici la lune, perçant de son disque l'ond de la brume légère du soir, voici la mer bleuâtre, d'où sortent des rochers aux formes fantastiques, les uns isolés, droits, abrupts comme des tours, et s'élevant à une hauteur considérable, les autres formant des arceaux gigantesques, sous lesquels la mer étend sa nappe tranquille. Au premier plan, la baie se resserre entre deux falaises abruptes, percées de grottes et de cavernes, le long desquelles sont rangées, de chaque côté, les barques des pêcheurs avec leur rouffe en paille tressée servant de logement à la famille.

Ces rochers, cette mer, la brume, le bleu profond du ciel, les tons rouges des habits des pêcheurs, et les rayons de la lune qui tracent une ligne argentée dans le milieu de la baie, tout cela forme un spectacle saisissant, qui devait tenter le pinceau de M. Roulet et que l'artiste a su rendre avec une merveilleuse justesse de tons.

Vers la gauche, voici un tableau d'un autre genre; c'est un paysage calme et tranquille, "un étang en Basse Normandie" No 10 du catalogue. L'étang déploie sa nappe entre deux rives plantées de beaux arbres; ceux de la rive gauche, placés à contre jour, profilent mélancoliquement leur feuillage sombre; ceux de la rive droite, touchés par le soleil, présentent toutes les riches nuances des feuillages d'automne. L'eau transparente reflète harmonieusement ces tons parmi les vertes feuilles élargies en plateaux à la surface et les blanches fleurs des nénuphars.

Les effets de lumière et d'ombre, la refraction, dans l'étang, du ciel et des feuillages sont admirablement rendus et font de ce tableau un des plus attrayants de la collection.

Ce paysage se trouve répété dans un tableau de plus petites dimensions, (No 17) où l'on trouve de plus un groupe de pêcheurs à la ligne.

Dans le coin, à droite, est le No 4 "Route royale du Col des Nuages, de Touranne", un sentier raboteux, caillouteux, qui monte en zigzags le long de la falaise.

Voici maintenant la plage d'Etretat, en France (No 4). Quelques bateaux de pêche; au large un vapeur; une plage sablonneuse, et derrière, la ville d'Etretat avec ses toits bleus, puis par de là la ville, les pentes gazonnées de la falaise. Le soleil couchant met de l'or au sommet des petites vagues qui rient à la mer.

"Le vieux château de Fougères en Bretagne," No 15 du catalogue: C'est, au premier plan, la douve du vieux château qui sert de la voir; puis les ramparts tapissés de lierre et les vieilles tours levant par delà les remparts, leur tête chenue, leurs créneaux à moitié démolis. C'est un paysage aux tons délicatement nuancés, qui rend dans toute sa beauté triste et grandiose, l'aspect de ces précieuses reliques du moyen-âge.

Près de là nous trouvons deux marines: le No 6, "Rade de la Rochelle (France)" et le No 13, "Brumes du matin."

En rade de la Rochelle et s'apprêtant à entrer dans le port, un trois mâts et un brick courent des bordées.

Le No 13 représente une plage sablonneuse, terminée par un cap. Sur la plage sont tirées, hors d'atteinte du flot, des barques de pêche d'où pendent encore les filets. A quelque distance en mer la brume du matin se lève et des quelques barques qui rentrent après la pêche de la nuit, les unes sont en dehors du rideau de brouillard, les autres en sont enveloppées. La brume a fait disparaître la ligne indécise de l'horizon; la mer et le ciel se confondent et la tableau,

rendant avec une justesse admirable ce mirage si commun sur les côtes bretonnes, nous montre les barques les plus éloignées, prises dans la brume et naviguant, en quelque sorte, entre le ciel et l'eau.

"La sortie du port du Havre," No 8, le "Brick remorqué, entrée de Dieppe." No 9, "L'entrée du port de Vécamp"; No 11, sont encore trois marines de grand mérite où la mer est traitée sous ses différents aspects.

Le No 12 nous montre encore la mer, cette fois sur les côtes de Bretagne. On voit au loin la falaise de granit se profiler dans l'ombre; au premier plan, des rochers à fleur d'eau, sur lesquels la vague se brise, doucement, car la mer est calme; la lune éclaire cette scène et argente de ses blancs rayons la crête flaconneuse des brisants.

Voici encore la baie de Ha-long, No 16. C'est dans un bassin complètement entouré de rochers et où l'on ne pénètre que par une ouverture cintrée pratiquée à la base d'un énorme rocher. Encore ici quelques barques de pêcheurs et la variété et l'harmonie des tons que nous avons déjà remarquées dans le No 1.

Les autres tableaux sont pour la plupart de petite dimensions. Ce sont en majorité des paysages maritimes du Tonkin; le Shamrock un grand transport français à hélice, fournit le sujet de plusieurs études. Dans presque tous ces paysages où ces marines du Tonkin, le bleu prédomine; le ciel y est bleu, non pas de l'azur de nos climats froids, mais d'un bleu tirant sur le bleu de Prusse, nuance à laquelle nous ne sommes pas habitués, et que les climats chauds seuls connaissent.

Des canonnnières françaises, "Le Casse Tête," "La Trombe," "Le Moulin," "La Rafale" nous donnent autant de petits tableaux très délicatement exécutés. "La Trombe" nous montre son appareil de propulsion, deux larges roues à aubes, accolées, occupant tout l'arrière élargi du petit bâtiment; avec cette disposition, les canonnnières de ce type n'ont qu'un très faible tirant d'eau et peuvent remonter facilement des courants très rapides.

Nous avons beaucoup admiré. "Un intérieur de ferme" (No. 43) dans le coin, à droite, où sous le manteau de la vaste cheminée de la ferme Normande, un paysan prend un charbon ardent pour allumer sa pipe. Trois ou quatre autres fermes font le sujet de jolis paysages.

Le pan latéral de droite de la grande salle est occupé par des dessins, et des aquarelles qui mériteraient toutes une mention spéciale que l'espace à notre disposition ne nous permet pas de leur donner. Nous ne pouvons que dire à nos lecteurs: allez les voir et jugez en par vous mêmes.

En autant que nous pouvons nous permettre d'avoir une opinion sur ce sujet, nous dirons que les qualités qui nous semblent prédominer dans l'œuvre de M. Gaston Roulet, sont la richesse du coloris et l'harmonie des tons. Les effets

de lumière sont partout très biens saisis; les mouvements de la vague dans les marines sont très naturels et les teintes changeantes du perfide élément sont parfaitement rendues.

Si nous étions riche, il y a là trois ou quatre tableaux que nous voudrions posséder à tout prix, et nous invitons ceux de nos compatriotes qui ont le goût de la belle peinture et en même temps les moyens de satisfaire ce goût, à aller y faire leur choix.

Déjà un certain nombre de petits tableaux ont été vendus: les Nos 18, 22, 27, 28, 30, 38 et 40. Mais nous voudrions voir rester à Montréal quelques-unes de ces admirables toiles dont nous avons essayé tout à l'heure de faire la description.

JOURDAIN.

## ART ASSOCIATION OF MONTREAL, PHILLIP'S SQUARE. 20/7/87 THE EXHIBITION OF WORKS,

By the eminent Parisien Artist,

**M. GASTON ROULET.**

Now on view in the Large Gallery of the Association, will be continued until further notice.

## ART ASSOCIATION OF MONTREAL, PHILLIP'S SQUARE. 4/8/87

The Galleries having been rearranged after the late Exhibition,

ARE NOW OPEN TO THE PUBLIC DAILY, from 9.30 to 5.00 p.m.

In the Class Rooms will be found an interesting Sale Collection.

## THE FINE ARTS AT QUEBEC.

A special committee has been appointed for the display of works of art at the forthcoming Provincial exhibition, and the members thereof, through the medium of the chairman, Mr. E. E. Taite, Assistant Commissioner of Crown Lands, made a call upon the artists and amateurs of the province to contribute any works of their which they may deem worthy. One hall will be devoted to the works of living artists—oils, water-colors, portraits, designs, sculpture, medallions, bas-reliefs, busts, statuettes, etc. Another hall will be devoted to paintings, sculpture, and other objects of artistic or historic interest. There need be no fear on the score of the safety of these articles. They will be sheltered from all danger of harm, old paintings and works of historic curiosity being insured for a sufficient sum. If a work is a copy, a card to that effect will be slipped at an edge of the frame, and the same for a painting or design to be sold. Five per cent. will be charged on commission of sale. Prizes will be awarded only to works done in Canada, or by Canadians residing abroad, and by living artists. Exhibits should reach the hall by the 1st or 2nd of September.

## Art Association of Montreal, PHILLIPS' SQUARE.

The Galleries of this Association are now open to members and the public from 9.30 to 5.00 clock daily. Admission to non members, 25 cents.  
The Art Classes, under the direction of Mr. William Brynmor, R.C.A., commence work on MONDAY, October 3rd. Intending students will please communicate with the Secretary as soon as possible.  
Sept. 8 11215



Woodbury, and pictures.

C. R. Loomis and J. A. S.

of some sculpture worth

Prize Fund exhibition and the Academy. No prize has ever been awarded to sculpture at these exhibitions; indeed sculpture is not eligible at the Academy. But the circulars of the Prize Fund exhibition mention the works of either painters or sculptor's, and it is to be hoped that some sculptors may be found which shall be worthy of the recognition implied in its purchase for a museum.

83-045-03 36  
Another special exhibition is open at Ortgies's Gallery. Mr. Joseph F. Cropsey, whose name has become synonymous with American autumn, exhibits a collection of pictures and studies, including a few by his



One of the best genre pictures is "Plaster Shop," by G. R. Barse, jr. The  
between the chalky populace of the room  
solitary flesh-and-blood spectator is  
well defined; this subject is not a  
motive having been well

successful. T.



## TWO IDENTICAL PICTURES

An Interesting Art Controversy That Has Just Been Settled.

*The Morning News* — Paris 2/7/87

A very interesting art controversy has just been settled in Paris. It appears that Mr. T. J. Briggs, of New York, bought in Paris four years ago from Goupil and Co. a picture by Van Marcke, the famous artist. It was 12 by 9 inches, and is a cattle piece. It is not a painting of any great importance, and if an almost exact counterpart had not been discovered in New York it would never have attracted any particular attention either in a public or private collection. But in January the fine collection of paintings belonging to Mr. Richard M. Halstead was exhibited in the National Academy, New York, prior to their sale at Chickerling Hall. Looking over this exhibition, Mr. Briggs fell upon the double of his Van Marcke, and, convinced there was a forgery somewhere, sat down and wrote Mr. Halstead a letter calling his attention to the remarkable circumstance. Mr. Halstead replied that he bought the picture of Knoedler and Co., and did not doubt that it was genuine, and suggested that perhaps Van Marcke had painted two pictures alike. Mr. Briggs scouted the latter idea as absurd; and there the matter rested until the Halstead sale took place, when Knoedler and Co. bought the picture, the genuineness of which they had no reason to doubt.

At this stage of the affair Mr. Montague Marks, editor of the *Art Amateur*, who is commendably modest in claiming to be only an amateur in art, took up the matter and conveyed his suspicions to Mr. Theodore Child, of Paris, who is correspondent of the *Art Amateur*. Mr. Child called upon Van Marcke, and the artist, without deeply considering the matter, expressed his doubt that he painted two compositions of the same subject. This challenge determined Knoedler and Co. to thoroughly investigate the matter without delay. They borrowed the picture from the gentleman to whom they had sold it, and last week Mr. J. Oehme, of the firm, arrived in Paris with the disputed painting. Mr. Roland Knoedler was already here, and together they took the picture to Van Marcke.

The artist at once declared the painting to be beyond any possible doubt his work, and offered every guarantee that the owner of the picture desired to prove this. He had forgotten that he had reproduced the picture, but as it was fourteen years since they were painted he was excusable for his defective memory.

He thereupon placed his certificate and signature upon the back of the picture in the presence of Mr. Robert M. Hooper, Vice-Consul-General; and also gave a separate certificate that he is the author of the painting. He also wrote to Mr. Theodore Child to correct any misapprehension that he might have caused in that gentleman's mind, saying at the same time that he never positively declared the duplicate to be a forgery, but simply expressed his doubts of having painted two pictures so exactly alike. The American papers, which have had much to say about the forging of pictures, taking the Van Marcke paintings as a text, have now an opportunity of making reparation for the aspersions suggested by their comments, and art amateurs who love to elevate themselves upon the throne of criticism may be induced to study that which they so glibly teach.

## THE SALON AWARDS

*The Morning News* — Paris 2/7/87  
The distribution of awards to the successful competitors at the Salon took place yesterday. M. Bailly, President of the Society of French Artists, presided, and delivered an address on the work that had been accomplished since the Salon came under a free régime. He defended the Society from the accusation that it managed its affairs in a commercial spirit, and pointed out that its savings would be devoted to the pensioning of retired artists. In seven years it would be possible to make to a large number grants of 300 to 600 francs per annum. The Society, moreover, had already in reserve a sum of 50,000 francs towards the foundation of a home. M. Spuller, the Minister of Fine Arts, fully endorsed the excellent management of the Salon since it had been confided to the care of the artists themselves. He eloquently urged that the centenary of the creation of Modern France, when the eyes of the world would be upon them, should inspire the artists to redoubled efforts. Each prize-winner was then called up separately to receive his or her reward, particularly cordial applause being accorded by the large and fashionable audience to two young painters serving their voluntariat, who appeared in military uniform, and to the lady medalists. One of the latter is this year, by the way, Miss Elizabeth Gardner, an American. Besides the Minister and the President of the Society, the platform was occupied by MM. Bouguereau, Tony Robert-Fleury, Kaempfen, Director of the Beaux-Arts; de Vuillfroy, Cabanel, Roll, and other official or artistic celebrities.

## COMMUNICATIONS.

A ROYAL ACADEMICIAN ON CANADIAN ART. 10/9/87

*Jagette* TO THE EDITOR OF THE GAZETTE.

SIR,—In Saturday's *Star* I read, under the above heading, a long, rambling article calculated to bring discredit upon the gentlemen selected by the Marquis of Lansdowne, upon the advice of Sir Frederick Leighton, to report upon the Canadian pictures at the Colonial exhibition.

Before accepting this summary dismissal of the librarian of the Royal academy at the hands of any Montreal amateur critic, I would advise "young novices," and old ones, too, for that matter, of whom there seems to be a goodly number, to procure Mr. Hodgson's report from any of our Canadian academicians and to read it intelligently. It will be seen that he detected in the work of some of our younger men a tendency to imitate a bad school of French painters, and took the opportunity of directing against it some strong words of timely warning, at the same time advising these young men to endeavor to create in Canada a school of art which shall be distinctly Canadian. His remarks apply alike to landscape and to figure painters.

The contaminating influence of the class of works against which Mr. Hodgson has directed his shafts is all around us, but happily is counteracted to a great extent by our Loan exhibitions, where, through the enterprise of the Council of the Art association, backed by the liberal-mindedness of our wealthy citizens, periodical opportunities are presented of viewing works by such masters as Bouguereau, Breton, Coustant, Daubigny, and others.

Now, I will ask what object is attained by assailing the well intentioned advice of a man of Mr. Hodgson's known attainments, both as a painter and a writer. Is there a commercial, instead of a purely artistic, spirit underlying that small portion of the article not made up from scraps of guide book literature? Can it be that our own genial Ruskin, of "biscuit" fame, has at length summoned up sufficient rashness to discover himself again, even at the risk of a third "roasting?"

I may be pardoned for expressing an amused astonishment that the usually keen scented editor of the *Star* could have been induced to allow this twaddle, with the patent adjustable advertising attachment, to be printed and published at the expense of the enterprising proprietors of his paper.

AMATEUR.

A ROYAL ACADEMICIAN ON CANADIAN ART. 13/9/87

At the opening last autumn of the Exhibition of the Royal Canadian Academy in this city, the Marquis of Lansdowne announced that our artists would shortly be favored with some words of wisdom in the report of Mr. J. E. Hodgson, R. A., on Canadian pictures, at the Colonial Exhibition in London. This report has been since published. As its author is a Royal Academician, it may possibly be that some young novice may suppose the opinions of one bearing that title to be deserving attention. On this supposition only has it been deemed advisable to give it any consideration.

It is evident his remarks are directed chiefly, if not wholly, to the Canadian landscapes, and he specially attacks the principles of the French school of landscapists. He says: "It has been rather a shock to me to observe in the Canadian pictures such evident traces of French influence, not the influence of the great French painters, Gerome, Meissonnier, Ingres, Flandrin, etc., but of the rank and file of mediocrity, \* \* \* of a school daily becoming more debased, which is substituting pedantic rules for the freedom of nature." Further on, he adds: "To be precise, the new French theory is this: Details and minutiae are unnecessary and irrelevant. What is important is to render the general effect, the relief (*le saillant*) of nature, the broad impression produced by her." To prove the unsoundness of this theory, he cites a painting of John Van Eyck, descriptive of the adoration of the Paschal Lamb. "It is," he says, "full of figures and it has a rich landscape for a background. . . . Over that groundwork of adjusted tones he patiently and laboriously piled Pelion upon Ossa of complicated and beautiful detail. . . . Rubens of the mighty brush did not disdain it; witness a landscape in our National Gallery, with its foreground covered with brambles, where there are partridges with little black shining eyes, red legs and barred plumage, and a man, six inches high, who carries a musket with flint and steel lock, you can see the flint! Let us take this question into court before competent judges, and weigh it on evidence, authority against authority, the practice of four centuries against the dictum of a small number of Frenchmen. . . . Does this wholesome excision of all little trifles really bring delight? Can we imagine the joys of an early June morning where there shall be only flat tones, no daisies or lilies of the valley, no butterflies or robin redbreasts? I myself cannot!"

These citations, we believe, present a fair representation of Mr. Hodgson's criticism on Canadian landscape, and on the rules which he considers should govern the landscapist. Let us now consider them.

In the first place, the artists whom he has selected to illustrate his theories are singularly inappropriate for the purpose. John Van Eyck is famed for purity and brilliancy of color, and the extreme finish of detail; Rubens used a much bolder and broader brush, but neither of them nor Gerome, Meissonnier, Ingres, or Flandrin are regarded by connoisseurs as landscape painters; saints and Madonnas were the chief subjects of Van Eyck, and the composition and treatment of two great paintings in Antwerp Cathedral (the Raising of the Cross, and the Descent from the Cross), on which Rubens' fame is chiefly based, are in direct opposition to the principles shown in this solitary landscape cited by Mr. Hodgson. Gerome is best known by his representations of Eastern people and Classic Games, Meissonnier in depicting soldiers and battles, Ingres, for historical events, and Flandrin for mediocrity and subjects.



53-04+  
Landscape painting as a distinctive branch of pictorial art is really of recent birth. Of the old masters, Rembrandt was the first, if not alone, to illustrate one of the laws which should dominate true landscape painting, namely, that of light on color. An ignorance of "values" and perspective is apparent in all his contemporaries and predecessors. A fair illustration is afforded by one of the famous cartoons of Raphael. In the one representing "The Miraculous Draught of Fishes," the disproportion between the men and the boats, the birds and the buildings in the distance, must be apparent to the merest tyro in art.

It is admitted by competent judges that to Wilson may be conceded the merit of being the first to recognize the true leading principles of landscape painting. Gainsborough followed him with a few more charming works, in the intervals of his portraits. But to Constable, who appeared after these, should be awarded the palm. The people of England, dazzled by the more brilliant, but oftentimes less true palette of Turner, and by the poetical rhapsodies of Ruskin, have been slow to recognize his full worth. France, to her credit, quickly saw in him a creator of a new school, and her greatest landscapists, such as Rousseau, Daubigny and Diaz have warmly acknowledged their indebtedness. Happily for art, we still trace the inspiration of his teaching in all the representative French landscapists of to-day. It were well for England had she followed their example.

Constable's treatment is the very reverse of that advocated by Mr. Hodgson. At an exhibition of his works we saw a few winters ago, in London, it was apparent that he used his palette knife more than brush. "He did this purposely," says his biographer, "to avoid littleness of execution, ... paying no attention to mere details, so long as he could gain a greater advantage by treating the general truths of nature as to color and chiar-oscuro largely and simply." In his remarkable works—"The Hay Wain," and the "Jumping Horse," there is almost an entire absence of detail. "Dragging," and knife touches, seemed to have been used only in his application of the pigments; all accessories similar to "partridges with their little black, shining eyes, red legs and barred plumage," or of a man carrying a musket, "with a flint and a steel lock. You can see the flint!" which have excited Mr. Hodgson's admiration, were wisely avoided, because he saw that no highly finished detail should appear on a canvas which would draw the attention from the central point. He taught that in proportion as accessories are subordinated to, and details sacrificed to this centre, the more effective it became. But this truism, so universally accepted on the continent, would appear to be still unknown to a professor of the Royal Academy, and one who was consulted to advise and criticize upon Canadian art!

Another leading characteristic of this school is an adherence to "values," or to the effect of light on color, and form. It was the first to see that while "The sun gives color to the flower," and indeed to all other objects in nature, both color and form are modified by distance as well as by every overpassing cloud. The result of the recognition of these truths is that gray tones usually predominate on their canvas, because they usually predominate in a landscape under northern and north-eastern skies. It also enforces the necessity of open air painting, at least the basis of work, and as little as possible within the studio. In this way,

53-04+  
they gain their distinguishing characteristics in atmospheric effect and for simplicity and directness in execution, qualities in which every student should aim to excel.

Little over thirty years ago, a school was formed in England whose treatment was the very opposite to these we have striven to describe. The members were called Pre-Raphaelites. Composed originally of seven young men, all of whom were of undoubted ability, they created for a short time no little excitement and much acrimonious discussion. They aimed to imitate, in landscape, as in all other branches of pictorial art, the minuteness in the detail of the most insignificant accessory in the foreground and background, which the Pre-Raphaelite painters executed in their figure pictures. In so doing, their works, while they showed technical skill and richness of color, ignored both perspective and "values," and looked both hard and crude. In a picture called "Apple Blossoms" by Millais, which we saw in 1862, these defects were painfully obvious. The scene was an orchard with a few girls in the foreground gathering the falling blossoms. The serrated lines on the bark of the trees, the fibre of every leaf, the minutest tint of the blossoms, and form of each blade of grass were everywhere painted in uniform minuteness of detail. While the painstaking skill of the artist commanded praise, the *tout ensemble* appeared flat, harsh, and unnatural. When we examine on the hand a leaf, the appearance it presents will vary in proportion to its distance from the eye. This simple truth was always recognized by Constable, and is so still by every true student of Nature, by all who can look on Nature closely, and yet with a poet's eye, seeing not only the surface but beneath. It is these gifts which distinguish the artist from the mere painter, and creates the distinction between a work of art and a mere picture.

But Millais had too much ability to follow long in this mistaken path. He soon discarded the peculiar characteristics of Pre-Raphaelitism, and his no less distinguished fellow disciple, Holman Hunt, followed, though in a lesser degree, his example. Since this school a class of landscapists have grown up in England, who, while they are undistinguished by the peculiar excellencies of the Pre-Raphaelites, imitate them in their puerilities. Their works are usually feeble in execution, false and complex in color, with unnecessary elaboration of detail, and defective in composition. The results are that the English school, so far as it has been of late cultivated by the Royal Academy, has already sunk to a low estimation by connoisseurs, both in England and on the Continent; and the exodus of English students to foreign schools is increasing year by year.

We may therefore be pardoned for expressing regret that this twaddle of Mr. Hodgson's should have been deemed worthy to be printed and published at the expense of the public.

53-04+  
Some twenty young people assembled at the fine art classes in connection with the Art Association of Montreal under the direction of Mr. Wm. Brymner for the first time this season last evening. A beautiful painting by Mr. Gaston Rouillet has just been hung in the gallery of the Association. It represents a moonlight scene on the coast of Normandy with the title "Le Baie des Morts." This handsome gift was purchased by subscription and presented to the Association.  
An art fair will be held in the gallery in December for the benefit of the endowment fund which has been started with the intention of putting the finances of the association on such a basis as will enable it to carry out the wishes of the founder and to further the interest in art culture.

THE ART ASSOCIATION.  
Opening of the Art Classes—A New Picture—An Art Fair. 6/10/87  
The art classes in connection with the Art Association of Montreal and under the direction of Mr. Wm. Brymner commenced this week. There are about seventeen pupils altogether, and this number should be increased as these classes are of great value, and under Mr. Brymner's direction cannot fail to be successful.  
A handsome new picture by M. Gaston Rouillet has just been hung in the gallery of the association. It shows a moonlight scene on the coast of Normandy and is entitled "Le Baie des Morts." The picture was purchased by subscription and presented to the association.  
An art fair for the benefit of the Endowment fund of the association will be held in the gallery in the month of December, and will be for the sale of such objects as oil paintings, water color and other drawings (pen and ink crayon, etc.), etchings and engravings, paintings on porcelain, china, earthenware, glass, silk and other materials, mosaics of all kinds, ornamental metal work in iron, copper, brass and bronze, art woodwork, such as carving and art furniture, art pottery and glass, art needlework and photographs of celebrated works of art. The Endowment fund has been started with the intention of placing the finances of the association on such a basis as will enable it to carry out the wishes of the founder and to further the interest in art culture. By the success of this fund the council trusts to be in a position to make additions to the permanent collection of the association, from the works of native and foreign artists, and also to found a certain number of scholarships entitling the winners to free education in the art classes. The secretary of the Art association will be very happy to afford every required information on either personal or written application to the galleries.

Art Association of Montreal,  
17 PHILIPS' SQUARE.  
The Galleries are open to the public daily from 10 a.m. to dusk. A new Oil Painting has recently been purchased by subscription and added to the collection.  
Admission to non-members, 25 cents.  
The Art Classes, under the direction of Mr. W. Brymner, R.C.A., which are now in progress, meet every MONDAY, WEDNESDAY, and FRIDAY MORNINGS, from 9.30 to 12.30. The Class Rooms are open to the pupils for study at all times.

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ART ASSOCIATION OF MONTREAL,  
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The Galleries will be closed until December 6th, to allow of arrangements being made for the Art Fair, which commences on that day. The Library, Reading Room and Class Rooms are open to members as usual.  
If the "Art Fair," which begins in the Art Gallery on the 6th of December, is to justify the closing of the Gallery from now to then, it will be a magnificent affair indeed.

ART LECTURES.—Art circles and all friends of art, whatever their position, will be glad to learn that Mr. Henry Blackburn, of London, Eng., the eminent art critic, and author of "Academy Notes," a volume as essential to the habitue of the yearly gathering of pictures in Burlington Place as the Bible is to the preacher, will arrive in Montreal to-day and will deliver two lectures during the course of this week under the auspices of the Art association. The subjects chosen are calculated to attract a large audience, and promise to well repay the attention. The first will be on "Pictures of 1886," and the second on an artist's experience amongst the Arabs, both illustrated.

THE OPENING NIGHT  
Of the Council of Arts and Manufactures—Unprecedented Number of Applications.

To attempt to walk through the rooms of the above institution last evening was a task attended with some little difficulty. All the rooms were filled with young men, not yet at work at their different studies, but there for the purpose of enrolling their names in the different classes, and the professors were kept so busy that it was impossible that any other work could be done that evening. Mr. A. Leveque, the gentleman who has particularly pushed the branches of practical application, was present, and Mr. S. C. Stevenson, the secretary and director, was kept pretty busy directing applicants to the respective rooms, and distributing cards of instruction. Since last year there have been great improvements made in the buildings, and the facilities for study have been much improved. A glance around showed the fact that the students were mostly mechanics and apprentices, and gentlemen who wished to pass a few evenings in the week profitably. There are several excellent pieces of work of former pupils on exhibition, the most attractive, perhaps, in the rooms of the decorative painting class. In the building, No. 80 St. Gabriel street, are located the architectural drawing, modelling, decorative painting, advanced freehand drawing, stair building, and plaster and stucco classes. In No. 76 there are the junior freehand drawing, mechanical drawing and lithography classes. In the departments where practical application is made of the studies, the materials are furnished free of charge, such as in the decorative painting class. In the junior classes this method is not followed, as it would probably lead to undue waste. The number of applications made last evening could hardly be accommodated in the present buildings, but as some of the enthusiasm usually wears off in the course of a week or two the institution will not be so crowded after a time. The classes, which are entirely free, are held every evening except Saturday and Sunday, from 7.30 to 9.30, and intending pupils should present themselves on the evening of the class which they wish to join. The only conditions imposed are that pupils be regular in attendance and comply with the rules. Following are the evenings on which the different classes are held:

Advanced freehand drawing—Tuesdays and Fridays. Mr. A. Boisseau, A.R.C.A.  
Junior freehand drawing—Mondays and Fridays. Messrs. Frank S. Cleverly and E. Bregent.  
Mechanical drawing—Tuesdays and Thursdays. Mr. J. T. Gardham.  
Architectural drawing—Tuesdays and Thursdays. Mr. J. E. Vanier, C.E.  
Modelling—Tuesdays and Fridays.  
Lithography—Mondays and Fridays. Mr. J. Labelle.  
Building construction and stair building—Mondays, Wednesdays and Fridays. Mr. L. H. Lhuin.  
Decorative painting—Mondays and Thursdays. Mr. F. E. Meloche.  
Stucco and plaster work—Mondays and Thursdays. R. Rogers.

There are 23 names enrolled for the advanced freehand drawing, 110 junior freehand, 57 mechanical drawing, 62 architectural drawing, 37 modelling, 17 lithography, 38 building construction, 21 decorative painting, and 18 stucco and plaster work. Any information will be gladly given by the secretary, Mr. S. C. Stevenson at the rooms, 76 and 80 St. Gabriel street.

30/10/87  
M. and Mme. C. A. de L'Aubiniere, the European artists, have left the Windsor and taken up their winter quarters at 45 McGill College avenue, where Mme. de L'Aubiniere will receive on Wednesday afternoons. They purpose holding an exhibition and sale of some of their works about December 15. It is possible that M. de L'Aubiniere will deliver a series of lectures on "Modern Art" in Montreal this winter. M. de L'Aubiniere at different times has been editor of the French publications *L'Art* and *L'Echo des Beaux Arts*, the *Artist*, of London, and is at present correspondent of the French journal *Le Soir*.



# Art Association of Montreal.

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THE ART GALLERY, PHILLIPS SQUARE,

MONTREAL, *January 24th, 1887.*

No one can have failed to remark the continuous advancement made by the City of Montreal during the past decade. Almost every month some new link is added to the vast chain of railway communications which radiate from this centre. On all sides extensive suburbs are stretching out. Many portions of the city are being rapidly adorned with new and palatial residences, in a style which is becoming more and more costly and ornate. Our streets are gay with equipages, and it is evident that neither money nor culture are deficient among our citizens. And yet the only institution devoted to the cultivation of the Fine Arts is cramped in its working for want of means. In Liverpool, Glasgow, Manchester, Boston, New York, Philadelphia, Baltimore, in a word, in all the commercial centres of the old and new world, institutions corresponding to ours are highly favoured by the great commercial magnates, who have contributed to the consolidation and advancement of their respective cities. These men have not been satisfied to live in a convenient centre of material prosperity alone. They have not been content with well-appointed equipages and well-provided houses. On the contrary, they have determined that their city shall also be made a centre of artistic influence where material power shall be dignified and refined by artistic culture.

Montreal happily has not been destitute of citizens actuated by the same high motives. The existence of the Association and its continuance up to the present time are witnesses of that truth. But in the opinion of the Council the time has come to ask for a more general co-operation, in order that the institution may keep pace with the great strides in material prosperity evident in the city.

It will be seen from the Report accompanying this circular, that the whole of the Association's income is required to defray the bare expenses of maintenance. Progress in any direction is therefore impossible. Our citizens in general do not here as elsewhere, esteem it a matter of pride that every year some works of excellence shall be added to the collection, some step in advance taken by the art-classes, some valuable books placed in the library, or some extension made to the buildings. And yet surely no ambition could be more worthy than to be a public benefactor in any of these directions.

The Council are confident everyone will recognize that the best available means for attaining the important end which the Association has in view, is the establishment of an

## ENDOWMENT FUND

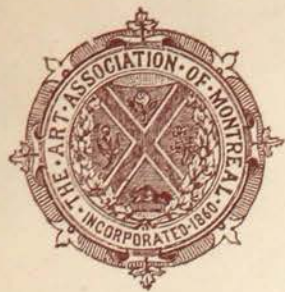
whereby the permanent maintenance of the gallery and of the art classes would be assured. The Council would then be enabled to apply the whole income derived from membership-fees, entrance-fees, and other sources of revenue to the purchase of fresh works for the gallery and new books for the library. Such a fund would place the future of the Association upon a secure basis, and beyond the fluctuations of prosperous or adverse seasons, and would leave public-spirited residents free to vie with each other in extending the buildings and enriching the gallery for the benefit of their fellow-citizens.

The Council venture to place this great need before the intelligent people of Montreal. Any contemplated contributions can be spread over a period of from three to five years, at the pleasure of the donor.

D. A. WATT,  
*Hon.-Sec.*

R. W. NORMAN,  
*President.*





# Art Association of Montreal,

Phillips Square,

May, 1887.

Dear \_\_\_\_\_

It is intended to hold an **Art Fair** for the benefit of the ENDOWMENT FUND of this Association. The Fair will take place in the month of NOVEMBER, in the PICTURE GALLERIES, and will be for the sale of all such objects as :

**Oil Paintings,**

**Water-Color and other Drawings, (Pen & Ink Crayon, &c.)**

**Etchings and Engravings,**

**Paintings on Porcelain, China, Earthenware, Glass,**

**Silk, and other Materials. Mosaics of all kinds.**

**Ornamental Metal Work, in Iron, Copper, Brass & Bronze.**

**Art Woodwork, such as Carving and Art Furniture,**

**Art Pottery and Glass.**

**Art Needle-work.**

**Photographs of Celebrated Works of Art.**

The Endowment Fund has been started with the intention of placing the finances of the Association on such a basis as will enable it to carry out the wishes of the Founder, and to further the interest in ART CULTURE—which is now happily commanding more attention and respect throughout this country. By the success of this Fund the Council trusts to be in a position to make additions to the PERMANENT COLLECTION OF THE ASSOCIATION, from the Works of Native and Foreign Artists, and also to found a certain number of Scholarships entitling the winners to free education in the Art Classes. This communication is addressed to you with the earnest hope that you will be good enough to lend the **Art Fair** whatever assistance may be in your power, and that your influence may be directed also towards interesting your friends.

The Secretary of the Art Association will be very happy to afford every required information, on either personal or written application to the Galleries.

Signed on behalf of the Council,

JOHN MACGILLYCUDDY,  
Secretary.

R. W. NORMAN, President.

R. B. ANGUS, . . Vice-President.





# Art Association of Montreal.

Phillips Square,

October 28th, 1887.

Dear

We venture to call your attention to the **Art Fair** to be opened on these premises on or about the sixth of December next. It is hoped by the success of this undertaking to augment, materially, the Endowment Fund of the Association. This Fund has been started with the intention, of providing a certain number of Scholarships in the ART CLASSES for meritorious Students, who might otherwise be debarred from the advantages there offered; and also to enable the Association to purchase from time to time WORKS OF ART by eminent native and foreign Artists, thereby extending the utility and general interest of the Gallery. The Fair will represent an old time Street. Each House will be for the sale of some distinct article. Should you sympathize with the objects in view, and allow your sympathy to take the form of a contribution, either in Money or in any description of ARTISTIC WORK, please send the same to the Secretary at the Gallery, or to any of the Ladies mentioned in the subjoined list.

We beg to remain,

Very truly yours,

R. W. NORMAN, President.

R. B. ANGUS, . . Vice-President.

JOHN MACGILLYCUDDY,

Secretary

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China, Glass, Terra-cotta, &c. . . . .	will be sold by	MRS. DAVID.
Stationery, Paintings, Etchings, Engravings, &c.,	"	MISS ABBOTT and MRS. J. S. McLENNAN.
Art, Needle Work, &c. . . . .	will be sold by	MRS. A. LAROQUE, MRS. A. BOYER & MRS. L. J. FORGET.
Perfumery, &c. . . . .	"	MRS. HECTOR McKENZIE and MRS. REEVES.
Metal Work of all descriptions, in Brass, Steel, Iron, &c., . . . .	will be for sale by	MRS. W. R. OSWALD.
Basket Ware of every sort, . . . . .	will be for sale by	MRS. L. SUTHERLAND and MRS. J. K. OSWALD.

"The Creamery" will be under the management of MISS FROTHINGHAM.

"The Kinder-Fest" will be organized and attended to by MRS. F. S. LYMAN and MISS WHEELER.

"The Village Inn" will have MRS. F. STEPHEN as Hostess.



## A DAMAGED VENUS

There was a fire some time ago in the Art Association rooms. It was not much of a fire, but there was some damage done to the numerous art treasures accumulated there. Of course, the less an insurance man knows about art the better. It might influence him to allow too much for damages. But I think this story was made up. The insurance adjuster arrived upon the scene and proceeded to adjust the damages.

"I don't see that there is much damage done here."

"Not much damage! Look at the wreck, man."

"Well, how much do you say—\$500?"

"Five hundred dollars! That's nothing."

"You haven't got much insurance on the shobang."

"Shobang," said Mr. Martin and the president, in mournful unison.

"Five hundred dollars is a good deal!"

"Five hundred dollars. Why, just look at that statue."

"Well, I don't—"

"What? The Venus of Milo? Look at it! One of the greatest of all works of sculpture. Just look at it! The arms all broken off—you can't replace that statue, sir, for—"

"Great Scott! Say, will you take \$1100 and call it square?"

"Well, it doesn't pay the damage to that one statue, but let it go at that."—*Mail and Express.*

## THE COMING PORTRAIT EXHIBITION

Over one hundred pictures have already been promised for the loan exhibition of Canadian historical portraits and objects relating to Canadian archeology to be held by the Numismatic and Antiquarian society in commemoration of its twenty-fifth anniversary. It is expected these will include a complete set of the Governor's-General and many Canadian worthies. An alphabetical and chronologically arranged catalogue containing brief biographies and descriptions is being prepared.

The following committees have been appointed:—

Invitation and reception—Judge Baby, Hon. P. J. O. Chauveau, Messrs. L. S. Shearer and J. H. Learmont.

Finance—Messrs. K. C. Lyman, Edward Murphy, de Lery McDonald and R. Beford.

Collection of portraits—Judge Baby, Messrs. de Lery McDonald, W. D. Lighthall, R. Beford.

Catalogue—Judge Baby, Messrs. H. Mott, de Lery McDonald and J. A. U. Beaudry.

Conversation—Messrs. J. A. U. Beaudry, Charles Hart, A. Larocque and W. D. Lighthall.

Decoration—Messrs. J. A. U. Beaudry, J. S. Shearer, R. Beford and Hy. Kavanagh.

Publication—Messrs. H. Mott, W. R. McLachlan, W. D. Lighthall and de Lery McDonald.

Mr. Henry Blackburn, of London, the eminent art critic, will arrive in the city on Monday. There is no critic who is so well acquainted, personally, with English artists as is Mr. Blackburn, from force of circumstances. In preparing the valuable "Academy Notes" which he invented, so to speak, and which he has carried through a series of years, he has acquired a personal knowledge of every artist in England and a grasp of his individual methods. Mr. Blackburn is one of the most finely cultivated of modern critics. He was educated at King's College, London, and had a long experience as foreign correspondent and art critic for London journals. Some years ago he visited Spain and Algeria, and on his return delivered a course of illustrated lectures on "Life in Algeria." For two years he was editor of *London Society* and is well known to us as the author of "Breton Folk," "Normandy Picturesque," "Artists and Arabs," "Art in the Mountains," etc., etc. Mr. Blackburn proposes giving two of his popular lectures here the coming week under the patronage of the Art Association, of which due announcement will be given. 26/11/87

Art Association of Montreal,

17 PHILIPS' SQUARE.

TUESDAY, December 6th, the premises of the Association will be re-opened for the purpose of holding an Art Fair in aid of the Endowment Fund of the Association. During the present week (Nov. 28th to Dec. 3rd) members are requested to kindly use the large room as a temporary reading room, to view of the regular reading room being closed and redecorated.

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Art Association of Montreal,

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## AN ARCHAIC VILLAGE

Art Fair for the Art Association.

Old Scenes and Young Faces—Grand Fancy Fair in Aid of the Endowment Fund of the Art Association.

A fairy wand would seem to have been waved over the Art Association in Phillips Square, for in its galleries accustomed to accommodate works of art an old time village close or street has suddenly sprung up, full of quaint old gabled house fronts, with overhanging eaves and twinkling diamond paned windows. An old English Inn of the time of Chaucer, than which, according to Ben Jonson, Washington Irving and others, no more comfortable place is to be found on earth, has taken possession of the smaller gallery; in due course this "dream of times long past" will be tenanted by inhabitants clad in costumes appropriate to the period of the building and the trade carried on therein. In many instances the dress adopted will be copied from old styles worn on the continent of Europe. In the report of the Art Association for the year 1886 mention is made of the desirability of starting a fund, the interest upon which might be applied to the general maintenance of the Association, thereby setting free the subscriptions of members for the purpose of purchasing pictures from time to time for the galleries, and for the

## FURTHERANCE OF ART CULTURE.

In pursuance of this suggestion a committee was appointed to solicit subscriptions, and to awaken our citizens to the necessity of aiding this elevating source of education. At a preliminary meeting of this committee it was proposed that donors of \$2000 and over, should, if so desirous, be entitled to nominate a pupil to a free tuition or scholarship in the Art Class, and this proposal met with general acceptance. The committee have received promises to the amount of six or seven thousand dollars, but so far no free tuitions, or scholarships, have been subscribed for. To further the success of the fund it was some time since determined to hold an Art Fair in the premises of the Association, all expenses of decoration for the occasion being guaranteed; and those interested are busily engaged in preparation for this undertaking, which commences on Tuesday, December 6th. The larger gallery has been converted, with rare taste and knowledge, under the guidance of Captain Bunnett, into an old time village street or close. The library will for the nonce be converted into a picture gallery, where will be found works, in several instances, very fine ones, from the brushes of

## ROYAL CANADIAN ACADEMICIANS,

and others, who, by their generosity, show how much they approve of this project; with these too will be found valuable pictures in oil, water-color drawings, etchings, engravings, photographs, etc., donated by different well-wishers, and which even now make a goodly show.

A handbook of the fair is to be published, with drawings by Mr. Brynmor, R. C. A., giving the particulars of the wares to be obtained, and the names of the ladies attendant at each house, as also the amusements proposed to be offered during the fair, including the following: The names and reputations of the ladies who will become owners of the old-fashioned tenements, it may be safely concluded, will give additional attraction to the artistic wares they have severally elected to offer for sale. There will be a creamery at which Miss Frothingham will preside as head dairymaid. Mrs. Frank Stephen will be the charming hostess of the

## VILLAGE INN.

Mrs. David will preside at the shop for the sale of china, glass and terracotta. Miss Abbott and Mrs. J. S. McLennan will delight lovers of "culchaw" with statuary, paintings, etchings, engravings, etc. Mrs. A. Larocque, Mrs. A. Boyer and Mrs. L. J. Forget will with cunning needlework tempt the wary buyer, while perumery will be the bait presented by Mrs. Hector Mackenzie. A most attractive show of metal work of all descriptions in brass, steel, iron, etc., will be presided over by Mrs. W. R. Oswald, while Mrs. L. Sutherland and Mrs. J. K. Oswald will offer for sale basket ware of every sort, in addition to which Mrs. F. S. Lyman and Miss Wheeler will organize and attend to a "Kinder-Fest." The Secretary, Mr. John McGillicuddy, or any of the above ladies will be glad to receive donations, either in the form of a contribution or in any description of artistic work for sale. It is hoped his Excellency the Governor-General may visit the fair during its progress.

## THE ART FAIR.—All is now in readiness for the opening of the fair to be held in the rooms of the Art Association, which takes place to-morrow afternoon. The fair will probably be one of the most unique ever held in Montreal for years, and cannot fail to prove a great success. 26/11/87

## THE ART ASSOCIATION.

The Approaching Art Fair Promises to be a Success. 19/11/87

During this year occasion has been taken at several periods to call attention in these columns to the wholesome and honest work which the council of the Montreal Association are doing in the work of art. In January was held the exhibition of the Century drawings, black and white; in February the loan exhibition; in April the triennial meeting of the Royal Canadian academy, and in June the hospitality of the gallery was extended to Mons. Gaston Roulet, whose pleasing historical reminiscences of what Homer calls "The Loud-sounding Sea," attracted much attention and admiration, one of his works, a moonlight scene on the coast of Brittany, full of poetry, remaining, by the generosity of various members, as a permanency in the association's premises. The various exhibitions have been conducted with as little disarrangement of the valuable collection bequeathed by the late Mr. Gibb and the other like donations as possible, the gallery being only closed in all for some four or five weeks. Feeling that some special effort was necessary to arouse an interest which might result in providing the sinews of war, in the shape of money, for the extending of the utility of the association, the council some time in the spring determined to hold an art fair, and to this end elaborate preparations have been and are in progress. The system of decoration adopted for this festival is what may be called the architectural, a model of an old village street having been prepared under the skilful superintendence of Montreal's antiquarian painter, Captain Bunnett. This model has been carefully followed under Captain Bunnett's immediate direction by Mr. Christopher Fryer, whose good work in connection with the rededication of the Church of St. James the Apostle is a sufficient guarantee of excellence in this department. On entering the large gallery through "the Towers of other days," as the Irish ballad has it, one finds oneself suddenly transported, as it were in a dream, to the years before the spacious times of great Elizabeth and from the low-browed doorways with their quaint signs and overhanging eaves in three weeks' time will be seen issuing dressed in the costumes appropriate to the date of their dwellings, many of Montreal's noblest and fairest daughters, who, in the cause of art, have consented to lend their beauty as a furtherance to the beauty of their wares. The proceeds of the fair are to be devoted to the assistance of the endowment fund of the association, and it is hoped that this beautiful means of drawing the attention of our benevolent and progressive citizens to the encouragement of the objects for which the fund has been started, namely, the providing of scholarships in the art classes and the purchase of worthy works of art for the galleries, may be productive of far-reaching results.

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## AN OLD ENGLISH STREET.

PROGRESS OF THE PREPARATIONS AT THE ART GALLERY. 19/11/87

Ingenuity might well confess exhaustion in the matter of bazaars, fairs, etc. All the stores of fancy have been ransacked. The resources of taste have been yoked to hackneyed service. The Art Fair in preparation by the Art Association, however, on the outline some time ago published in the *Witness*, is likely to attract by decided originality, so far as Montreal is concerned. Captain Bunnett, to whom has been entrusted the entire work of design, is working out the transformation of a picture gallery into an old English street of the sixteenth century. At present there is but the promise of realization, but this emphatically augurs ultimate success. The shops on either side of the narrow close, the low and overhanging roofs, the painted gables, and small diamond panes, the ancient hostelry, and the

## LOW CORRIDORS OF A COURT-ROOM—

all these have assumed substantiality. Captain Bunnett himself, in his shirt sleeves, aided by a number of skilful workmen, was working away yesterday evening like a journeyman carpenter. Already, by the simple aids of wood, canvas and color, the mind readily grasps the picturesque scene—the dress and manners of the people, the busy scene of old-world bazaar, the English tongue of a stirring past. The patience, skill and inventive faculty of Captain Bunnett cannot be too highly spoken of.

The fair will open about the 6th of December. Gifts of pictures and engravings are already coming in. All the expenditure in connection with the fair has been guaranteed.

The shops will be let, and every lady will have her name, and the articles she deals in, painted on a swinging sign in old English characters.

The library, which is to be re-decorated with elegant dados, is to be fitted up as a miniature picture gallery.

## ART ASSOCIATION OF MONTREAL.

PHILIP'S SQUARE.

On TUESDAY, December 6th, the premises of the Association will be re-opened for the purpose of holding an ART FAIR in aid of the Endowment Fund of the Association. During the present week (Nov. 28th to Dec. 3rd), members are requested to kindly use the large Class Room as a temporary Reading Room, to allow of the regular Reading Room being clear and decorated.

## OLD ENGLAND.

ITS REAPPEARANCE IN MONTREAL.

The historic illusion, which is the foundation or framework of the forthcoming Art Fair in connection with the Art Association, grows. It is sufficiently advanced to impose on the fancy; which, without great effort, might warm and quicken the scene with the stir of those passions of interest, of excitement, of throbbing life, which change not with the modes, and alone possess a permanency of duration. The street is real, and apparently it is as faithful as it is real. The shops are open, the skylights gleam, the roofs overhang in sheer descent, the gables point in knife-like terminations.

Miss Frothingham, who has been a valuable friend to the association, in conjunction with the Misses Wiman, is

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## GETTING HER DAIRY

well under weigh. The counters and shelves are not marble, but they are a clever imitation of it; and they will be so fresh and clean as to attract patronage. This will be solicited for fresh milk (drawn from a mechanical cow, if such can be obtained in time), honey, cream, scones, manchetts, &c.

Next to the dairy, Mrs. W. R. Oswald will open a shop for the sale of metal work. Over the shop is a balcony, and here music will be discoursed while the eager barter goes on below. At the back of the balcony is a small retiring



A VIEW IN THE ART FAIR.

room for ladies (reached by a narrow staircase), which will be prettily appointed.

Further on, Mrs. Sutherland will have a basket shop, called the "Basketry," where everything in this article, from a dainty work basket to a baby's cradle, will be for sale. Still further on, towards the north end of the street, Miss Abbott will introduce to the favorable consideration of a cultured and art-loving public, "a large and well assorted stock" of high class engravings and etchings. The

## "PLEASANCE OF LITTLE FOLK"

will be a novel and, to the little ones thus catered for, an entrancing feature of the fair. There will be a real tree—well, as real as you can make it without natural roots,—and round the trunk the little ones may play; there will be the laughter, and the cheap but real pathos of "Punch and Judy," to excite and stir the young heart; there will be pretty things in the shop to dilate the bright eyes with big admiration. Mrs. Lyman and Miss Wheeler will be in charge of the "pleasance."

The library, which will represent a miniature picture gallery, will have a representation of the works of O'Brien, Harris, Jacobi, Griffiths, Raphael, Edison, Watts and others, gifts of etchings, engravings, &c.

On Wednesday evening (the 8th December) there will be a concert, which will include vocal and instrumental music, dance of milkmaids, &c.

The immortal drama of "Punch and Judy" is to be performed daily. "Histrionic and ventriloquist talent of a high order," as they say in the notices, have been secured for the occasion.

## Art Association of Montreal,

17 PHILIPS' SQUARE.

ART FAIR.

The Fair commences on TUESDAY, Dec. 6th, at 2.30 p.m., at which hour daily during its continuance the doors will be open, closing for an interval at Six O'Clock, and re-opening in the Evening from Eight to Ten. During the Fair the privileges of members of entrance on ordinary occasions without charge will be suspended. On THURSDAY Children will be admitted at a reduced rate. Admission Afternoon and Evening, Fifty Cents.

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## THE ART FAIR.

### "The Treasured Dreams of Times Long Past."

An Old English Village Imported into Montreal  
—The Fair to be Opened To-Day.

The Art gallery presented a busy scene yesterday afternoon, with ladies and gentlemen bustling around making preparations for the Art fair which opens to-day. At the entrance to the large hall is an archway such as seen in old fortified towns, and on passing through one finds himself in a perfect model of an old English village. All around are curious, old fashioned buildings, over which hang signs that apparently belong to the last century. Pigeons were perching on the roofs of some of the houses. The effect is exceedingly realistic, and to make it more so, the plaster is worn off some of the buildings, exposing the laths, and brick and stone show signs of the wear and tear of time and weather. The archway is apparently of solid masonry, and on each side is a handsome old fashioned lantern with colored glass. To the right on entering is a china store in which was a remarkably fine collection of Dresden, Royal Worcester, Sevres, Vienna, Hungarian, Bohemian and wedgewood china, silk and brocade, glass, terra cotta and Doulton ware, hand painted firecreens and a host of other articles. The colors blended beautifully, and the whole had a remarkably pretty effect. Next to this is the village pound, which in default of stray cattle or horses, is occupied by a tree bearing golden apples. The pound is enclosed by a wooden fence with a gate in the centre. The second side of the room is occupied by the town hall, a massive looking building comprising the post office, the stocks, etc. On the wall is a sun dial, and over the corner is a handsome lantern of quaint design and fitted with colored glass. Next to this comes a pretty rustic dairy, with ivy trained up the walls, and over the door the sign, "Ye Merrie Milk Maid." It was not quite completed yesterday afternoon, but if the interior is fixed up as tastefully as the exterior it will be a gem in its way. Some snow white pigeons are perching on the sign and on the roof. "Ye Hammer and Tongs" is the sign over the two storey building alongside. It is devoted to metal ware, of which there is an extensive and varied assortment, comprising bells, gongs, candlesticks, vases, and a host of other articles equally tasteful and elegant. Next to this is a basket store bearing the sign,

"YE BANCHE OF WILLOES."

contains baskets of all shapes and sizes of all kinds of basket ornaments and wall brackets trimmed with silk, satin or plush, articles for which the use was readily apparent, and articles for which the masculine mind there was no possible use at all, but all were equally elegant. Passing on one comes to the art store, one of the most interesting features of the fair. It contains a large assortment of etchings, engravings, photographs of all kinds, Christmas cards, chromolithographs, hand painted porcelain and plush menu and visiting cards, old fashioned sealing wax and stationery. Next to this comes the children's store, in which is an immense assortment of dolls, toys, dolls' clothing elegantly embroidered in white silk, marionette theatres with figures and everything complete down to a book of plays, and a perfect Punch and Judy show. One of these dolls has a complete trousseau comprising everything a lady could possibly want—in miniature of course. This is valued at \$50. There are dolls in morning, evening and walking dresses and baby dolls in bassinets, all richly dressed. Next to this is the apothecary's store which is not yet completed. The remainder of the space in this corner is taken up with an old country inn which is rapidly approaching completion. It is the very model of those sometimes seen in old-fashioned wayside villages in England. The building is as quaint as the furniture. The taproom is fitted up in the orthodox style with horn lanterns, wooden seats, etc., and on the right is the bar, but instead of the nut brown ale soda water is supplied to thirsty guests. A fancy goods stall next the entrance completes the fair.

The effect was picturesque during the day, but when the place was lighted up in the evening it was doubly so. At the best only a faint idea could be given of the general appearance, but the public will have every opportunity to see it for themselves. What appears to be solid masonry is simply scenery, such as is used in theatres. The painting is the work of Mr. Christopher Fryer, and the designs were mostly done by Captain Burnett. Both of these gentlemen are to be congratulated on the result. The fair will be kept open for several days, and by visiting it one can get a good idea of the appearance of

#### AN OLD ENGLISH VILLAGE,

see an infinite number of works of art, and, at the same time, procure at a moderate price Christmas gifts. The admission fee is only nominal.

There is also a picture gallery in the room on the ground floor, in which are a number of oil and water-color sketches contributed by friends of the society, and artists. There are sketches by Messrs. O'Brien, Aiken, Sandham, Edson, Jacoby, DeLotbiniere, Barnsley, Bell Smith and a number of other well known artists. The pictures were not arranged or catalogued yesterday afternoon, and consequently it would be impossible to give any proper idea of the nature of the collection, though its excellence is attested by the names of the artists given above.

Amongst the pictures which attracted most attention were a sketch of Lake St. John, by Mr. O'Brien; a sunset scene in Berwickshire, by Mr. Aiken; Rob Roy's prison in Loch Lomond, by the same artist; a woodland scene and a marine sketch, by Mr. De Lotbiniere; a sketch of an old world house, by Miss Ellen Edson; a scene in the Rocky mountains, by Mr. W. Hope; "The Haunt of the Heron," by Van Elton; a portrait, by Miss Richards; a Normandy fishing girl, by Mr. F. Salanson; and a number of pretty pieces by Messrs. Frere, Thom, Seymour, Harris and Dufouray. There are also a large number of etchings and plates of celebrated paintings, and engravings on white satin and on paper. Everything will be in order when the fair opens to-day, and visitors will have a chance of seeing a first-class collection of pictures.

#### THE LADIES IN CHARGE.

The following are the ladies in charge of the various stalls:—

China—Mrs. David, assisted by Misses P. Allan, Budden, MacDougall, Ada MacDougall, Macnider, Mabel Macnider, Paterson, Gracie Paterson and Katie Scott.

Art—Mrs. J. S. McLennan and Miss Abbott, assisted by Mrs. R. L. MacDonnell, and Misses Harriet Abbott, Hope, Bertha Angus and MacDonnell.

Fancy goods—Mrs. A. Larocque and Mrs. L. J. Forget, assisted by Mrs. D. B. Monk and Misses Bagg, Blake, Larmoth, Lewis and Maude Lewis.

Dairy—Miss Frothingham and Mrs. McCarthy, assisted by Misses Elsie Angus, Annie Law, Jean Law, Wiman and Martha Wiman.

Inn—Mrs. F. Stephen (hostess), Mrs. H. Allan, and Mrs. Clouston, and Misses Edith Allan, Mable Allan, Angus, Scott and Smith. Apothecary's hall—Mrs. Hector Mackenzie and Mrs. Reeves, assisted by Misses L. Hamilton and Rae.

Little Folks' "Plesance"—Mrs. Lyman and Miss Wheeler, assisted by Misses Ethel Bond, Mabel Thomas and Ethel Waddell.

Metal work—Mrs. W. R. Oswald, assisted by Mrs. S. Greenfields and Misses Dawson, Jean Greenfields, Hall, McInnes and Jean Scott.

Basket work—Mrs. L. Sutherland and Mrs. J. K. Oswald, assisted by Misses Bethune, Hogan, Spragge and Ramsay.

#### A LITERARY CURIOSITY.

A catalogue, which is quite a curiosity in its way, has been got out in connection with the fair. It is entitled "Ye Horne-booke of ye Arte-Fayre to ben holden withynne ye galleries of ye Arte Association of Mount Roiall ye VI dale of December MDCCCLXXXVII and daies ensuing." It is printed in Old English characters, and the language is that of the past century. It contains a list of the officers of the association, the objects of the fair, an original sonnet and a plan of the fair, and besides this a page is devoted to each stall. It finishes up with a programme of "Ye Pastymes" and a sketch of the fair as seen from the secretary's office. The following is

#### THE PROGRAMME.

Ye minstrelsie, a gorgeous crue of musicians, to-witte, singers, fiddlers, tabretters and sondrie other, in kyndlie wyse doe make delite with sweete harmonies and smoothe melodies at eight of ye clocke on ye nighte of Wednesdaye.

Ye Hesperides, theyre pretious tree, ye dwellers in ye howses so brave-lye framed, paynted and garnished, scorne to have aine thynge brone besyde them: wherefor ye can fynde thys tree in ye Pounde of ye villiage. Ye golden appels at sale goode cheepe.

Sir Punch and Dame Judy, hys wyfe—Ye mirthfull commedie of ye auncient roge Punch and Judy, hys wyfe, as yt hath been doon and spoken in ye olden tyme, a most wittie antelude of flowtyngs and lybes wher-lyne ye shall confesse thys couple to be valiant ambidexters. Ye dogge Tobye doth ayde to uphoide ye tale.

A daunce of Milke Maydes—Thys daunce of ye gentles advise to be one ye choyeste and most rare vision of ye Fayre. Ye Maydes, theyr heddes wrested with lawrell or peradventure other garlondes of apt conceipt doe foote theyr steppes in queynt sotillie.

Ye office of ye Poste—Heere may ye poste epistels (sweete and other) ye whiche shall be delyvered wythoute fayle by ye Pucks of ye Fayre. Poste-cards can be gotten or tele-grammes sente by privat wier to aine parte of ye cite at a Fayre tolle ye wh ye shalle learne if so be ye aske anent ye same.

## THE ARTE-FAYRE.

Successful Opening Yesterday Afternoon—A Grand Concert to be Held this Evening.

The Arte-Fayre opened yesterday afternoon in the Art gallery, and all day long there was a constant stream of visitors, all of whom seemed delighted with everything they saw and sales were consequently brisk. Close upon \$1,400 were taken in before it closed for the day. The ladies in charge of the various stalls wore old English costumes, chiefly Elizabethan, and formed a strange contrast to the visitors. Everything had been arranged before the fair opened, and the stalls looked infinitely better than might have been expected from their appearance the previous day. "Ye chepe of Fyne Stoffes" looked very pretty. There was a large assortment of needlework of all kinds, cushions, blotters, scent sachets, lamp shades, etc., mostly in velvet and satin, hand painted. "Ye Apothecarie's Halle" was devoted mainly to scents and perfumery. "Ye Olde Englishe Dayerie" was stocked with milk, eggs, bread, scones and ice cream. The tea and coffee supplied in "Ye Hostellerie of Mount Roiall" were really excellent, and far ahead of what is usually supplied on occasions of this kind, and the inn was doing a roaring trade. The customers were attended to by a number of smart young waiting maids in pretty old-fashioned costumes. At the dairy junket and syllabub the drink for the gods was supplied. A well-known artist established himself in a studio over the village "Stithie," and took pen and ink portraits of the visitors. A weighing machine was set up underneath. At the "Basqueria" was a jar of bullets, and a number of people were vainly endeavoring to estimate the number. A parcel office has been fitted up in the Town hall, where ladies are stationed to wrap up parcels of purchases at a nominal charge. The picture gallery was, of course, the centre of attraction, and the ladies in charge were kept busy all day showing visitors around. Mrs. McLennan being unable, through sickness, to attend, her place was taken by Mrs. Aitken. A number of the pictures were sold, but two large ones, contributed by Mr. Angus, being too valuable to sell readily, are to be disposed of by raffle. They are "The Haunt of the Heron," by Van Elton, and "The Fisher Girl" by F. Salanson. A description of the pictures will appear to-morrow. A grand concert will be given this evening in which Messrs. Longley and Willard, Miss Seymour and a number of talented amateurs will take part. The concert will be held in the House of Glass and porcelain. On Thursday evening there will be a Dance of Milkmaids under the auspices of the dairy. There will be a stage suitably furnished for the occasion. The price of admission has been reduced to 25 cents, a very low rate when one considers the expense and trouble expended in making the fair a success. It no-

## ASSOCIATION DES ARTS DE MONTREAL

### Exposition Artistique.

Le 6 Decembre et les jours suivants, de 2.30 a 6, et de 8 a 10 p.m.

Scenes de la vie d'il y a 400 ans.

Costumes magnifiques, Chances exceptionnelles, et un Spectacle comme il n'en a jamais ete offert a Montreal, sous le rapport de la verite historique, de l'interet et de la beaute.

ADMISSION - - - 50 Cts.

## ASSOCIATION des ARTS DE MONTREAL

Dans le but de venir en aide aux fonds de dotation pour fournir l'education classique etc., etc.

Nous exposerons, le 6 decembre et les jours suivants de 2.30 hrs a 6 hrs, et de 8 hrs a 10 hrs. p.m., la vue d'un village existant y a quelques siecles, avec les costumes de cette epoque. Articles des beaux arts donnees pour presque rien.

50c--ADMISSION--50c

## Association des Arts DE MONTREAL

### EXPOSITION ARTISTIQUE

Ancienne rue Anglaise—Lumiere electrique—Anciens Costumes de Gala—Belle Scene

Le 6 DECEMBRE et les jours suivants

De 2.30 a 6 heures p. m. et de 8 a 10 heures p. m.

ADMISSION - - - 50 cts

PLACE PHILLIPS

## Association Artistique de MONTREAL

### Exposition des Beaux-Arts

Le 6 DECEMBRE et les jours suivants

de 2.30 a 6 hrs et de 8 a 10 hrs p.m.

ADMISSION - - - 50 cents

Les galeries ont ete transformees en une rue du vieux temps; les dames qui en font les honneurs sont habillees de costumes appropries. Les privileges des membres sont suspendus pendant l'exposition. Les recettes seront consacrees au fond des douaires, Carré Philippe.

## Art Association of Montreal, 17 PHILIPS' SQUARE.

### ART FAIR

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On this (Wednesday) evening a Grand Concert by eminent professional and amateur performers.

Admission, Afternoon and Evening, 25 cents. Tickets at Glass and Porcelain House.



OYEZ! OYEZ! OYEZ!

## THE ART FAIR.

## THE ART FAIR AND ITS OBJECTS.

## OLD PAINTINGS.

### Preserving Canadian Relics.

The Numismatic and Antiquarian Society of Montreal to Celebrate Their Twenty-Fifth Anniversary by a Loan Exhibition of Old Historical Portraits.

For the last six months a committee of the Montreal Numismatic and Antiquarian Society has been hard at work preparing for the celebration of its 25th anniversary, which falls in December. On the 15th of that month there will be a loan exhibition in the Natural History Society's rooms, on University street, of Canadian historical portraits and objects relating to Canadian archaeology. Thanks to the unremitting efforts of the committee over 200 portraits of old Canadians have been gathered from dark nooks and garrets, in fact every place where such old fashioned lumber is usually stowed away, when it is not destroyed outright. These will be utilized in the Society's interesting exhibition, but it is desired to get

### AT AS MANY MORE AS POSSIBLE.

and an earnest appeal is made to any one in possession of any Canadian antiquity of any sort, and in any kind of preservation, to loan it for the period of the exhibition. In the case of portraits, the name of the person represented and something of his career is requested, and as much information as practicable about all objects forwarded. Besides portraits in any style of persons who figured in Canadian annals previous to 1850, all objects of archaeological interest, such as flags, swords, weapons of any kind, views, old manuscripts, maps, autographs, besides china plate, furniture, etc., having belonged to early settlers or with some special value, are solicited. The Society aims at thus calling the attention to the many old portraits and articles of antiquarian value

### WHICH ARE PRACTICALLY LOST

to the patriotic researches of those who are trying to gain a deeper insight into the past history of Canada, and the time is looked forward to when a National Gallery may be established, when these relics will naturally find their way there. So far many of them have been treated as rubbish, even by those who should know better, and fire has been the agent generally that has accomplished the irremediable destruction. Rev. Abbe Tanquary in his researches into the antecedents of Canadian families, often had to deplore this fact, and we find some serio-comic instances of the same in an interesting letter in *La Minerve* of the

INDEBTABLE COMMITTEE SECRETARY, Mr. A. C. de Lery Macdonald. He relates that during the Trent affair, stores belonging to the Grant family of Longueuil were engaged for the accommodation of the troops. The garrets were full of old papers. They were dumped on Logan's farm, 30 carts full, and burnt up as the handiest way of getting them out of the road. Someone pulled a piece or two out of the heap. One was the letters of nobility of Charles Lemoyne, Maisonneuve's right hand man in the foundation of Montreal; another happened to be the letters patent erecting the Seigneurie of Longueuil into a baronetcy. Another time at Contrecoeur, Mr. Macdonald found in the house of a descendant of the nominee the upper part of a parchment appointing Sieur Jacques Fournier de Belval, gentleman-in-ordinary to the King's bedchamber, to the place of Forester. The lower part, which had contained the signature of the Regent, Duke of Orleans, had been cut up to provide weather strips for the windows.

### THE NAMES OF THE COMMITTEE.

The committee which has undertaken this praiseworthy labor consists of Hon. Justice Baby, President; Mr. Edward Murphy, 1st Vice-President; Mr. Chas. T. Hart, 2nd Vice-President; Mr. R. C. Lyman, Treasurer; Mr. J. A. U. Baudry, Curator; Mr. W. D. Lighthall, Secretary, with Mr. A. C. de Lery Macdonald as Secretary of Exhibition Committee, to whom all communications are to be addressed, at 331 Mance street. The society assumes all responsibilities in connection with the carriage, insurance, etc., of objects confided to it, and answers for their safe-keeping.

Something About It—Its Object and the Needs of the Art Association.

Few things are more creditable to Montreal than the courageous way in which a certain section of her citizens work untiringly for the public good. Bazaar succeeds bazaar, each implying a considerable expense both of time and money; and each is devoted to some end such as all right minded persons would contribute liberally to if they could. And, at this time, a few words about the Art Fair to be held in the galleries of the Art association upon December 6th and the following days, will be interesting. To begin with, it has been decided to make it of a nature of which Montreal has hitherto had no experience. The interior of the gallery will present the appearance of street or market place of the Olden Time. There are to be signs swinging over the various shops, each of which will be called by a specially appropriate name, and at which ladies will wait in appropriate costumes. The guide book or programme, it is understood, is to be something quite too too, and that upon its pages the combined labors of our wits, poets, scholars and artists have been lavished gratis. But a word about the object of the coming fair. The Art association is, like all our other public institutions, richer in good intentions than in money, specially the need of free scholarships to enable those who cannot pay for them to take lessons has been felt, as well as the necessity for rendering the Gallery alike more attractive and more useful by buying new works of art from time to time. Both of these laudable purposes the industrious promoters of the art fair have now in view, and they are of a nature to appeal, it is hoped, triumphantly to our enlightened public.

## MARKET DAY.

The Art Association Fair Opens on Tuesday.

The Ladies Preparing Their Stores—The Glass Shop—The Apothecary's—The Children's Stall—The Dairy—The Post Office—The Parcel Office.

The final touches having been put to the buildings in connection with the Art Fair which commences on Tuesday next, the ladies who have so kindly given their assistance and contributed so generously to the furnishing of the stalls under their charge, will to-day commence to set their houses in order for the opening day. A STAR reporter visited the galleries yesterday afternoon and was greatly struck with the beauty of the mimic street, and with the many quaint little bits of realism here and there showing the thought and care which has been expended in this catering for the public. On entering the turreted gateway, on one side is seen Mrs. David's house of glass and porcelaines. On the other, Mrs. Larocque's "Cheese of fyne stoffes" and the sign of the village hostelry, the latter being in ordinary times the smaller gallery and now represents the comfortable interior of an old time village inn and will for the ease of thirsty souls be provided with a soda fountain, the ceiling crossed by heavy beams with lighter traverses at intervals, the deep brick fireplace, with its massy pile of logs, the old oak dresser, the settles and other

INDICATIONS OF A BY-GONE TIME, help out the impression intended. Here Mrs. Frank Stephen presides and dispenses, with the assistance of her attendant hand maidens, most refreshing, and it is understood, inexpensive hospitality. Mrs. David has entered into the spirit of the fair with much good natured zeal, and is the authoress of several features of the Fair, such as the Concert, the Free of the Golden Apples, the Post Office, the Parcel Office, and so on. Mrs. Hector Mackenzie, for her Apothecaries stall, has perhaps the most desirable house in the Fair, it having a large and well arranged window in which to display her many wares, which no doubt will be one of the attractions of the Fair. The Dairy looks very fresh and clean, as a dairy should, and the supply of butter, eggs, cream, honey, oatmeal cakes, etc., will require frequent replenishing. The children's stall is to have the trunk of a tree for Pandora's box instead of the ordinary bran tub, a welcome and picturesque innovation. At the metal stall, Mrs. Oswald intends to have a weighing machine, at which it is hoped many may find themselves lighter on going out than at their entrance. The undertaking shows hard work and taste, and doubtless will meet with the appreciation it deserves. The fair will doubtless long live in the memory of the people of Montreal as a grand coup.

A New Departure in the Way of Bazaars—The Fair to be Opened To-morrow.

In a notice published some days since on the Art association and its latest sign of life "The Art Fair," to some extent the objects proposed to be advanced were commented upon. The association, after a few years of comparative inaction, has awakened to the duties that it owes to society as the head centre in this city and province of the diffusion of artistic taste and knowledge, and also, it may be hoped, shown by this stirring of a new life, the duties which the public in return owes to the association. The fair, as has already been stated, is held for the purpose of obtaining a substantial assistance to the Endowment fund. The fund was started at the commencement of the present year with the intention that from the interest upon the money subscribed, scholarships might be provided in the association art classes as an encouragement to students who might have the genius necessary for achieving niches in the Temple of Fame, but still be without the medium which the association in its present crippled condition is obliged to demand. It is almost unnecessary now-a-days to enlarge upon the number of talents that might enlighten, educate and beautify the world, which are allowed to go astray from the want of some such assistance as the Art association hopes to be in a position to offer. The names of those who, through weary years of struggle and penury, have perished in sight of land and have clung to their all-engrossing mistress Art, but who through want of the proper preliminary education have been unable to fulfil the demands of the criticising and necessarily exacting juries, who sit, like the Fates, meting out their lot to all aspirants to fortune, are as the sands of the sea for number. It is partially to assist some of these, our Canadian brethren, that the Art association is struggling, and the struggle is only too worthy of being successful. Another object in view is that the council may from time to time be enabled to purchase pictures of eminent masters for our galleries, thereby keeping alive the interest in the progress of art, and adding inducements to the public to support what must ever have an elevating and ennobling influence. Several subscriptions ranging from one to two thousand dollars have been received towards the increase of this fund, but to make it efficient and worthy of this advancing city, at least seventy thousand dollars is required. The fair commences to-morrow (Tuesday) at half past two, closing for an interval at six, and re-opening at eight o'clock in the evening until ten. The price of admission is placed at fifty cents, and considering the very extraordinary outlay that the council has been put to in placing a realistic representation of long past times before the Montreal public, the beauty, variety and rareness of the wares offered for sale, the opportunity afforded of obtaining first class pictures at give-away prices, and so on, this fee appears to be moderate indeed. In no previous bazaar, has anything of the same extensive description in the matter of appropriate illustration been attempted, and where a large and judicious expenditure has been undertaken, a large return may reasonably be expected. Works have been sent in for sale for the benefit of the fund by all the leading artists of Canada, showing in that conclusive manner how warmly they sympathize in this enterprise. A book of the fair has been designed by Mr. Brynmor, R.O.A., the letter press being the work of Professor Moyse, and is probably the best thing of the kind that has ever been produced on this continent, comparing too most favorably with anything that has been attempted in England, a result which might indeed be expected from the high artistic literary characters of the gentlemen mentioned. The fair certainly deserves to be a success, and it rests with our public-spirited citizens whether this goal is attained or not.

## ART ASSOCIATION OF MONTREAL,

PHILLIP'S SQUARE. ART FAIR!

The Fair commences on TUESDAY, Dec. 6th, at 2.30 p.m., at which hour daily during its continuance the doors will be open, closing for an interval at six o'clock and re-opening in the evening from 8 to 10. During the Fair the privilege of members of entrance on ordinary occasions, without charge, will be suspended. On Thursday children will be admitted at a reduced rate. Afternoon and Evening.

Art Faire to Open on Ye 6th Star Prox. 26/11/87 The Village Complete—The Hostelry—Post Office—Distinguished Visitors—Rustic Revels.

The old market place that has suddenly arisen in the rooms of the Art Association, with its queer Old World shops, frowning eaves, creaking signs and twinkling diamond paned windows, from which one momentarily expects the pretty face of Dolly Varden or the sour visage of Miss Miggs to peep forth, is almost completed, and only awaits its population of furbelowed and ruffled dames and lasses to commence their operations on the tender hearts and well filled pockets of their present, future or might, could, should or would be husbands. The market is entered by an embattled gateway with deep embrasures in its weather stained and moss covered walls, on the left is the old hostelry with its hospitable doorway that leads to the glories of the roaring fire and cosy settle, and where good accommodation will be provided for man and beast, which is one and which the other time will show. Good conduct is of course expected in the tavern, and let the roysterer beware of the village stocks outside which present a terror to the law breaker and which, should they once get hold of a prisoners legs, it will take a large fine to the pretty gaoler to make them relax their hold. Over in the opposite corner is the pound containing the tree of Hesperides with its golden apples, freighted with human fortunes, and by the side of it is the village post office, in which the post mistress declares are many dainty missives awaiting some of the best known and most popular young men in the city, and one hardly likes to make it public, but there are some elderly gentlemen also, who, if they were to apply at the office, might be rewarded for their pains. The Fair opens on the 6th of next month, and it is expected that a large number of influential visitors, including the Governor-General and Lady Lansdowne, Mr. Erasmus Wiman and other well known persons will attend during its progress. On the evening of the 7th prox. a concert, arranged by the proprietors of the Glass and Porcelain booth, of which Mrs. David is the president will take place for which the eminent pianist Mr. Ernest Longley, Miss Violar, Miss Seymour, and Madame de Sola have tendered their services on the evening of the 8th; a band of 16 or 20 merry Milkmaids connected with "ye old dairy," presided over by the Misses Wiman, promise a pretty entertainment in which they will indulge in.

### RUSTIC REVELS AND TREAD THE MAZY MEASURE.

The bazaar has given a good deal of artistic occupation in the city in making up and preparing the beautiful and tempting articles with which the booths will be filled. Many valuable gifts have been received, of useful, ornamental and artistic articles, including a very fine Esquimaux coat, and some good pictures by well known artists, including a contribution by Mr. Aitken. It is to be regretted that Mrs. McLellan, who was to have presided over the fine art gallery with Miss Abbott, has been suddenly called away by the sickness of a relative, and consequently will be unable to be present. As the space at the disposal of the committee is somewhat small. They propose charging as entrance fees, \$1 on the first day and 50c on subsequent days, children half price every afternoon, but the fair will be a very attractive one, and unique in the history of Montreal. The secretary and committee appeal for more gifts of articles for the booths, which may be sent to the institution in Philip Square.

THE ART FAIR 28/11/87 To be Opened on the 6th of December—A New Departure in the Way of Fairs.

The ladies who are organizing the art fair, under the auspices of the Art association, have been working with a will, and from recent appearances the representation of old Montreal, which will be opened to the general public on the 6th of next month, will convey to those who have never visited the mother country a remarkable true idea of an English village. There is the hostelry, post office, shops, a dairy, etc. All these attractions will be complete in every detail and furnished according to the modes of the country which they are supposed to represent. Among the ladies engaged in the work are Miss Bingham, Misses Wiman, Mrs. W. R. Caldwell, Mrs. Sutherland, Miss Abbott, Mrs. Wiman, Miss Wheeler, Mrs. Frank Stephens, Mrs. David, Mrs. J. S. McLennan, Mrs. A. Larocque, Mrs. A. Boyer, Mrs. L. J. Forget, Mrs. Hector McKenzie and others. It is expected that the Governor-General and Lady Lansdowne will be here at the opening of the



# THE ROYAL CANADIAN ART EXHIBITION.

*Herald* 19/4/87  
Visit of His Excellency to the Galleries To-day.

## A Class of Original and Meritorious Works to be Shown.

The exhibition of the Royal Canadian Academy of Arts will open at the Art Association Galleries, Phillips Square, to-morrow. The evening assembly will take place at eight o'clock to-day, when the members and honorary members of the Academy will meet His Excellency the Governor-General and Lady Lansdowne, and a private exhibition will be given. The rooms will be opened to the public on Wednesday morning, at nine o'clock, and a large attendance of spectators is expected.

A representative of the *HERALD* yesterday visited the galleries, and was allowed a peep at the works of art to be shown. Over two hundred are on exhibition. About one hundred of these are oils, and one hundred water colors. A few architectural designs will also be shown, and three busts will represent the work of the sculptor.

Our native artists are to be congratulated on the present appearance of the exhibition. There is an improvement in the *tout ensemble* of the display which will be apparent at a glance. The exhibition will afford our wealthy and cultivated citizens an opportunity to add to their collections. One need not be a millionaire to commence a collection of works of Canadian art, and there is every reason to believe that as an investment for the future, dealing in Canadian art is perfectly safe. Those who are fortunate enough to own works by Krieghoff or Bogt are well aware that the values of these pictures have increased about five hundred per cent.

Canadian artists are not yet asking such sums for their work as have been paid by art lovers for pictures of European fame; yet there are specimens of native art not at the Royal Canadian Academy Exhibition that would be a credit to any collection where originality and merit are appreciated.

As the exhibition proceeds *THE HERALD* will notice the works extensively. Following is a list of exhibitors:

Balfour, Jas., A.R.C.A.	Martin, Henry, A.R.
Barnsley, Jas. M.	O.A.
Bell, Alexandra	Moss, Ch. E.
Boisseau, A., A.R.C.A.	Miles, John C.
Bruenech, George	MacCarthy, Hamilton,
Brown, Lily McEntie	A.R.C.A.
Burnett, H. R.	McLennan, L. B.
Brymner, Wm., R.C.O.	O'Brien, L. R., P.R.O.
A.	A.
Capello, L. G.	Finlay, John C.
Connelly, Jos., R.C.A.	Reid, G. A., A.R.C.A.
Cox, A., A.R.C.A.	Reid, Mary H.
Day, Forshaw, B.C.A.	Richards, Frances
Dignam, Mary E.	Rolph, J. T., A.R.C.A.
Dunlop, A. F., A.R.C.	Raphael, Wm., R.C.A.
A.	Smith, James, "
Edson, Allan, R.C.A.	Scott, W. P.
Forbes, J. C., R.C.A.	Sandham, Henry, R.C.
Fowler, D., R.C.A.	A.
Fréchette, Achille	Smith, C. Alexander
Gordon, F. G.	Shrapnel, E. S., A.R.C.
Griffiths, Jas., R.C.A.	A.
Gray, J. W.	Smith, F. M. Bell, R.C.
Hannaford, M., A.R.C.	A.
A.	Taylor, A. T., A.R.C.
Judson, W. L.	A.
Lambe, Lawrence M.	Verner, F. A.
Lambe, Sarah M.	Watson, Homer, R.C.
Lambe, W. B.	A.
Martin, E. May	Wilson, J.
Martin, T. M., R.C.A.	Patterson, A. D., R.C.
Matthews, M., "	A.

## ART ASSOCIATION OF MONTREAL, PHILLIPS SQUARE.

20/4/87  
Royal Canadian Academy of Arts.

The Annual Exhibition of the Royal Canadian Academy is now on view at the Galleries of the Association.

Doors open at 9 a.m. daily.

The Galleries will be open on FRIDAY evening, April 22nd, from 7.30 to 10 p.m.

Admission, day and evening, to non-subscribers, TWENTY-FIVE CENTS.



## MOUNTAIN VIEWS BY FRAZER

At the Canadian Club, which has leased the old quarters of the St. Nicholas, on East Twenty-ninth-street, a very remarkable series of oil and water-color paintings by a Canadian are exposed. Mr. J. A. Frazer is not unknown to the illustrated press of the United States, but these sketches and paintings are in honor of a new land opened up by the Canadian Pacific—namely, the Rocky Mountain region north of the United States. They are taken from Laggan, on the Atlantic side of the mountains, to Burrard Inlet, on the Pacific Ocean.

Of the 43 pictures about 7 are in oils. Such are No. 9, "The Summit of the Selkirk Range" on the Pacific side of the spine of North America, and No. 10, "Western Peak and Shoulder of Mount Stephen, from the Kicking Horse Flats at Field." "The Hermit Range Early Afternoon," "At Hastings, Burrard Inlet," and "Floating Wharf on Burrard Inlet," are oils, and so is "A Rainy afternoon on the Hermit, Selkirks," and "The Flush of Sunset on Ross Peak Glacier." They show no little ability with the brush, decided feeling for color, and a bold direct method of work. The water colors, however, are much more interesting for quality as well as numbers. "Lytton, at the Junction of the Fraser and the Thompson," shows a peculiar sharp-edged formation in the river slopes and is painted with breadth. "Peak of Mount Field at Sunrise" exhibits Mr. Frazer at his best, the temptation to minuteness being resisted and the eye pleased with broad, simple masses of color nicely toned. In "Sunset on Mount Baker from Stone River," that fine mountain range is reflected in the water very pleasantly. On the whole it is plain that Mr. Frazer is at present stronger in water colors than oils and has a special enjoyment in painting mountains. He relieves them of the tiresomeness we find in many famous paintings of hilly landscapes, knowing how to give fresh impressions without neglecting carefulness in workmanship. The names of all these places are unfamiliar, and so is the scenery original. "East of Yale near Sunset" sounds like an allegory rather than the description of a view. The pictures are very well worth seeing, and every facility is offered by the club to amateurs who apply for permission to examine them.

### *Herald* MR. FRASER'S PICTURES: 16/4/87

As some feeling has been created because of the alleged exclusion of Mr. John A. Fraser's Rocky Mountain scenes from the exhibition of the Canadian Academy of Art, to be held on the 23th in Montreal, a reporter of THE HERALD, in search of the true inwardness of the affair, called upon Mr. M. Matthews, the secretary of the Academy, to hear what the committee of management had to say for themselves.

"Is it true, Mr. Matthews," inquired the scribe, "that you did not mail Mr. Fraser an entry form in time?"

Said Mr. Matthews—"The entry form was mailed to Mr. Fraser's Boston address, from Toronto, at least a month ahead of the date of exhibition. Mr. Fraser seems to think we are required to mail these entry forms by registered letter, but our by-laws do not require anything of the kind. The forwarding of the entry form is a minor matter. We have several pictures from Mr. Harris in Europe, who did not receive any entry form, for we did not know his address. As a matter of fact, Mr. Fraser was in New York when notice reached his Boston residence of our intention to hold an exhibition in Montreal April 20, but on April 5, after his return to Boston, he wrote me acknowledging the receipt of the notice. On the 8th I telegraphed him, stating that the time for the receipt of the pictures had been extended to the 14th, in his case, and we kept space for him. This gave him six days in which to bring his pictures from New York. I may say that Mr. Fraser sent on one picture to Messrs. Scott & Son, who forwarded it to the Art Gallery where it was duly hung with the other exhibition paintings, but Mr. Fraser ordered it to be removed and could not be persuaded otherwise."

"What about President O'Brien being indisposed to encourage the exhibition of Mr. Fraser's paintings?"

"Mr. O'Brien has had nothing to do with the matter one way or the other. Any supposition that the president or any member of the Academy desired to exclude Mr. Fraser from the exhibition is too absurd for comment. Everybody was anxious to have his paintings on exhibition, and it is entirely his own fault that they are not here."

Having received this information the reporter withdrew.

There is an impression abroad that

finding a good market

New York and that



# The Opening in the Art Gallery Yesterday.

## Its Picturesque Beauties and Wonders Fully Described.

Out of the turmoil, rush and hurry, away from the throng, which crowds the streets of our busy city, a HERALD reporter stepped yesterday afternoon into the gallery of the Montreal Art Association, and in an instant found himself in the midst of the busy marts of ye olden time, transported as it were from the life of the nineteenth century, to the good old times and picturesque costumes of the middle ages, and surrounded by the quaint old buildings of an ancient English town. This transformation from the present to the past was witnessed at the opening of the Art Fair yesterday afternoon. Great things had been promised by the ladies who had devised, and have brought to such a successful realization this unique fair. The opening yesterday afternoon was not very largely attended, nevertheless between the hours of two in the afternoon and ten o'clock at night; several hundred ladies and gentlemen must have visited the fair, and the ladies in the various stalls did a rushing and lucrative business.

Although no amount of word-painting can do justice to the old time scenes to be witnessed in the art gallery, for the information of our readers and to convey to them the pleasure that is in store for them, as well as to give our non-resident patrons a portion of this pleasure, we give an extended sketch of what was on this occasion to be witnessed.

### THE FAIR DESCRIBED.

The visitor on ascending the stairs of the Art Gallery comes to a realistic representation of an old-time archway with grim embattled walls, such as surrounded the old fortified towns of England. There is the real old English street, guarded on each side by the quaint buildings; the lower stories of which are occupied by booths and stalls at the likes of which our great-grandfathers and great-grandmothers made their purchases. Hanging from over the open doors are signs bearing inscriptions in the antique English of two hundred years ago. There hang the old-fashioned lamps, through the horn or colored glass shades of which feebly struggles the fitful light of other days. At the far end stands the market place, with the historic stocks, in which "Ye malefactor of old for hours did penance for his or her misdeeds and shortcomings." There is the ancient hostelry with "accommodation for man and beast" (labeled above its portals. All fall here; while to make the scene still more real the fair ladies who wait on the thronging customers at booth and stall are habited in the picturesque costumes of the period. So real in fact is the picture of sixteenth century life that it is hard to believe one is not dreaming, and like a retrograde Rip Van Winkle, has awakened many, many decades behind his times. Ye fish ponds, ye Poste, ye house of ye apothecary, ye chepe of fine stuffs, make a *tout ensemble* rarely witnessed and hard to equal. But to describe the beauties of the fair in detail, turning to the right after entering, the visitor finds himself in front of

### "THE CHINA STALL,"

where are temptingly displayed the most unique and beautiful articles in china and undecipherable *bric-a-brac*. The ladies who smilingly bid one welcome are handsomely dressed in the garb of the times of Good Queen Bess. The presiding genius is Mrs. J. L. David, with the Misses McNider, Scott, McDougals, Patterson, and Miss Grace Patterson as able assistants. These ladies are attired in terra cotta colored skirts, with overskirts of cream or blue, puffed and plaited with many colored roses. They offer for sale cups and vases, plaques and pitchers, fairy lamps, plates and saucers of the most beautiful design, and the goods for disposal have been brought from Dresden, Paris, Vienna, Hungary and China and Bohemia. After examining the wares in the China stall, and still continuing to the right,

### "THE VILLAGE POUND"

is next seen. Over the gate are perched a number of pigeons, and in the centre of the pound stands a large tree laden down with good things. This tree is a sort of lottery, specially designed for the delight of the little folk. The golden fruit are neatly tied gilt paper parcels. Unlike the ordinary lottery, there are no blanks, as each parcel contains a prize. Close by the Pound in the neighboring corner stands

### YE OFFICE OF YE POSTE.

With a particularly charming post mistress within. She is in waiting to answer calls already addressed missives and to collect postage. Judging from the numerous enquiries for letters and the almost continual flow of ten cent pieces which passed through the wicket during the reporters visit, that section of the fair will at least have a good cash balance to its credit at the close. To the right of the Post Office stands the old market house or

### THE TOWN HALL

with weather beaten front and ancient wooden door to work the bustling hours as they pass. To one side are the stocks already resorted to while within are the memories of a house of by-gone days.

and a model dairy, with ivy grown walls, it truly is. This dairy is certainly one of the most attractive features of the fair. On a pure white marble counter are displayed a most tempting array of pails of butter jars of cream home-made bread, honey combs, and glasses of the purest and sweetest milk. The dairy is under control of Mrs. McArthur, ably assisted by the Misses Frothingham, Jennie Law, Bertie Angus, Allan, Wyman, and Mattie Wyman. These dairy maids for the nonce wear charming costumes, quilted skirts with Dolly Varden over-skirts and extensively starched collars of the Elizabethan age. With reluctance the dairy is left behind, and the tour of inspection proceeded with. Adjoining the dairy is the stall known as

### "YE HAEMER AND TONGS."

Here are tastefully arranged all kinds of brass work to wit, match boxes, ink stands, candlesticks, vases, urns and bells, and all of the most beautiful workmanship. This stall is presided over by Mrs. W. R. Oswald, who has as assistants Mrs. S. Greenshields, the Misses Dawson, Greenshields, McInnes and Scott. They are all attired after the manner of the period and look doubly charming in their picturesque and becoming garments. In

### THE ART STALL

the most beautiful articles are displayed for sale. Mrs. J. S. McLennan and Miss Abbott are in charge, with Mrs. R. L. McDonnell, Misses Harriet Abbott, Hope, Bertha Angus and McDonnell as assistants. These ladies wear Marguerite costumes with puffed sleeves, their heads being covered with the finest of velvet caps. They offer beautiful engravings, etchings, photographs, packages of fancy stationery, Christmas cards, etc.

### THE CHILDREN'S STALL

For any children to view the beautiful things displayed is to set them wild with delight. Mrs. Lyman and Miss Wheeler are the sales ladies, assisted by Misses Mabel Thomas, Ethel Bond and Ethel Waddell.

### Next in order is

### "YE HOUSE OF YE APOTHECARY"

where all kinds of perfumeries and fancy articles are temptingly displayed. This is one of the most tastefully arranged stalls at the fair, and its beauty is enhanced by the presence of the charming mistress, Mrs. Hector MacKenzie, who is ably assisted by Mrs. G. Reeves and the Misses L. Hamilton and Rae. Tearing one's self away from this tempting spot one enters

### "YE HOSTLETRY OF MOUNT ROIALL."

This is the *beau ideal* of an old time inn, and as we enter its comfortable interior and view the ancient bar, the old oak dresser, laden with shining pewter, and see its cosy chimney corner, we fell at once at home, at home in the heart of ye merry England of the past. In the inn, for the delectation of weary travellers, are dispensed tea, coffee, soda water, sandwiches, etc., while the energy and enthusiasm of the hostess Mrs. F. Stephens and her charming assistants lend an additional delight to the entertainment. The ladies, besides the hostess, who so gracefully wait on the guests are Mrs. H. Allan, Mrs. Cousin and the Misses Smith, Edith Allan, Mabel Allan, Angus and Scott. These ladies appear in the richest costumes of old.

### After a brief sojourn in the inn,

### "YE CHEPE OF FINE STUFFES"

is visited, where some beautiful goods are on view. Mrs. A. Laroche is proprietress, with Mrs. L. J. Forget, Mrs. de B. Monk and the Misses Bagge, Blake, Lamothe, Lewis and Maude Lewis as assistants.

### Then comes a visit to

### "YE BASQUETTERIE,"

where presides Mrs. L. Sutherland and Mrs. J. E. Oswald, assisted by the Misses Bethune, Hogan, Spragge and Ramsay, which brings a delightful afternoon to a close.

### IN THE EVENING,

the Art Fair did a rushing business and the receipts for the entire day netted upwards of \$1,500.

The fair will re-open at two o'clock this afternoon, and in the evening a grand vocal and instrumental concert will be given, at which Mr. Ernest Longley, Miss Alice Seymour, and Miss Willard will appear.

### A UNIQUE CATALOGUE.

What is quite a curiosity has been published in connection with the Art Fair. Its title is, "Ye Horne-booke of ye Arte-Fayre to ben holden withynne ye gallerys of ye Arte Association of Mount Roiall ye VI daie of December MDCCCLXXXII and daies ensuing." It is printed in old English characters, and the language is that of the past century. It contains a list of the officers of the association, the objects of the fair, an original sonnet and a plan of the fair, and besides this a page is devoted to each stall. It finishes up with a programme of "Ye Pastymes" and a sketch of the fair as seen from the secretary's office. The following is

### THE PROGRAMME.

Ye ministralls, a gorgious crue of musiciens, to witte, singers, fiddlers, trabretters and sondrie other, in kyndlie wise doe make delite with sweete harmonies and smoothe melodies at eight of ye clocke on ye night of Wednesdaye.

Ye Hesperides, theyre pretious tree, ye dwellers in ye howses so bravele framed, paynted and garnished, scorne to have aine thyng brene besyde them: wherefor ye can fynde thys tree in ye Pounde of ye vyllage. Ye golden apples at sale goode cheepe.

Sir Punch and Dame Judy, hys wyfe—Ye mirthfull commedie of ye auncient roge Punch and Judy, hys wyfe, as yt hath been doon and spoken in ye olden tyme, a most

wittie enterlude of howtyngs and lybes whereynne ye shall confesse thys couple to be valiant ambodexters. Ye dogge Toby doth ayde to upholde ye tale.

A daunce of Milke Maydes—Thys daunce of ye jentiles advise to be one ye choyeste and most rare vision of ye Fayre. Ye Maydes theyr hoddies wreathed with lawroll or peradventure other garlandes of apt conceipt doe foote theyr steppes in queynt sottillie.

Ye office of ye Poste—Here may ye poste epistels (sweete and other) ye which shall be deliivered wythoute fayle by ye Pucks of ye Fayre. Poste-cards can be gotten or telegrammes sente by privat wrier to aine partie of ye citie at a Fayre tolle ye wyche shall learne if so be ye aske anent ye same.

## Art Association of Montreal, 217 PHILIPS' SQUARE. HERALD ART FAIR!

The Fair commences on **TUESDAY, Dec. 6th, at 2.30 p.m.**, at which hour daily during its continuance the doors will be open, closing for an interval at Six O'Clock, and re-opening in the Evening from Eight to Ten. During the Fair the privileges of members of entrance on ordinary occasions without charge will be suspended.

On this (Thursday) evening Dance of Milkmaids, under the direction of the Olde Englishe Dairy.

Admission, Afternoon and Evening, 25 cents.

Tickets at Glass and Porcelain House.

## 3. YE ARTE-FAYRE.

Another Busy Day at the Art Gallery—An Enjoyable Concert. 8/12/07

The Art fair was well patronized yesterday, and all day long crowds of ladies and gentlemen were moving about examining the wares in the different stalls, and the sales were very large—considerably more than on the opening day. The Christmas cards were all sold out, but the stock has been replenished, and a number of excellent etchings and engravings have been added.

What proved to add to the enjoyment and pleasure of those present was the concert, which was given during the evening by Mrs. DeSola, Miss Seymour, Mrs. Ernest Longley (pianist), Messrs. David and Willard. The ability of those ladies and gentlemen is well known, and need not be recounted at this time. Suffice it to say that they sang and played with much acceptance.

There will be a milkmaids' dance, under the auspices of the Dairy, this evening,

## The Second Day's Proceedings and Evening Concert.

### HERALD 8/12/07

## The Art Gallery and the Contributors Thereto.

The Art Fair was re-opened at 2 o'clock yesterday, and all through the afternoon and evening the picturesque hall was thronged with delighted sight-seers and purchasers. The ladies in the various stalls were as charmingly persuasive as ever, and the amount of business they transacted was remarkable. In the evening a largely attended and delightful concert was held, some of our best amateur and professional musical artists contributing the following excellent

### PROGRAMME.

- Duo.....Dite alla giovine (Traviata)....Verdi  
Mrs. DeSola and Mr. David.
- Piano Solo { Valse Chromatique.....Leschetizky  
Gavotte.....Silas  
Mr. Ernest Longley.
- Song.....Good Bye.....Tosti  
Mrs. DeSola.
- Song.....(Romance (Mignon).....Thoma  
Mr. Willard.
- Song.....Life.....Blumenthal  
Miss Seymour.
- Terzetto.....Te Sol quest anima.....Verdi  
Mrs. DeSola, Mr. Willard and Mr. David.

### THE ART GALLERY.

Not the least attractive portion of this unique fair is the art gallery on the first floor of the building, where there are on exhibition and for sale many handsome and artistic productions in oils, water-colors, pastels and crayons, contributed to the fair by leading amateur and professional artists in Canada. This department is in charge of Miss Abbott and Miss McDonald, and those ladies are courtesy itself in showing the beauties of the exhibition to the visitors. The following is a complete list of the artists who have contributed to the collection, and as many of the names of the pictures as it was possible to obtain. The names of the pictures are in inverted commas:

- Foreshaw Day, "Mount Lefroy"; F. Richards, "Girl's Head"; G. Held, "Sheep"; Frere, "Eastern Scene"; Seymour, "Landscape"; Harris, "Italian Woman"; Raphael, "Head of Phasant"; Stowe, "Landscape"; Camille Dufour, "Landscape"; Holden, "Girl's Head"; Mare, "Landscape with Figure"; Quaglio, "Le Depart du Diligence"; W. P. Scott, "Landscape"; Meagher, "Ships at Sea"; McArthur, "Canadian Landscape"; Memrose, "Reading Girl"; Moisseau, "Landscape"; Holden, "Lilies"; Harris, "Holyhocks"; "Boy"; "Girl"; Wilson, "Coast View"; Hope, "Kicking Horse Pass"; Carter, "House of the Pigeons"; Watts, "Hockey Pool"; Abbotts, "Boats"; L. M. McLennan, "Breton Schoolmaster"; Edson, "Landscape"; Madame D'Aubiniere, "In the Woods"; F. Houghton, "Watching"; Pell, "Landscape"; Barnsley, "Sunset"; Landham, "Mouchevuel"; Landham, "Girl in Red"; O'Brien, "Landscape"; Altkin, (2) "On the Berwickshire Coast"; Aitken, "Rob Roy's Prison Loch Lomond"; Jacobi, "Sopia"; Bell Smith, "Mildew"; S. M. McLennan, "The Old Sea Meadow"; Landham, "Sailors"; de L'Aubiniere, "At Anchor (oil); Jacobi, "Glimpse of the Sea"; Berfer, "Shipping"; Wolfe, "Landscape"; M. Bell, "Study of the Head"; A. Abbott, "Landscape with Pines"; Hewitt, "At Sea"; Carter, "Landscape"; Jacobi (3), "Landscape"; Weston, "Landscape"; F. Houghton, "Landscape with Figure"; H. D. Kimber, "Floating Stage, Louisbourg"; H. D. Kimber, "Autumn"; H. Abbott, "In British Columbia"; M. Angus (2) "Sketch"; John Lenk (2) "Original Sketch"; J. M. Martin, "Landscape"; M. Matthews, "Landscape"; F. H. C. Miles, "Landscape."

The following well-known artists have also contributed pictures: W. Bessmer, T. M. Brown, H. Carter, Taylor, C. Porteus, Abbott, Italian water colors, J. C. Way, J. Abbott, A. Abbott, H. Seymour, C. Porteus, A. Abbott, Unknown, C. Porteus, H. Seymour, C. Porteus, A. Abbott, H. G. Melvin, J. C. Miles. The paintings are all remarkably good, but among the gems of the collection are: a small picture in oils entitled "Longings," by Mr. Brymer, representing a young girl seated at an open window, and with pensive face gazing at the landscape beyond; the conception and execution are beautiful, and the picture is much admired. An "Italian Woman," by Mr. Harris, R.A., is another gem also in oils. Camille Dufour contributes a beautiful landscape and "A Coast View" by Wilcox, is much admired. Mr. Hope, a young, though rising, artist, contributes a picture in oils, entitled, "Kicking Horse Pass," in the Rockies. The artist in this endeavor to represent the loneliness of the prairies. The subject is a difficult one to treat. Still, Mr. Hope has succeeded admirably. No. 35, "Sunset," by Barnsley, is beautiful, the execution and effect being perfect; and "The Old Sea Meadow" is very beautiful. These are two original sketches by that old and well-known artist, John Leach, which are very valuable. Mr. Angus contributes two large pictures, which, being too valuable to sell readily, are to be disposed of by raffle. They are "The Haunt of the Heron," by Van Elton, and "The Fisher Girl," by F. Salanson. The attraction to-night at the Art Fair is the dance of the milkmaids, which doubtless will draw



UP! WALK UP! WALK UP!

ty Scenes - Pretty Faces -  
Pretty Wares.

Art Fair Opened in the Old Time  
Market Place.

old English market place that has  
up within the galleries of the Art Asso-  
within the last week or two, and  
has been fully described in these  
pages, opened its ponderous gates  
at two o'clock, and all the fun of the  
was soon in full swing. Entering by



TURRETED AND EMBATTLED GATEWAY.

turning to the right the visitor finds  
suddenly in the presence of ladies  
ed in the picturesque costume of the  
of good Queen Bess. This is the china  
and here Mrs. M. E. David presides,  
ed by her attendant maidens, Misses  
ader, Katie Scott, Budden, McDou-  
Ada McDougall, Paterson, and Grace  
son, in terra cotta skirts, with over-  
es of cream, or blue, puffed up and  
great big roses scattered over them,  
touch-me-not ruffs and dainty Marie  
t caps; it is quite impossible to describe  
the pretty articles on the stall, but  
are vases from Dresden, cups  
Worcester; plates from Vienna; tans  
Paris; china from Hungary and Bos-  
a; terra cotta and Doultan ware.  
to this is the village pound. Entering it  
ugh the Lyche gate, on which are perched  
e blue rock pigeons, you find a tree  
splanted from the gardens of Hesperus,  
hed down with golden fruit, and for the  
ort of little people it may be stated that  
idden parcels are all prizes and no  
In the corner is the post office,  
re most dainty missives waiting to  
d for by the gentlemen to whom  
addressed. Here, for instance, is  
-but no matter, spare his  
The pretty post mistress  
positively she will publish the  
of all the gentlemen who  
ot called for their letters when the  
ses-and the names of the senders as  
Then comes the town hall with  
er beaten front and time worn sun  
while within, there grimly stands the  
stocks. Continuing the round, per-  
he prettiest thing in the whole fair  
hed, the coolest, cleanest, sweetest of  
s, with ivy twining over its old crossed  
and peeping into its latticed win-  
the white doves, perched on the eaves,  
act of swooping down, like the other  
inside, upon the customers. "Why  
s?" said one inquisitive individual.  
y?" was the reply, "because they want  
at a dairy, of course." On the  
eat of marble counters are spread,  
tempting array, pats of butter,  
of cream, bread, honeycombs,

turning to the right the visitor finds  
suddenly in the presence of ladies  
ed in the picturesque costume of the  
of good Queen Bess. This is the china  
and here Mrs. M. E. David presides,  
ed by her attendant maidens, Misses  
ader, Katie Scott, Budden, McDou-  
Ada McDougall, Paterson, and Grace  
son, in terra cotta skirts, with over-  
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of cream, bread, honeycombs,



FIVE CHARMING MAIDENS ALL FORLORN.

Misses Frothingham, Jeannie Law, Elsie  
Angus, Wiman and Mattie Wiman,  
in the daintiest of costumes, quilted skirts,  
with Dolly Varden top skirts and great big  
stand up collars. It is expected that this  
stall will prove a great attraction to men all  
tattered and torn and otherwise.

The sign of "Ye Hammer and Tongs" is  
next reached. A gallant officer remarked  
that here was just what was required at a  
fair, "lots of brass," but all that metal  
is in the shape of match boxes, ink-  
stands, candlesticks, vases, urns, bells, and  
so forth, all of the most cunning workman-  
ship, and some beautiful articles in Berlin  
metal. Mrs. W. R. Oswald presides over  
this very pretty stall, and is assisted by  
Mrs. S. Greenshields and the Misses Daw-  
son, Jean Greenshields, Holl, McInnes  
and Jean Scott, all looking as if  
they had just stepped from mediæval  
pictures. The art stall next draws  
attention, not only by the attractive  
nature of the articles for sale but by the very  
tasteful dresses of the proprietresses, Mrs.  
F. A. Aiken and Miss Abbott, and their  
assistants, Mrs. R. L. MacDonnell, Misses  
Harriett Abbott, Hope, Bertha Angus and  
MacDonnell, who wear Marguerite dresses  
of varied colors with puffed sleeves, and the  
jauntiest little velvet caps that ever were.  
"This stall is to be remarkable for one  
thing," said one of the ladies, "we mean to  
sell our goods as cheap as ever can be."  
And very tempting they are, such gems of  
Christmas cards, menus, artistic packets of  
stationery, calendars of every descrip-  
tion, poetic, artistic and humorous.  
Etchings of everything, photographs of  
everybody and pictures of everywhere; some  
very fine line engravings will attract great  
attention. But the children's stall! A note  
of exclamation must suffice instead of a  
description.

SANTA CLAUS MAY TAKE A BACK SEAT  
when the views the wonders displayed by  
the Elizabethan ladies in charge, to wit



Mrs. Lyman and Miss Wheeler, assisted by  
Misses Ethel Bond, Mabel Thomas and  
Ethel Waddell. Here are all sorts and con-  
ditions of dolls, from Greenland's icy moun-  
tains to India's coral strand; here are dolls of  
high degree with perfectly appointed trousse-  
aux, with travelling trunks, fitted with  
dressing cases, work boxes, writing desks, roller  
skates and everything that a belle could  
possibly require; here are waiting maids  
and serving men, babies and grand dames,  
blondes and brunettes, a regular slave  
market waiting for bidders. The Apothec-  
ery's Hall has Mrs. Hector Mackenzie and  
Mrs. G. Reaves for dispensers in chief,  
assisted by Miss L. Hamilton and Miss Rae;  
here are soaps for the complexion, perfumes  
from Araby, sponge bags, sachets, combs  
and brushes, ready cleaners to eradicate the  
worst stains from a man's coat if not his  
character, and sundry other wondrous con-  
coctions from the United States and Eng-  
land.

A very showy looking stall is that devoted  
to the sale of basketware; and here can be  
obtained anything from a clothes basket to  
the most delicate sachet. Some very pretty  
fern holders are made of wine bottle en-  
velopes, and string boxes with a pair of  
scissors attached combines the useful with  
the ornamental, and are just the things for  
office desks. There is a chance at this stall  
for gentlemen who think themselves good  
arithmeticians, but how it is accomplished  
and all the other wonders of this attractive  
stall will be explained by the gracious ladies  
who, habited in Queen Anne walking  
dresses made of chintz, with lace fichus and  
lovely little caps with aligrettes, are deter-  
mined to do a good trade by selling all their  
articles very cheap. Miss Louis Sutherland  
is the proprietress of this store and is  
assisted by Mrs. J. K. Oswald, Miss Bethune,  
Miss Spragg and Miss Hogan. A type of  
solid comfort in olden days was the

OLD ENGLISH INN

with its wide welcoming portal, and ruddy  
glow, its roaring fire, snug chimney corner,  
fragrant smell, captivating hostess and  
bewitching waitresses, in "Ye Hostletree of  
Mount Roiall," all these attractions are  
combined. Here is a fine old oak sideboard,  
genuine Toby Philip mugs, and, what is  
better, a warm welcome and refreshing  
creature comforts in the shape of fragrant  
Mocha and Bobes, bon-bons, drinks from a  
soda fountain, are dispensed by the lively  
hostess, Mrs. F. Stephen and her waiting  
maids, Mrs. H. Allan, Mrs. Coustin, and the  
Misses Smith, Edith Allan, Mabel Allan,  
Angus and Scott, who are dressed as wait-  
resses of the 17th century, in different col-  
ored chintzes with epaulettes, and captivat-  
ing little muslin aprons, and ruffles of not  
quite as an extensive nature, the hostess  
explained, as the ladies of high degree out-  
side. Last but not least in attraction to the  
lady visitors is "ye chepe of lynne studies."  
The articles for sale are, many of them, truly  
beautiful, including exquisitely painted  
antimaccassars, embossed bolsters, filled with  
rose leaves to catch the drowsy goddess.



Hand painted sachets, d'oyleys, lamp  
shades, plush shaving cases, tobacco pouches,  
cravat cases, and so forth. Mrs. A. Laroque is  
proprietress, with Mrs. L. J. Forget, Mrs. de  
B. Monk and the Misses Bagg, Blake,  
Lamothe, Lewis and Maude Lewis as as-  
sistants; all looking as fascinating as may be  
in Amy Robarts dresses with white satin  
bodies, brocaded skirts, high bred ruffles  
and Marie Stuart caps. During the after-  
noon and evening the visitors were very  
numerous, sometimes locomotion being diffi-  
cult, but everything was very lively and  
many of the stalls did a rushing business,  
and the receipts for the entire day netted  
upwards of \$1500. The fair will open at 2  
o'clock to-day, and this evening a concert  
arranged by Mrs. M. E. David will take  
place, at which Mr. Ernest Longley, Miss  
Alice Seymour, Mr. W. Callard and other  
distinguished artists have kindly given their  
services.

A THING OF BEAUTY AND JOY.

Modern Vandals in an Ancient  
Town. 8/2/87

A Walk Amongst the Beauties, Alive and  
Dead, of Centuries Ago.

The nineteenth century visitor feels al-  
most ashamed to enter the massive stone  
archway that separates the sixteenth cen-  
tury market place on the second floor of the  
Art Institute, with its number of richly  
dressed ladies and odd, though picturesque  
looking, dwellings, from the modern world  
without.

He is timid when first beholding the  
beautiful picture before him and involun-  
tarily expects crowds of children and dogs  
to run out of unseen nooks and corners to  
jeer and hoot at the sacrilegious stranger  
that dares to come within the sacred pre-  
cincts of the peaceful town in such unheard  
of and most unstylish attire.

But his fears are soon quieted and his  
mind set at ease when he finds others of his  
kind there and sees how the stately dames and  
pretty maids eagerly vie with each other in  
welcoming and making the stranger at  
home and try to, if possible, transfer his  
shakels, no matter what date they bear,  
into their little strong boxes.

It seems that fate usually steers the  
bazaar visitor first to the inevitable, irre-  
pressible and usually

IRRESISTIBLE FLOWER GIRL,  
and she was met in the charming person of  
Miss Scott, one of the many  
pretty waiting-maids that grace  
the Hostletree of Mount Roiall, where  
Mrs. F. Stephens, Mrs. B. Allen, Mrs.  
Courtin and the Misses Smith, Edith and  
Mabel Allen and Angus refresh the weary  
wayfarer, and send him on his way rejoic-  
ing; and her mute pleadings to deliver her  
of at least part of her burden were such that  
even the wary and usually immovable jour-  
nalist could not resist the temptation to have  
a buttonhole decorated with a tuberose of  
pink white.

Just opposite the main entrance is the  
shop of "Ye Hammer and ye Tongs," a veri-  
table exposition of masterpieces in brass and  
other shining metals which for more like



the workmanship of a Benvenuto Cellini  
than the handiwork of common artisans, and  
which are dealt out to the too willing pur-  
chasers by ladies whose carriage, rank and  
beauty are

FIT TO GRACE THE PALACE OF A PRINCE.

They are: Mrs. W. R. Oswald, Mrs. S.  
Greenshields and the Misses Dawson, Jean  
Greenshields, Hall, McInnes and Jean Scott.  
History does not tell us that such people as  
vegetarians existed in the sixteenth cen-  
tury, but if they did the move-  
ment must have received a great  
impetus from a dairy like the ivy covered  
one which graces the old market place  
where graceful maids that make each male  
visitor wish he were a farmer supply the  
many wants of those that call with a dexter-  
ity and ease that arouse visions of long  
visits to some model farm, part of some  
quiet wealthy country place.

The most attractive part of its stall con-  
sists of two immense glass vases, one filled  
with white mysterious syllabub, the other  
with sweet delicious egg flip (egg-nog) made  
sweeter by the knowledge that it was pre-  
pared by the same dainty hands that  
serve it.

The ladies that attend the dairy are Mrs.  
McArthur and the Misses Frothingham,  
Jeannie Low, Wiman, Mattie Wiman and  
Elsie Angus; and to-night, sixteen young  
friends and pupils of these so "verriemerie  
milke maides" will give two exhibitions of  
their national dance. Their pictures are  
for sale at the dairy, which is also an agency  
for Notman's celebrated photographs,  
which, through these ladies, can be had for  
\$2 cheaper than the usual price.

Baskets, large and small, beautiful  
willow wares, and real golden ears  
of corn for parlor ornament, are  
the stock-in-trade of the ladies, whose  
fair faces and willowy forms, as those  
that have eyes can see even from  
the annexed engraving, grace the "Baso-  
vetterie." Their sales are large, and Mrs.



L. Sutherland, Mrs. J. V. Oswald and the  
Misses Hogan, Spragg and Ramsay have  
their hands full. So has Miss Bethune of  
this shop; in fact, more so than the  
others for her bejewelled night sup-  
ports continually a heavy



are glass globe filled with, not beans, but bullets, which would be dangerous objects in any hand but hers. The curious can guess the number, and the three persons coming nearest receive handsome prizes. The largest guess was 1050.

For a peculiar sign the Art shop beats them all. It is a camel looking longingly at the eye of a needle, which might have been Cleopatra's according to its size, as if it wanted to prove the old proverb, but which really refers to the two needful things in art.

**THE EYE AND THE CAMEL'S HAIR BRUSH.** There are some fine etchings and some beautiful paintings in the stock of Mrs. F. Aiken, Miss Abbott, Mrs. R. L. McDonnell and the Misses Harriet Abbott, Hope, Bertha Angus and McDonnell, but the most visitors seem to prefer, and rightly so, the animated pictures behind the inanimated ones upon the counter.

The following well known artists have also contributed pictures which will be sold for the benefit of the Lazarus funds: W. Beesmer, I. M. Brown, H. Carter, Taylor, C. Porteous, Abbott, Italian water colors, J. C. Way, J. Abbott, A. Abbott, H. Seymour, Unknown, H. G. Melvin, J. C. Miles.

Their business is brisk. The porcelain shop conducted by Mrs. David and the Misses Budden, MacDougall, Ada MacDougall, Macnider, Paterson, Gracie Paterson and Katie Scott is filled with a collection

of the rarest porcelains and glasses ever brought together, some so thin that one is afraid to look at them for fear that even a glance will scatter them. Amongst them is a little petrified mummy green with age, which was brought from Thebes in 1868 and which alone is worth the admission price to look at. The Village Pond, containing the tree with golden apples, and post office are also connected with this shop; the first one being guarded, not by an awful dragon as in the story books, but by a handsome lady, Miss Brenda Allan, who has also charge of the mails—not



males—and has already received over 500 letters, besides disbursing some hundred, about evenly divided between ladies and gentlemen. For the assurance of people that suffer of sudden dizziness or indisposition, it may be stated that the prescription drug store run by Mrs. Hector Mackenzie, Mrs. Reaves and the Misses L. Hamilton and Rae is reliable in every respect, as is proven by the constant rush of healthy sick, who vouch that one might search Canada and the United Kingdom, yea even the balance of the inhabited and uninhabited universe, for more charming drug clerks without finding them. The fancy work bazaar, presided over by Mrs. A. Larocque, Mrs. L. J. Forget, Mrs. DeB. Monk and the Misses Bagg, Blake, Lamothé, Lewis and Maud Lewis, was continually besieged by interested ladies, while the gentlemen apparently looked at it with external indifference though invariably too glad to have an excuse for approaching

**ONE OF THE VERY INTERESTING SALESLADIES.** The children's table, conducted by Mrs. Lyman, and the Misses Wheeler, Mabel Thomas and Ethel Waddell, contains an array of playthings, the like of which was never seen before. The piece de resistance is a \$25 doll as yet unbaptized, with a trunk filled with a most exquisite trousseau, which is one of the things to be raffled. It is the special pet of Miss Ethel Bond a queenly lady in a queenly dress, who handles it with as much pride and tenderness as if it were a dear little relative. The concert in which such talent as Mrs. De Sola, Mr. David, Mr. Ernest Conley, Mr. Ward and Miss Seymour took part, was attended by almost every one that visited the fair, and took place in one of the lower rooms, doubtless to the great astonishment of the stone Apollon and Titans, the ladies of the china shop acting as ushers. The last part of the evening's entertainment was an auction sale of some of the perishable stock of the dairy; one well known young dairy man becoming the happy possessor



of a basket filled with loaves of bread, after which Mr. McGillicuddy, the indefatigable secretary, rang the bell for parting.

The attendance was large and select and every one went away well pleased with the evening's enjoyment.

They entered with some misapprehension of what awaited them, they left with a feeling of having experienced a most pleasant dream; and, without doubt the most of them will come and dream again.

### PRETTY DAIRY MAIDS Light Feet and Charming Faces.

Money and Wares Flying Fast—Prizes and Winners.

The ancient market place last night was as crowded as crowded can be and every stall did a rushing business. The fun ran entirely out of material wherewith to appease the hungry and thirsting crew that continually filled it. The ladies of the picture gallery had to replenish their stock several times and the golden apple tree guarded by Miss MacDougall could not grow fruit fast enough to supply the great demand made on its evergreen branches. The great attraction of the evening was the milkmaids' dance, in which the following young ladies took part: The Misses Katie Reford, Esther Holland, Muriel Howard, Beatrice Hamilton, Gracie Stearns, Elsie Scott, Margaret Meekers, Rachel Ray, Edith Reford, Alice Watt, Gertrude Watt, Maud Whitehead, Mabel Burnett, Millicent Thomas, Ethel Strathy and Lorraine Percy. They ranged in height from three to five feet, and half of them were dressed in pink and half of them in blue. A roomy stage had been erected in one of the lower rooms, and the brightly attired, dainty little maids with their pails and stools as they appeared upon the background of dark blue presented a picture most pleasing to the eye.

The dance consisted of a series of graceful, yet intricate movements and tableaux, which were executed without so much as a single hitch, to popular operatic tunes, while an unknown voice from behind the scenes sang a sweet milking song.

Originally the idea was to have only two representations, but the crowd holding tickets was so large that the performance had to be repeated four times. It will also be

#### ONE OF THE PRINCIPAL FEATURES

of this afternoon and evening entertainment and cannot fail to draw a multitude of sight-seers.

The success of the dance is in a great measure due to Miss Mattie Wiman of the Dairy, who directed and arranged it and personally drilled the little participants in their respective parts.

The bullet guessing at the Basquetterie is ended. The number of bullets was 450; the two nearest guesses were 457 and 482. Beans will take their place. The following people won prizes in the twenty cents lottery: Miss Perkins, Mr. Ballentyne, Dr. Wheeler and Miss Mayard. In the bullet guess Mr. Hill won first prize, an easel basket, and Mr. Glider second prize, a work basket. In raffles, Mrs. Caverhill won a woodbasket and Mrs. Malloy an easel basket. The finale of last evening's programme was the taking of a vote for the most popular booth, which resulted as follows: Dairy 988, china 606, inn 207, metal 60, baskets 30, but as the fact was not very plainly announced many ladies did not do any canvassing at all. All during the evening money flew fast, one gentleman paying a dollar to a lady for speaking to him and three dollars for brushing his coat. Secretary McGillicuddy says that the bazaar will continue till Saturday night and that the buildings will be on exhibition for another week.

### THE ART FAIR. 9/12/87 Dance of the Dairymaids—Among the Pictures.

The attendance of visitors at the Art fair, in the Art gallery, yesterday, was far larger than on any previous day since it opened, and the sales were large in proportion. The picture gallery is lighted with the electric light, which has proved very successful, especially for water color paintings. The majority of these pictures were contributed by the artists of Quebec and Ontario, to be sold for the benefit of the society. An efficient orchestra was stationed in the gallery, and discoursed an excellent selection of pieces. The great feature of the evening was the dairymaids' dance, which took place in the class room. About sixteen girls, whose ages ranged from four or five to about fifteen, appeared on the platform in costume, with stools and milking pails. A rustic song was sung from behind the scenes, to which the dairymaids seemed to listen with great attention. Then their dance commenced. They went through a number of evolutions, threading their way in and out among the rows of stools. The movements were most graceful, and the pretty dresses, set off as they were by the changing hues of the calcium light, looked very picturesque. The whole thing was very pretty, and took so well that it has been decided to reproduce it this afternoon. The fair will be continued till Saturday night, and it is possible that next week the buildings will be kept on exhibition for another week. The great charm, however, is in the contents of the stalls and their fair attendants with their old world costumes, and with the present nominal price of admission no one should miss a chance of seeing the fair while it is running.

#### AMONG THE PICTURES OF THE ART ASSOCIATION.

On entering the hall, if you glide straight into the little square room under the stairway, you will find a collection of pictures—oils and water colors—representing good work done by Canadian pencils and brushes during the year. There your welcome is enhanced by lady attendants, thoroughly au fait, and well garbed in esthetic caps and gowns, who take pleasure in explaining the details of the manuscript catalogue. That catalogue is full and copiously furnished. A triangular screen in the centre is covered on both sides with exhibits, and every available inch on the four walls is occupied with a production of art. Here, in this little nest, the first impression is—the talent of our native artists and the generosity of our collectors and well-to-do families who lend for the public eye and popular instruction the works which they have secured for their own delectation.

After spending a couple of hours in examination, the eye rests with appreciation on a small autumn (5), the better of two landscapes contributed by Seymour. Harris is well represented by an "Italian Woman" (7). Mr. Angus has given a clever little landscape by J. C. Thom (9), and Mr. E. B. Greenshields a fine landscape sketched by Camille Dufour (10). Bemrose's "Reading Girl" (17) is a thoughtful study, worthy of its author. There is a considerable show of Canadian landscape, beginning with McArthur (16), and up among the Rockies we are invited to climb through the "Kicking Horse Pass" by Hope (26). The feeling of utter solitude, so well portrayed by Colonel Butler in his "Great Lone Land," is made real in this canvas. Allan Edson is there, easy and graceful as usual, in a pretty landscape (31), and hard by (32) one notices with favor a very fine water color, "In the Woods," by Madame de L'Aubiniere. Another very true and well painted water color, and one of the best in the exhibition, is "Sunset" (35) by Barnsley. Our old friend Henry Sandham is at his best in a black and white (36) and in a very good figure sketch (37), "The Girl in Red." We gaze over the glories of Lake St. John with that well known chaperone, L. R. O'Brien, and the contribution (38) is really good. "The Old Sea Meadow" (43) by L. B. McLennan is happy in color and breezy in feeling. The veteran Jacobi is represented by a number of examples of his cunning, No. 41, a sepia, being in his very best manner. M. Angus has a couple of Sketches, (61 and 62) which are light, full of air and freely painted. There are also two genuine Original Sketches by John Leech. L. M. Brown has a water color (70) displaying a good quality of painting. Two small Italian water colors (78 and 79) are worthy. A large picture by Miss Salanson, given by Mr. Angus, is deserving of attention, as

same may truly be said of a landscape, "The Haunt of the Heron," by Kruseman Van Elten, likewise given by Mr. Angus. A homely, yet sweet, study is "At the Window," (69) by W. Brymner, son of Douglas Brymner, the archivist of Ottawa, which shows a young Canadian girl, with a graduated white light falling on her face and front dress, sitting upright in a rustic chair and barefoot, and eyes looking out on the world beyond through the leaves and blossoms of geranium plants. Among other artistic curiosities and dainties to be found in the little room, is a quarto album containing "Ye Horne-Booke of ye Arte-Fayre," with a number of illustrations and an old text in black letter (only it is bronzed), the drawing by Mr. Brymner and the old English by Professor Moyse. While the other and many attractions of the fair will meet with deserved favor from the public, there is no doubt that the collection of pictures in the little room below stairs will offer an additional inducement for the patronage of an intelligent public.

### HERALD. "YE ART FAIR." 9/12/87 Increasing Success of This Unique Show Ye Dance of Ye Merrie Milke Maides.

The Unique Art Fair, which is in progress in the rooms of the Art Gallery, on Phillip's Square, is proving a much greater success than even the projectors and its most ardent friends anticipated. The attendance yesterday, the third day of the fair, was larger than on either of the preceding days and in consequence the receipts were proportionately greater. During the afternoon hundreds of ladies and children thronged the picturesque old English town that the designers of the fair have caused to spring up with such wonderful reality. The ladies at the respective booths and stalls did a rushing and lucrative trade, and the fair mistress of "ye antique poste" had a much too busy time in delivering letters at ten cents each through the wicket. The Old Country hostelry did a thriving business, it being another favorite resort, and the seats at the tables and in the old time chimney nook, were constantly filled. Although the crowd of sightseers and purchasers was big in the afternoon, it bore no comparison with the perfect crush which existed in the evening. The principal attraction was, no doubt, the advertised dance of

"YE MERRIE MILKE MAIDES," which was held in the statuary room, on the first floor. Tickets, at 15 cents each, for this additional attraction, sold like hot cakes. It was soon seen that a far greater number of persons held tickets for the dance than the room in which it was held could accommodate. As all were anxious to witness the dance, and as all could not see it at once, it was decided that it should be repeated at half-hourly intervals, and even then, although "ye blythe and festive milke maides" danced three several times, not half the ticket holders were enabled to see it, and it was determined to repeat the unique and delightful entertainment this evening. Among those who had the good fortune to gain access to the room where the dance was held was a HERALD reporter. A stage had been erected for the occasion and was handsomely decorated with a profusion of flowers and foliage. On the stage were seated sixteen charming young misses, ranging in age from six to fifteen. Eight were attired in quilted white skirts, with blue Dolly Varden over skirts, and the remaining eight wore white with pink Dolly Vardens. Each of the sixteen wore the cutest of cute white muslin caps. Each carried a stool and milking pail, and the dance, which was indescribable in its variety of fantastic and graceful evolutions, was thoroughly enjoyed by the delighted audience. The young ladies received unstinted and deserved applause for their clever dancing, and it is well that the dance is to be repeated to-night, as there are hundreds who will wish to see it again. The fair will reopen this afternoon at 2:30 o'clock.

### HERALD. THE ART FAIR. 10/12/87

The Art fair in the Art gallery is still a source of interest, as was fully evinced by the large number of visitors who patronized the fair yesterday. The dairy maids' dance was repeated, and the various movements of the young maids were gone through in a very clever manner. The whole appearance of the fair, with the handsome costumed ladies, is one which should not be missed by anyone who desires to gain an idea of an English village. The fair, which has been a great success thus far, will be continued to-day.



# THE ANCIENT TOWN

In the Art Gallery to Close at Eleven—  
Auction To-night—Everything to Go—  
Price of Admission Reduced to  
Ten Cents. 10/12/87  
To-night there will be a general exodus  
from the ancient town in the Art Gallery and  
the quaint old market place will know the  
bright faces, the glorious forms and the  
beautiful costumes that have adorned it, no  
more. When the silver-tongued bell of secre-  
tary McGillicuddy, who by the way looked  
every inch an artist last night, attired in his  
velvet coat, announces the hour of eleven,  
the sun-dial on the town-hall being some-  
what unreliable, the massive gate will close  
and the enjoyable fair will come to an end.  
To give every one a chance to have a look  
at it, the price of admission has been reduced  
to ten cents for to-night.

The different shops did a good business  
yesterday, and the enjoyable milkmaids  
dance was well attended every time.

MISS BOND OF THE TOY EMPORIUM  
is more or less disconsolate, for "the cradle  
is empty and dolly is gone," Mr. Ed. Green-  
shields having carried off her \$25 pet with  
trousseau and all.

Miss Macdougall, of the porcelain shop,  
reported good business, and jealously  
guarded a pair of handsome Dresden vases,  
the prize for the most popular physician,  
but people seemed to think that with the  
excellent drug store present, physicians  
were of little consequence and voting was  
rather light.

The restaurant was better prepared last  
night for the rush and made great profits  
considering the small amounts taken in at a  
time.

Mrs. Oswald of the metal shop, and Miss  
Abbott of the art store reported a good day  
also.

Mr. Galarneau, at the request of the ladies,  
auctioned some of the things, which went  
very, very cheap, and when the sightseers  
were gone the ladies and their admirers en-  
joyed a quiet little dance till some one  
turned out the lights and compelled every-  
one to go home.

## THE ANCIENT TOWN DESERTED.

The Last Day Devoted to Auctioneering—  
The Dairy Maids Make Place for  
China Ladies. 12/12/87

The last day of the bazaar at  
the Art Gallery was principally  
devoted to auctioneering, but notwith-  
standing the fearfully bad streets and the  
unpleasant weather the attendance was far  
from small. The fair ladies principally de-  
voted themselves to the sale of tickets for  
raffles and a grand lottery.

The original dairymaids had basely de-  
serted their stall, but the indelible and  
charming ladies of the China store took  
charge of it, and while Miss Mabel Augusta  
MacNider supplied the continually increas-  
ing demand for the delicious, soul inspiring  
syllabub, Miss MacDougall poured out the  
rich mocha which duty, the inn having  
been closed for some reason or other, had  
also been assumed by the fair dames with  
the little red velvet caps whose hair on ac-  
count of their multiplied cares had changed  
from its natural hue to a pearly white,  
which if possible heightened the beautiful  
appearance of the charming owners thereof.  
Lack of space makes it impossible to men-  
tion every one in particular that aided to  
make this most pleasant affair a success, but  
to the tireless efforts of the participating  
ladies, aided constantly by Mr. Bremner, who  
prepared the pictures which appear in  
the handbook, all the credit is due.

When the auction was over, secretary Mac-  
Gillcuddy notified the journalists present  
that "though he did not want to put them  
out they must withdraw as the place was  
now closed for the public," and consequent-  
ly it is impossible to give any particulars as  
to the winners of the various prizes, the re-  
sult of the voting or the amounts taken in  
by the different stalls.

## ART ASSOCIATION,

PHILLIP'S SQUARE.

### IMPORTANT SALE

BY AUCTION, for the benefit of the Endow-  
ment Fund, a fine collection of Oil Paintings,  
Water Color and Sepia Drawings, Dresden,  
Vienna and other China, in the large Gallery,  
commencing at 8 p.m. FRIDAY, December  
23rd. Pictures and China on view until the  
date of sale. Masters of schools desirous of  
bringing their pupils to see the Old English  
Hamlet, before its removal next week, are  
invited to do so without charge, 10 a.m. to  
4 p.m. daily.

There are about thirty unclaimed prizes  
from Mrs. L. Sutherland's lottery. Winners  
can have the same upon application at the  
Art Gallery, and presenting tickets.



Art Association of Montreal.

## ART FAIR

In Aid of the Endowment Fund of the Association,

Commencing Dec. 6th, 2.30 p.m.

And thereafter Daily at 2.30 to 6, and 8 to 10.

Art  
Association  
of

Montreal.

## CONCERT IN AID OF ENDOWMENT FUND

IN THE STUDIOS OF THE ASSOCIATION,

Wednesday Evening, December 7th,

COMMENCING AT 8.30.

House of Glass and  
Porcelaines.

Art Association of Montreal.

Entertainment in Aid of Endowment Fund.

## DANCE OF MILK-MAIDS.

IN THE STUDIOS OF THE ASSOCIATION,

ON THURSDAY EVENING, DECEMBER 8TH,

COMMENCING AT 8.30

Local Performance at 9.15

Old English Dairy.



# ✻ Art © Fair ✻ © Concert ©

Duo - - Dite alla giobine (Crabiata) - - Verdi

Mrs. De Sola and Mr. David.

Piano Solo { False Chromatique - - - Leschetizky  
 Gavotte - - - - - Silas

Mr. Ernest Longley.

Song - - - Good-Bye - - - Costi

Mrs. De Sola.

Song - - - Romance (Mignon) - - - Thomas

Mr. Williard.

Song - - - Life - - - Blumenthal

Miss Seymour.

Terzetto - - Ce Sol quest anima - - - Verdi

Mrs. De Sola, Mr. Williard and Mr. David.



The Steinway Grand is supplied by  
 Messrs. A. & S. Nordheimer, 1833 Notre Dame St.



# ❁ Art ☉ Fair ❁

The Independent Householders of the  
Old English Hamlet, have the honour to  
intimate that there will be dancing on the  
Village Green on Thursday, December 15th,  
at 9 P.M. the pleasure of

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Company is requested.

Some sort of Fancy Dress, de rigueur.

R. S. V. P.

The Householders,  
Art Gallery,  
Philip Square



MONTREAL, October, 1877

to the Hon. J. J. C. Abbott, Q.C., Mayor of Montreal, President of the Fraser Institute:—

SIR:—The need of technical education in Montreal is at the present time admittedly very great, and it is an imperative necessity to the progress of this community that the fullest opportunity for obtaining knowledge and for training in handicraft should be put within the reach of all.

The best proof of the good effect of such opportunities is the great success of institutions like the Birmingham Public Institute, the Fraser Institute, the New York Trade School, and many other successful establishments for popular education.

In the case of Birmingham in particular, where one million pounds sterling has been invested in a combined free library, art gallery, museum and teaching technical school, the good accomplished has been so pronounced that the industrial future of the city is said, on the best authority, to depend upon its institutions.

The undersigned have come to the conclusion that the most promising plan for providing our people with the same advantages, or, in other words, with the very best opportunity we can afford for self-culture in literature, art, science and handicraft, is to bring about the confederation of the existing public institutions of this city, and we desire your kind attention to the following facts:

There are now in existence here:

(1) The Mechanics' Institute, with an endowment of from one hundred to, say, one hundred and twenty-five thousand dollars; which practically consists of a lending library and a reading room moderately well supplied with newspapers and magazines.

(2) The Natural History Society, with an endowment of between twenty-five and fifty thousand dollars, which, in addition to the maintenance of a fine museum, conducts scientific meetings and a few lectures, but whose work, owing to a lack of means, is not popular in any sense, and the people are not benefited by it.

(3) The Art Gallery, with a good building, a considerable collection of pictures, a fair membership roll, and which is a moderately successful institution.

It, however, lacks somewhat of popular effect through lack of means, and because of its isolation.

(4) The Fraser Institute, with a large building and what promises to be at some future date a considerable endowment.

This Institute now consists almost entirely of two fine but small special libraries. It is too small to carry on an art gallery and a museum. It has taken the leading step that has hitherto been made in affording free opportunities to the masses.

It is therefore two institutions maintaining public libraries, the Mechanics' and the Fraser, and if a contingent provision of Mr. Abbott's will is carried out, there may be two galleries and two museums. Neither the Art Gallery nor the Natural History Society is ever likely to surrender their corporate existence in order to become mere departments of the Fraser, and much money is therefore likely to be wasted in maintaining two institutions.

As the present state of affairs continues the larger part of the income of the various institutions will be eaten up in supplying them with house room and in supporting duplicate staffs of officials, and no great increase in their power for good can be expected. Meanwhile the need for the technical and scientific education of apprentices and handicraftsmen is being ignored, and the money which should support a technical school is being practically thrown away.

As a remedy for this most unsatisfactory state of affairs, it is proposed:—

1st. That the Fraser Institute, the Mechanics' Institute, the Art Gallery and the Natural History Society be confederated, without abandoning their present names or corporate powers, except as far as necessary for the proper support of the confederation and the carrying out of common objects thereby.

2nd. That to the Fraser should be given complete control of the libraries of the confederation, and that it should be with the Fraser the free public library and the centre of Montreal.

3rd. That to the Art Gallery, strengthened in every possible way, shall be assigned the custody of all art matters, including not only the maintenance of a gallery of pictures and the holding of exhibitions, but day and night lectures and encouragement of art studies.

4th. That the Mechanics' Institute shall become the technical educational institute of the city, in which practical instruction in handicraft and in mechanics shall be given.

5th. That the Natural History Society be encouraged to give popular instruction in the natural sciences, acting in this as a co-laborer with the Mechanics' Institute—where applied science would be taught.

6th. That other bodies, such as the Numismatic and Antiquarian Society, the Societe Historique, the Society for Historical Studies and the Musical Societies, be asked to cooperate.

7th. That the title selected for the new body, say, "Federated Institutions," clearly express the federal nature.

8th. That these bodies separately be free to carry on whatever other functions or work, private or public, that may please; in accordance with the principle of full autonomy.

The Fraser Institute is asked to express a willingness to take part in such a federation, and to express consent to abandon its project of an Art Gallery and Museum, and devote its resources solely to supporting a library. It is not to be asked to abandon its autonomy or its monetary assistance to any other object of the work, excepting that upon the enterprise might be required by the Mechanics' Institute.

This building is a very necessary part of the home, but its construction can only be looked for after the confederation has been accomplished.

If the resources of the above-named societies were combined we do not think there need be a very great drain on public generosity, compared with the benefit to be bestowed. The site we think of is the property adjoining the Art Gallery on Phillips square—a site is a comparatively unimportant and variable detail.

In conclusion, sir, we may say that in placing before you the foregoing proposal, we have a confidence that you and the governing body of the Fraser Institute will consider it in a spirit of generous and impersonal regard for the good of Montreal, and we respectfully request from you an expression on the subject, which we may be at liberty to put before the public.

Signed by citizens interested in the matter.

Don J. — 9/12/87

I have not seen much comment upon Mr. Henry Blackburn's lecture and "Academy Notes" last Friday night in the Armory. Perhaps this is not altogether surprising, since the eminent art critic had evidently prepared his instruction so carefully for the colonial intelligence that in any process of reparation in the columns of the newspapers its volatile essence might have wholly disappeared, and left nothing at all to assimilate but some dry husks of words from which Mr. William Morris and some other people have long ago abstracted, the nutritive quality. Mr. Blackburn was very considerate in selecting such an axiom as that which deals with "the value of a line" from the vast quantity doubtless at his disposal all the time, and adapting it to the degree of understanding he naturally expected to find in Canada. He entertained us very pleasantly with the magic lantern too, and told us when the pictures were upside down so as to heighten our interest in them when they were reversed. And of course he had his little ding at modern dress, customs and decoration. One is sometimes led to wonder what the modern art critic would do without the follies upon which he daily pastures, so to speak. Mr. Blackburn particularized fancy work, fashion in the dress of both sexes, and the frozen horror of eating Chinamen saying their prayers, in colored ices. Mr. Blackburn was obviously safe with the Chinaman and any Buddhist practice as an illustration. The disaffection in art matters among Mongolian circles in Montreal which might ensue would hardly produce a crisis. But one shudders at the probable result had Mr. Blackburn drawn upon facts or his imagination for any other nationality or denomination for his confection. GARTH GRAFTON.

### Herald 15 Oct 1887 HISTORICAL PORTRAIT EXHIBITION.

This very interesting exhibition will be opened this evening by His Excellency the Governor-General, in the Historical Society Rooms, on University street. The gallery of portraits will be especially attractive to students of Canadian history, as it will contain the pictures of a large number of the men and women who have occupied prominent positions in the old-time Canadian society and politics. Great praise is due to the originators, the members of the "Numismatic and Antiquarian Society," and their president, Mr. Justice Baby.

### 4 ADOR PORTRAIT GALLERY.

Herald 16/12/87  
People Who Were Famous in Canadian History.

### Canada's Heroes and Heroines

### Admired at the Exhibition

### Last Night.

### Lord Lansdowne's Address at the Formal Opening.

The long talked of and much looked forward to exhibition of historical portraits, held in celebration of the twenty-fifth anniversary of the formation of the

country, was opened last night with a gala in the large lecture hall of the Natural History Society, University street. In accordance with a promise made by the Montreal Art Association, it was the original intention to have held the exhibition in the Art Gallery, but at a late date the Art Association withdrew their offer as they thought it would interfere with the success of the art fair recently held. Under these circumstances the exhibition came off in the Natural History Rooms, the substitution of which building rather adds to than detracts from the exhibition while the Art Association loses one of the greatest attractions ever gotten up in Canada: an exhibition which is bound to mark an epoch in the history of our nation and which is certain to draw crowds of visitors. A reporter of the Herald paid a visit to the exhibition prior to the formal opening and found that its success had far surpassed the greatest expectation of its projectors. Some stated that not fifty portraits could be obtained for exhibition while the members of the society thought that it might be possible to obtain a couple of hundred. Instead of two hundred, there are upwards of five hundred portraits of distinguished Canadians on exhibition, and from the walls of the gallery last night there looked down on the ladies and gentlemen who attended the opening the portraits of the men and women whose names are intimately connected with our country's history, and who will be proudly remembered by all true Canadians so long as there are those who call Canada their home. Among those who have come forward at the request of the society and, lent pictures to the exhibition which makes it such a grand success, are the following

CONTRIBUTORS. 48  
M. le Cure Burtin, Mrs. R. A. R. Hubert, Mr. Mongeon, Mr. Ermatinger, Geo. Desbarats, Col. de Lotbiniere—Harwood, Dr. L. A. Germain, L. L. de Tonancourt, Dr. Valois, Dr. Leprohon, Mr. Raymond, Mrs. S. Hunt, Miss A. Robertson, Edward Murphy, Mr. J. A. W. Beaudry, Mrs. Powell, Mr. Moncel, Mrs. Lemerle, Dr. Mount, Mrs. Hart, L. J. B. Martin, W. L. Haldimand, Mrs. De Salabery, M. De Bellefeuille Macdonald, Judge Baby, Mdlle. de Rocheblanc, Laval University, Madame de la Naudriere, C. A. M. Globensky, Miss Selby, Henri Parent, Wm. Parmeton, Mrs. De Lery, Ursuline Convent, Quebec, Mdm. Tache, Quebec College, R. McLachlan, McGill College, Judge Globensky, Mon, LeNoir, Mr. H. Burnett, Judge Mackay, Mr. L. Armstrong, the Jesuit Fathers, Adelard J. Boucher, Rev. Abbe Verrean, Charles Ogden, Hon. de La Bruyere, Misses Bibeau, Mr. McKenzie, Terrebonne; Recorder DeMontigny, His Grace Archbishop Fabre, Hertel Larocque, Ladies of Congregation of Notre Dame, Hon. P. J. O. Chauveau, Dr. Chabot, R. C. Lyman, the Fraser Institute, Mrs. McBurnough, Lady Lafontaine, the Larocque family, McGill College, Mr. C. Lamothé, Mr. Chs. Hart, Mr. Kerr, Q.C., Madame Ryan, the General Hospital, Edmund Globensky, J. B. Learmont, Mrs. Nicholls, Mr. McCord, L. Sutherland, Chas. DeLorimier, Q.C., the Neilson family, Quebec; Mr. R. Roy, Mr. de Lery Macdonald.

The collection was an unique one and the exhibition will remain open for several days. We propose to give a detailed description of the leading features of the show during its progress.

### FORMAL OPENING.

Precisely at eight o'clock the Vice Regal party arrived at the hall, and were received by the President, Judge Baby and a distinguished gathering of ladies and gentlemen interested in the working of the society.

His Excellency, Lady Lansdowne and Lady Florence Streatfield were conducted to a raised dais and the President welcomed the distinguished patrons in a few well chosen remarks. He referred to the pleasure the members of the

experience. The exhibition is the 25th anniversary of the establishment of the society. At that time three devoted collectors of coins, of whom one, Mr. A. J. Boucher, was still living, had met, and laid the basis of what is now a flourishing association. Later on, students of archaeology joined them, and the society took its present name. They had had for 13 years past an interesting magazine called the *Antiquarian*, and he hoped that when the society would celebrate its centenary, that journal would still exist, to contain an elaborate report of the proceedings. He begged to thank Lady Lansdowne for her kindness in honoring them with her presence, and trusted that the pleasure she would feel in visiting the collection of antiquities would in some slight way compensate her for the fatigue of a somewhat long journey. (Applause).

### LORD LANSDOWNE'S SPEECH.

His Excellency, on rising, was met with warm applause. He said—"Mr. President, ladies and gentlemen, I assume that the audience I have the honor of addressing consists of two classes; those who have the privilege of being connected with the Society by membership, and those who have not. I hope you will allow me in the first place to constitute the spokesman of those who are not members, and to offer you my congratulations upon the attainment of this, the Society's 25th anniversary, and also upon the happy inspiration which led it to conceive this idea of celebrating its anniversary by the exhibition of the pictures and other interesting objects now on view in the gallery up-stairs, and which we have the pleasure of being invited to see. It is to your kindness, Mr. President, that I have had an opportunity of indulging in a private view of the gallery, and it is impossible for me to conceive an exhibition more interesting and unique in its character.

Montreal has an excellent reputation for the services which it has rendered to the cause of fine arts in connection with the exhibitions that have been held here

with the object of promoting the study of fine arts; but this exhibition is, unless I am mistaken, unlike any of those which have yet been held in the city. It is an unique and peculiar exhibition in this respect, that the pictures and other objects which are gathered in the gallery are all of them of a national and historic character.

Collections of portraits are always interesting; a fine portrait represents the culmination of the painters' art. These portraits are, in many cases, not so remarkable as works of art, as they are authentic and interesting records of the history of this country. Up-stairs we are able to see the portraits of the early pioneers and settlers who explored the trackless wildernesses of this continent when transcontinental railways were not dreamt of; of statesmen and founders of the institutions of this country, who paved the way for the large share of local Government which we now enjoy; pictures of the soldiers and sailors who struggled for the supremacy of that continent; famous ecclesiastics, famed not only as high dignitaries of the Church, but also for their missionary labors and services as explorers which were second to none; also pictures of those devoted women who laid the foundation of the great religious houses which still exist here, and to which the cause of education and charity owe so much. (Cheers.) All of these I have seen. Up-stairs there are pictures, interesting, not so much, perhaps, because persons they represent were conspicuous in history as because they were members of these old families who belonged to what I believe a predecessor of mine called the "heroic age of Canada." (Applause.)

It is an advantage to see all these persons as they appeared as they lived in the eyes of their contemporaries. I say that in spite of the fact, that sometimes one is somewhat subject to disillusion when one sees a portrait of a great man or famous person. We always think of them as different from what they were when alive. I am reminded of a connection, of an anecdote which I read in the pages of Parkman. The encampment of Indians



neighborhood of Montreal, and General Montcalm was there. The Indians had heard of his great achievements, and wished to see him. There was a levee held, and they were very much disappointed at his appearance. One of the chiefs said to the General: "My father, we have heard a great deal about you and about the manner in which you vanquished the English. We imagined you were a man of remarkable appearance and commanding stature, whose feet moved on the ground, and whose head reached to the clouds above." Evidently the Chief examined him more closely, for he added: "But, my father, it is when we look into your eyes that we see the strength and fire." (Applause.)

"Although I hope that our stage of civilization is a little more advanced, I think that, even at the risk of a little disappointment, we all like to see the real authentic portraits of persons famous in history. I was glad to see that your gallery was in every way a representative one; I see both the English and French races, and I see every profession and description of personage well represented in that collection. In fact, it is so varied that I was almost inclined to think, when I looked at it, of a play by an English author, which I am informed, has had some success, one of the scenes of which is laid in one of the old ancestral picture galleries of England. It being night, the knights and warriors whose portraits hang on the walls of the picture gallery, step out of their frames, and for a few moments find themselves in life again. I hope the good people whose pictures you have in your rooms upstairs, will not step out of their frames when the gas goes out, otherwise they may think they had fallen into bad company. (Laughter.) They might lay their hands on rapiers and antiquated blunderbusses which I saw lying about the rooms, and again renew the strife they were engaged in in life.

That, I think, is a supposition we may dismiss. We may take a rather different view of their probable conduct under these circumstances. They were all brave, patriotic men in life, too brave and patriotic to ever wish to renew the contentions they may have had when alive; on the contrary, they will look with altered faces on the scenes which surround us now. Their renown is not the pride of any one section of Canada, but of the whole. Whether English or French, we all claim them as our fore-runners in the country in which we now live.

There is nothing strikes one so much, in reading the history of this country, as the manner in which one finds the same great and well-known family names, first appearing in the great struggle of the Seven Years' War, struggling in defence of their nationality, then, after the close of the war, taking their places in the politics of the country, struggling in order to obtain their own race the place they were entitled to in the community, and, later on, when the empire was in danger, fighting for that empire to which they belonged, and of which their descendants are honorable members.

"I do not like to preach, but, if you will permit me, I want to impress upon the Society two morals which I draw from experience. The first is that, looking at these pictures, we are struck with the fact that it is a duty incumbent upon all those who are happy possessors of authentic records of the past to take the utmost care of them, and not only to take care of the pictures themselves, but to preserve any authentic documents bearing upon them. We are too fond of tracing oral traditions in these matters—traditions which are handed down from father to son, are lost at some particular point, and a picture which might have a great price as an authentic one, becomes the picture of an unknown lady or gentleman. If you would not think me guilty of impertinence, I think the owners of these pictures cannot take too much care in protecting them from material damage. I will admit that I felt a little ashamed at the manner in which some of these pictures had been placed in your hands, Mr. President. It looked as if some of the younger members of the household wished to show their love for the picture by impressing that love on the picture stick or umbrella.

(Laughter.) Every means should be adopted to protect them against the injuries of time.

The other moral which I would ask your permission to draw is, I think that it is the duty of everyone who believes he is doing good service, or that he is likely to do service, or that his friends think he is likely to do good service to the community in which he lives, to have his portrait painted. I say so because it would bring grist to the mills of the artists, and I always put in a good word for artists whenever I can. (Applause.) Moreover, I have noticed that the parties whose pictures would be painted would be satisfied with the result; at any rate if they were not, some day or other their successors would look with great favor on their picture on canvas, and we may look forward to the time when the Antiquarian and Numismatic Society would be holding their tercentenary anniversary, and these portraits would be exhibited to the admiring gaze of a large audience. I have no doubt when that day comes you will ask the then Governor-General to take part in its proceedings.

I think you will authorize me, after speaking a little severely of the way in which some of the owners of these pictures have taken care of them, to thank them, in your name, for the loan of the pictures in the gallery. By personal experience I know how much it costs them to separate themselves from a much cherished work of art, how uneasy during its absence, and how anxious to get it back. In the name of the public I thank the lenders of these pictures for contributing to this exhibition. In so doing they rendered a service to a cause which is proud of its present, looks forward with confidence to its future, and is proud of its memories and recollections of the past. (Prolonged applause.)

At the conclusion of His Excellency's remarks the vice-regal party, followed by the members of the society and other guests, proceeded to the picture gallery, where an enjoyable conversation took place.

## ART ASSOCIATION, PHILLIP'S SQUARE.

*Gazette* — 28/12/87  
The Galleries are closed for a few days to allow of the removal of the Art Fair Buildings and the re-hanging of the Permanent collection.

The Art Classes recommence on January 4th at 9.30 a.m. Intending students are requested to communicate with the secretary.

## ART ASSOCIATION OF MONTREAL, PHILLIP'S SQUARE.

*Gazette* — 3/1/88  
THE ART CLASSES, under the direction of Mr. W. Brymner, B.C.A., re-commence work on WEDNESDAY Morning, Jan. 4th, at 9.30. The term extends from Jan. 4th to April 30th, 1888. The Classes meet every Monday, Wednesday and Friday, from 9.30 a.m. to 12.30 p.m., living models being provided on those days by the Association.

The Studios are open for study from the east or other work from 9.30 daily until dusk, and all students are earnestly invited to avail themselves of this advantage. Any further information will gladly be given on enquiry from the Secretary.

The Galleries are open to members and the public from 10 a.m. until dusk. Admission to non-members, 25c.

ATTRACTIVE PAINTINGS. One of the attractions of the artistic season is the collection of paintings by M. and Mde de L'Aubiniere, artists patronized by Her Majesty the Queen, which are at present on free exhibition at the rooms of Messrs. M. Hicks & Co. A glance at these pictures will impress the beholder that they are superior works and far above many pictures that have been placed before our citizens. We advise all lovers of this "art" not to miss the opportunity of seeing this collection. In 1880, at the Royal Academy exhibition, London, Madame de L'Aubiniere's "Angelus" occupied the place of honor, which of itself is a guarantee of the excellence of her work. M. de L'Aubiniere has been honored by Her Majesty Queen Victoria having purchased some of his works, so that there is every reason why art amateurs should visit this collection. 7/1/88

# Art Association of Montreal.

1888



1888

and Family.

Secy.

## ART ASSOCIATION OF MONTREAL

PHILLIPS' SQUARE.

5. *Montreal Journal* — Montreal 1887  
Galleries, Class Rooms, Reading Room, Library.

TELEPHONE FOR USE OF MEMBERS.

The Subscription of an Annual Member is Five Dollars, which admits the subscriber, his family and non-resident friends to the premises on ordinary occasions.

John MacGillcuddy, Sec'y.

# Art Association of Montreal.

PHILLIPS SQUARE.

I have the honour to inform you that the Annual General Meeting of the Society will be held in the Gallery on Friday, January 27th, at four p.m., when the Report for the year 1887 will be submitted and the President's address delivered.

JOHN MACGILLYCUDDY,

Secretary.

Montreal, January 23rd, 1888.

## ART ASSOCIATION OF MONTREAL.

*Gazette* — 24/1/87  
The Annual General Meeting of the Association will be held in the Large Gallery, on FRIDAY, January 27th, at Four p.m., when the Report of the Council for the year 1887 will be submitted and the President's address delivered.

At this meeting, amongst other business, an offer of assistance on the basis of Sunday opening will be brought forward for consideration.

The L'Aubiniere Collection Sale.  
Yesterday's sale of the L'Aubiniere collection at Messrs. Hicks, on, Notre Dame street, was certainly a successful one, although not as successful as it might have been. "The Harvest of the Poor," the gem of the collection, was not sold as only one bid was made, viz., \$1000, by a lady visitor to the city; as there was no advance it was withdrawn. The highest prices given were \$700, by Mr. Tremble, for a landscape, "An Alameda Woodland," catalogued No. 99; and \$225, "A Spring Song," No. 110, by Mr. J. O'Brien; "Twilight in Middle Park, Colorado," No. 103, fetched \$200, and "At Home," No. 135, \$200. The chief purchasers were Messrs. Laurence, Cantlie, Newton, F. W. Thomas, Benson, Johnson, Douglas, and Tremble. The sale will be concluded to-day. Star 1/26/88

## THE ANNUAL GENERAL MEETING OF THE ART ASSOCIATION

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Friday, January 27th, at 4 p.m.

when the Report of the Council for the year 1887 will be submitted and the President's address delivered.

At this meeting, amongst other business, an offer of assistance on the basis of Sunday opening will be brought forward for consideration.

## ART ASSOCIATION, PHILLIPS SQUARE.

*Herald* — 30/1/88

The Galleries are open to the members and public daily from 10 a.m. to dusk. Ladies and gentlemen desirous of becoming members can do so on payment of the annual subscription, \$5.00.

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# HIGH ART AND THE SABBATH.

The Art Association Won't Open on

*Gazette* Sunday 28/1/88

FOR A TEN THOUSAND TEMPTATION.

Prominent Lay and Clerical Citizens Give Their Reasons Pro and Con, and Divide on a Close Vote—Annual Meeting of the Montreal Art Association Yesterday—The Year's Report—Citizens Improving in Their Patronage of Art on Week Days and Holidays.

The annual general meeting of the Art Association of Montreal—life governors, life members and annual subscribers, all included—was held in the Art rooms, Phillips square, yesterday afternoon. There was a fairly large attendance of those interested. The bone of contention to be decided at the meeting, outside of the ordinary business, was whether the museum should be open free to the public on Sundays or not. The subject came before the meeting on the following from the council:—

"The sum of \$10,000 has been offered to the association, through Mr. J. H. R. Molson, upon the condition that the gallery be opened to the public on Sundays, the hours to be observed to be the same as on week days. It seemed to the council in every way desirable and equitable that the offer should be referred for consideration to the members at this annual meeting."

The question was as fully discussed by the meeting as ever the question of instrumental music was thrashed out by the lay and clerical fathers of the Presbyterian church, and prominent citizens were found supporting both sides of the argument as to whether the Art gallery should or should not be open on Sunday.

Rev. Canon Norman, president of the association, occupied the chair, and among those present were:—Messrs. E. B. Greenshields, Steele, R. W. Shepherd, Hon. R. Mackay, Rev. Mr. Wells, Messrs. Clouston, Jacobi, Taylor, Matthews, Rev. J. G. Norton, Chas. J. Gould, J. H. R. Molson and Mrs. J. H. R. Molson, Messrs. W. G. Murray, Thos. Workman, Wolferstan Thomas, Boodle, James Torrance, J. W. Tempest, Browning, W. Scott, A. G. Murray, Rintoul, Hiam, Jesse Joseph, Charles Gibb, J. W. Molson, C. J. Fleet, S. C. Stevenson and Rev. J. Edgar Hill.

## THE ANNUAL REPORT.

The report of the council for the year ending December, 1887, contained the following:—

The council of the Art association in presenting their report for the year 1887 were compelled, with much regret, to announce to the members and general public that the funds at their disposal for the maintenance of the institution were gradually diminishing year by year, and that their expectation that the year 1888 would prove a prosperous one was, unfortunately, not realized. While this condition of affairs was seriously unsatisfactory, the hope was also expressed that a change for the better might take place in the course of the present year. It is with much gratification that they are now able to speak of the fulfilment of this hope. During the past year unmistakable signs of a deepening interest in the cause of art have manifested themselves. Old friends, the representatives of art culture in Montreal, have not been wanting, and have proved themselves, as ever, active in promoting the welfare of the association, while many new friends have joined the ranks, bringing with them fresh accumulations of that interest and intelligence which are so essential for the preservation and utility of an institution such as this. For many years the council have urged the importance of establishing a sustentation or endowment fund. They are now happy to announce that several large subscriptions have been promised to this fund, and would lay stress on the desirability of all patrons of art contributing to this object to the best of their ability. While large sums will obviously be most acceptable, all contributions of five dollars and upwards will be gladly welcomed. The fund in question has not progressed with the rapidity that might have been looked for in the wealthiest city of Canada, but it is anticipated that the earnest endeavors of the gentlemen who have kindly undertaken to set this matter before the public, will bear good fruit. The subscriptions promised up to the present time are as follows: Miss Orkney, \$2,000; Mr. B. Angus, \$1,000, and a second thousand dollars from the completion of the first \$25,000—Mr. H. McKenzie, W. G. Murray \$1,000; Mr. J. W. Molson, \$500. The fair was held in order

year 21,247, while the previous year it was only 13,300.

## OBITUARY.

The council have, with much regret, to record the loss to the association by death, of Mr. M. H. Gault, governor, Mr. Charles Smithers, life member, Mrs. Mercer, Miss Tubby, Messrs. Samuel Waddell and W. D. McLaren, annual members.

## MEMBERSHIP.

There have been fourteen resignations from membership in the course of the year, while, on the other hand, the council are able to announce that the list of governors has been augmented by two, three new life members have been added, while the annual members have reached 420, being an increase of 111 upon the membership of last year; fifteen out of this number have not, as yet, paid their subscription. This gratifying increase is, in a measure, due to the energy of the secretary, and also appears to be an evidence of the growing popularity of the association.

## ART IN MONTREAL LOOKING UP.

The council feel happy in being able to congratulate themselves, and the members in general, upon the increase of the membership and the apparent quickening of interest in art matters on the part of the Montreal public. But they would venture to urge strongly the paramount importance of a substantial endowment fund. Until this is firmly established the progress of art in connection with this institution cannot be satisfactorily ensured. Much of the property of the association yields no income, and if it has only to depend upon the fluctuating results of annual membership and entrance fees, the hope of adding to our art stores, encouraging deserving art students, and increasing the attractions of the building generally, becomes almost extinct. Every intelligent citizen should lend his aid to the attainment of an art collection and school, which will reflect credit upon this city and aid in the instruction of its inhabitants.

## THE PRESIDENT'S ADDRESS.

The president, Rev. Canon Norman, then said:—In moving the adoption of this, our tenth annual report, it affords me special pleasure to notice the brightening prospects of the association. Much vigorous energy has been displayed by our members, our employees, and last, not least, by our friends the ladies, to whom, as you have heard, the marked success of the recent art fair is largely due. That undertaking was looked on by some with a sanguine expectation that was perhaps somewhat exaggerated; by others with doubt, if not with uneasiness. The result may have disappointed both parties, but the fair itself was all events a fact, a real success, not merely from its artistic beauty, but also from its substantial pecuniary gains. I should desire in this connection to express my appreciation of the zealous and indefatigable attention to duty on the part of our secretary, Mr. MacGillycuddy. He has shown himself not only competent for his work but has thrown himself into it with active enthusiasm. It is interesting to notice that our sister city, Toronto, has been bitten by the Art Fair contagion, and is about to inaugurate a similar undertaking, with I hope an equal measure of success, as was the lot of our own. Also the political capital of the Dominion, Ottawa, is likely to make an attempt in the same direction and thus to accord us the sincerest form of flattery. Permit me now to remove, if any such feeling really exists, a certain sense of wrong, which, as I have heard, rankles in the minds of some of our members. One of our regulations enacts that our members, their families and non-resident friends, shall be admitted free to the gallery on ordinary occasions. On two special occasions, one the Loan exhibition, the other, the art fair, we have found it necessary to place members on the same footing as the outside public, and in this case charge admission fees. This necessity arose from the great expense connected with these two exhibitions. We were also actuated, in the latter of the two cases, by the desire to raise as large a sum of money as possible for the endowment fund, and we trusted (as we still venture to trust) that our members would, under the circumstances, possess sufficient public spirit to accept the arrangement with cheerfulness. Moreover, it is quite obvious that in making this charge we were acting within our legal rights. Without doubt, many present are aware that a scheme is in contemplation to federate various literary and scientific and artistic organizations and to bring them, for convenience and economy's sake, to a certain extent under one roof. Such a plan is by no means without its advantages, but, in my opinion, it would be impossible for us to surrender our name, our absolute independence of action and our right to administer our own affairs in our own way, in order to fall in with any scheme, however promising its appearance. Moreover, it would be difficult to conceive more

admit members free on the occasion alluded to, as he believed it would be in the interest of the association to do so. He knew of no place in Montreal where a person could get more value for \$5 a year than in membership of the Art association. In his opinion there was no foundation for the accusation sometimes made that the association was too "cliquey" or exclusive. Any one who paid his \$5 was placed on the same footing and in the same position as the other members. Those special occasions, the Art fair and others, required considerable expense, and it was absolutely necessary that members should be charged to defray the outlay. He was sure that no one would regret this when they saw that it was done in the interest and for the advancement of art in Montreal. (Hear, hear.) He expressed a hope that ladies, some of whom were earnest workers in the cause of the association, would be made members of the council in future, and that an innovation would be made in this respect.

The report was then unanimously adopted.

## LIFE GOVERNORS.

On the motion of Mr. E. B. GREENSHIELDS, seconded by Mr. STEELE, Mr. R. B. Angus and Mr. J. H. R. Molson, having duly qualified, were elected life governors of the association.

On the motion of Mr. WOLFERSTAN THOMAS, Mrs. M. E. David, Jesse Dow, Canon Norman, Walter Drake and R. R. Grindley were elected life members.

## ELECTION OF OFFICERS.

Messrs. Taylor and Boodle were elected scrutineers.

HON. JUDGE MACKAY proposed the election of Mr. R. B. Angus as president for the coming year. He referred to the fact that Mr. Angus had done a great deal for art in the city. The collection of paintings in his private residence was a credit to him and to the city also. Although Mr. Angus was absent from the city he thought it would be a compliment to offer him the presidency.

Mr. F. B. MATTHEWS seconded the motion. One ballot was cast, and Mr. Angus declared unanimously elected.

Mr. WOLFERSTAN THOMAS then complimented Mr. Shepherd on the work he had done for the Art association, and moved his election as vice-president.

Mr. WELLS seconded the motion, which was unanimously carried.

Mr. THOMAS, seconded by Mr. MATTHEWS, moved that Mr. B. E. Greenshields be elected honorary treasurer in place of Mr. Shepherd.

The motion was unanimously adopted after complimentary references to Mr. Greenshields' assistance to the association.

The Council for the coming year was elected as follows:—Messrs. Hugh McLennan, J. W. Tempest, Wolferstan Thomas, Thos. Workman, W. G. Murray and Rev. J. Edgar Hill, the two latter in place of gentlemen who retired.

## THE SUNDAY OPENING QUESTION

Mr. WOLFERSTAN THOMAS then rose and moved the following resolution:

"Resolved, that this meeting tenders its grateful thanks for the generous offer of \$10,000 made by Mr. J. H. R. Molson, on behalf of friends of his, and provisionally accept the same and that the Council be hereby desired to prepare a by-law for submission to the association at a special meeting to be called for the purpose."

Mr. Thomas then read a letter from Mr. J. H. R. Molson to Canon Norman. The council suggested that a modification might be made in the terms, so as to have the gallery open in the afternoon and not during the time of divine services. Mr. Molson, in his letter, pointed out that this was a mixed community, comprising Catholics, Protestants, Jews and various denominations and his hope was that the Art gallery would be for the benefit and instruction of all. He referred to his experience of the opening of the Art galleries in Europe on the Sabbath, and believed that they did much good in affording a place of innocent amusement and instruction to the poorer class of the inhabitants and declined to accept the suggestion of the council as to the conditions of the donation.

Mr. Thos. Workman seconded the motion.

## DOWN ON THE PRINCIPLE.

HON. JUDGE MACKAY made a forcible speech against the principle of opening art galleries on Sunday, in the course of which he said:—I totally object to the reception of this \$10,000 because I do not think that the cause for which it is offered is a good one. Mr. Molson for whom we are to receive this

Dr. Leach, who were good friends of the association. For his own part he questioned very much if he would have contributed to the association if it were perpetually bound down to be open on Sunday. They had worked harmoniously in the association for twenty years, and he was sorry this cause of contention had been introduced. If the offer were \$100 they would not accept it, and he thought it would be mean to accept \$10,000 under the circumstances when they would not accept \$100.

Mr. WARR also strongly opposed the motion. From the financial point of view he believed it would be no benefit to the association. He pointed out that the previous donors to the work of the association had given \$75,000 without any conditions, and he did not see why they should accept the \$10,000 on the conditions proposed. Under all the circumstances he did not think the grant sufficiently attractive to be voted for.

Mr. WOLFERSTAN THOMAS, in the course of his address in favor of the motion, said:—I think those who are against this motion will do us the credit to admit that we at least conscientiously believe we are endeavoring to promote the general and religious welfare of the poorer classes of our people. I do not wish to go into my family history further than to say that I was brought up with due reverence and respect for the Sabbath, and I do not think I am contravening that reverence in the slightest degree by voting that this gallery should be kept open on Sunday. I would like to remind those gentlemen who, like the judge, are opposed to the motion that I can enjoy my pictures in my own house on a Sunday as well as on a week day, and it is not for people like myself but for my poorer brothers that I desire this innovation should be made. It will afford to merchants and citizens who are busy the six days in the week some means of innocent and recreative amusement and be a counteraction to other places where perhaps neither morality nor instruction can be found. There will be no noise or dissipation of any sort here, and I am sure the people will know how to conduct themselves on the Sabbath. Birmingham, Manchester, and other cities have opened their art galleries to the people on Sundays and they are glad of the result. Then, as to the argument that it will make certain officials work. But how often does it occur that people drive to church on Sunday and cause their servants to work without considering this question. He believed that the acceptance of the gift would be in the interest of art, in the interest of the morality and instruction of the people and of the Art association of Montreal.

Mr. A. T. TAYLOR opposed the motion, and quoted from the House of Commons reports of decisions on the question in England to show that the people of England were against the Sunday opening of art museums, and that where the experience had been tried it was not a success.

Rev. G. H. WELLS wished to offer a word of gratitude to the donor. Under other circumstances he would be glad to accept it, but he thought they should not do so now. The insistence of the donor in keeping the gallery open all day on Sunday, after the effort at a modification of the terms, did not look well. The offer looked like a bribe for them to give up the Sabbath. He had a conscientious principle against breaking the Sabbath, and he would not like anyone to offer him \$1,000 to go against his conscience. He entered his strong protest against the conditions of the gift. On the other hand, he would not like to accept \$10,000 on condition that the gallery should never open on Sunday, because it bound the association down and precluded them in future from taking such advantages as might be considered suitable to the day or the hour.

Mr. BOODLE held that it was not the artizan class that would attend on Sunday. His experience was that in the Fraser institute the class who visited on Sunday was, on the one hand, above the artizan class, and, on the other hand, below the ordinary visitors, the upper classes, that is to say, people who lived in fine houses. He quoted figures to show that on Sunday evening the attendance for two hours was sixteen, and on ordinary evenings eleven in three hours. The attendance in the morning was far below the week day average, and although he protested against the principle of opening on Sunday if a change was to be made, he believed it should open on Sunday.



on to its importance. It is hoped ultimately to provide for the working expenses of the association by the interest on this fund, and to devote any overplus and also the current subscriptions to the establishment of scholarships in the Art classes, and to the purchase from time to time of additional works of art. It has been decided that donors of over \$2,000 to this fund shall be entitled, if they desire it, to the nomination of a freestudent to the Art class, during such time as may be agreed upon between the donor and the trustees, and further, that all donors of over \$500 shall be entitled to a governorship with its attendant rights and privileges. The council beg the attention of Montreal citizens to this fund and trust that it may be established on so secure a basis as to free the association permanently from financial anxiety and embarrassment. Taking into consideration the large number of gentlemen in this city who own fine works of art, and are gifted with cultivated taste in art matters, the council are led to hope that this appeal will not be made in vain.

#### ART CLASSES.

The seventh session of these classes commenced October 3rd, 1887, under the direction of Mr. Wm. Brymner, R.C.A., whose services the council consider themselves fortunate in having been able to retain, the students being thereby enabled to avail themselves of the opportunity of a continuous course of study under the same able guidance as that of the last session. The hours of the classes are unaltered. Mr. Brymner reported that three of the more advanced students of last year's class have gone to New York and one to Paris to avail themselves of the more extended opportunities for study and improvement afforded in those cities. Though the number of students during the first term of the present session (87-88) was considerably in excess of that of the corresponding term of the session (86-87) the majority were less advanced, so that the life class was small. The attendance on the part of the students on class days has been remarkably regular, but it is much to be regretted that a greater use is not made of the opportunities afforded for private study and practice by the opening of class rooms every day during the week for those purposes.

The council deem it wise to invite the attention of the public to the many advantages offered by the school. In addition to the teaching provided, there are ample opportunities for private study. At the request of the lady managers of the Decorative Art society a certain number of promising students, recommended by them, have been received at a slightly diminished fee.

#### PRESENTATIONS.

The following works of art have been presented to the association during the past year:—By the Rev. Canon Norman, president, "Home, Sweet Home," Allan Edson, R.C.A.; by Mr. R. B. Angus, vice-president, "Reddin the Nets," Colin Hunter, and "Autumn Flowers," Alexis Harlamoff; by Mr. George Hague, "A Coming Storm in the Adirondacks," Homer Watson, R.C.A.; by Mr. John McLennan, "The Missionary Le Jeune and his Algonquins on a Hunting Expedition," R. Harris, R.C.A.; purchased by subscription, as above detailed, "La Bale des Morts, Cote de Bretagne," by Gaston Rouillet. To the library presentations of valuable art works were made by Mr. R. B. Angus, vice-president; Hon. Robert MacKay, patron; Messrs. E. B. Greenshields and J. W. Tempest, councillors.

Mr. R. B. Angus and Mr. J. H. R. Molson having qualified as Governors by the payment of \$1,000 and \$500 respectively; Miss Jessie Bow, Mr. Walter Drake, and Mr. R. R. Grindley, having qualified as life members, by the payment of \$100 each, will be nominated at the annual meeting. The result of the Art enterprise was eminently satisfactory, inasmuch as it contributed about \$3,000 to add to the Endowment fund. Too sincere thanks cannot be given to the lady president and those ladies who, whether as Householders or assistants, by their self-sacrificing exertions, secured this successful result, and it is particularly desired to call attention to the services of the secretary, whose labors preceding, during the continuance of and subsequent to the fair, were untiring. Since the presentation of last year's report Mr. MacGillycuddy has been appointed to the office of curator and secretary. The improvements in the building during the past year were referred to, and the decorations in honor of the Queen's jubilee, the free opening of the gallery on that occasion, and the fact that the property of the association was valued until 1890. Total membership: 1886, 402; 1887, 402; total visits to gallery last

year, 18,000. The feature of this, our Art Association, a matter to which I allude has never been formally discussed at any meeting of the council. In fact, it has never come before us in such a shape as to admit of such discussion. But a circular has been sent to our members, attested by several well-known names, inviting the consideration of the council to the feasibility of such a plan. I therefore deem it advisable to make this passing allusion to the subject in question. May I be allowed to urge the importance of adding to the number of our works of art in this gallery? At all times, and under all circumstances, and especially until the association is able to purchase fresh attractions out of its annual income, every individual member (and our members should be commensurate in number with our educated citizens), I say every individual member should endeavor to aid in this good work, and take an unselfish pride in contributing to public enjoyment by the donation of a picture or pictures. If a generous enthusiasm animates the minds of our members, we shall ever be desirous to enrich our art collection, and, while we increase public interest, cultivate the taste of the citizens of Montreal. I have now to resign into your hands the office of president of this association, which you did me the honor to confer upon me last year. As you are aware, I am shortly about to leave this beautiful and pleasant city, my happy home for over twenty years. I can, therefore, no longer hold office in connection with this society. It gratifies me to reflect that my year of presidential office has been characterized by growing prosperity, although this satisfactory feature is in no sense due to my tenure of the presidency. It is my hope that at all events I have done no harm to the institution, and, under any circumstances, I should have suggested my retirement and the appointment in my stead of some wealthy layman, generous in his fostering love for art, and his unselfish desire to benefit others besides himself and his family. I am glad to think that we have such men in our midst. I shall never lose my interest in the association. Its cause is the cause of art, and my connection with it has been invariably interesting and pleasant. I purpose continuing my annual subscription, and shall gladly be of any service at any time to the Art association of Montreal. (Applause.) I now beg leave to move the adoption of the report.

Mr. R. W. SHEPHERD seconded the motion for the adoption of the report.

#### A TRIBUTE TO CANON NORMAN.

Hon. Judge MACKAY expressed the unanimous feeling of all present when he regretted the announcement that Canon Norman was to leave the city, and resign his position as president of the association. For ten years Canon Norman had devoted himself unceasingly to the work of the association, and his absence would be a loss to art in Montreal. "We are pleased to hear," continued Judge Mackay, "that you will continue your interest in the institution, and I will say now that our best wishes accompany you for your future health and happiness. We thank you most cordially for the past services you have rendered our association."

Mr. D. A. P. WATT endorsed the remarks of Judge Mackay with respect to Canon Norman. Referring to the fact that members were not afforded free admission to the Art gallery on special occasions during the past year, he regretted that it was not possible to

high respect to the personality in dispensing wealth second to none in proportion to his means. He is a man for whom I profess the utmost esteem, but I oppose this proposal of Mr. Molson for different considerations. Chiefly do I oppose it from the consideration that the acceptance of this \$10,000 would force us into a breach of God's commandments. I hold that there is a law which it is beyond our means to depart from in any way and I consider that if we were to accept this \$10,000 offered us by Mr. Molson it would be tampering with one of God's commandments, and the one which especially commences with the word "remember." I have been trained from my youth to respect the Sabbath day and to do nothing on that day in the way of visiting museums and galleries. If we come to make of the Sabbath a day like week days, we destroy the home and the influence of parents over their children. And we let loose on society a lot of people who will by their misconduct disgrace us. Unless we try to stem this torrent which seems to have set in of making the Sabbath like a week day, we will be engulfed in it. What Sir Matthew Hale said 250 years ago to his sons about their observing the Sabbath day is of sterling sense now, and applicable to this very case in the city of Montreal. I do hope that the members here will consider before they agree to Mr. Molson's terms of accepting this

#### \$10,000 TO VIOLATE GOD'S DAY.

I would ask the gentlemen in this room to remember the picture in the "Cotter's Saturday Night," drawn by the great poet Burns, whose anniversary was celebrated the other day. That poem has been described the first idyll in the English language. I wish you to think of that picture of the cotter and his family preparing for the Sabbath and that their cotter's Saturday night was in the city of Montreal, and if I may say cotter's Sunday nights too. What would become of this Sunday religious observance, another Sunday examination and communion in the family if we were to open our places of amusement. Our Sunday schools would dwindle to nothing and the example once set would lead to Sunday excursions on steamboats and Sunday skating rinks. From the less lofty point of view, the financial question, he believed it would be inadvisable to accept Mr. Molson's \$10,000 to violate God's law. It would at once lead to a breach in the ranks of the association; it would raise up two camps—the one in favor of Mr. Molson's scheme and the other against it. There were many people who would contend that if the Art gallery were open, they could not see why a man could not buy a cigar on Sunday. If this money were accepted, many benefactors of the institution in the past would have nothing to do with it in the future, and would never come within its doors. If this condition were agreed upon, the persons who contributed money and works of art in the past would shut up their purse strings in future. He calculated that they would get 4 per cent. on the \$10,000, which would amount to \$400 a year. It would cost \$250 to keep the gallery open on Sundays, and at least one hundred subscribers, at \$5 a year would withdraw from the association, from which fact he argued that the acceptance of the donation would end in a financial loss. He did not believe that the conditions which Mr. Molson made would have been accepted by their chief benefactor, Beniah Gibb, or by Bishop Fulford, or Rev.

Mr. W. W. W. — Tell us how the people conduct themselves on Sunday in the Fraser Institute.

Mr. BOODLE—Very well, indeed; I should say better than any other day.

Mr. WATT said that during his stay in Boston he visited the museum every Sunday and his experience was the same as Mr. Boodle's, that the visitors were above the artisan class and were shopkeepers and clerks, who could pay admission fee if they wished to.

The CHAIRMAN said that a consolation about the discussion was its singularly mild character and that no illfeeling was engendered.

#### AN AMENDMENT.

Mr. WATT moved the following amendment:—

Resolved, That this meeting tenders its grateful thanks to Mr. Molson for his generous offer, but deems it inexpedient to accept the gift on the conditions named.

#### NO THANKS FOR MR. MOLSON.

Hon. Justice MACKAY could not agree with the amendment or the motion. He held that Mr. Molson's offer under the circumstances was not a generous one, and he would not vote that it was.

#### NO SUNDAY OPENING.

The amendment was put and declared lost. There were 22 votes for and 26 against, the vote being recorded on the books that a life governor was entitled to 5 votes, a life member 2 and an ordinary member 1.

The motion was then put and also defeated by 23 votes to 27.

Rev. Messrs. Wells and Edgar Hill voted with the majority.

Mr. THOMAS expressed it as his opinion that he was satisfied with the result, as the majority on either side would have been too narrow to give effect to such an important matter as the opening of the gallery on Sunday had it been carried.

Rev. Mr. WELLS proposed a vote of thanks to Canon Norman, which was unanimously adopted, and the proceedings ended.

At a subsequent meeting of the council Mr. E. B. Clouston, of the Bank of Montreal, was elected to the council in place of Greenshields, made treasurer.



Mr. Thomas held that he had as great a reverence for the Sabbath as any man, and yet he supported this resolution, conscientiously believing that he was in no measure invading the sacred rights of that day. This change was proposed for the benefit of the working classes, who were deprived of the advantages which most of those present enjoyed, of being gratified and elevated by private art collections. In England and on the continent of Europe the experiment had been tried with admirable success. The Art Gallery must not be founded with the skating rink or such places. There would be no noise, no dissipation. The people would know how to conduct themselves. They would be instructed and elevated. Judge Mackay had spoken of the Cotter's Saturday night. But if many of the homes of the poor were visited, the picture would be found very different from that described by the Judge. It was to counteract bad tendencies and provide an ennobling source of instruction that this proposal had been made. There was a growing tendency to provide amusement and instruction to the masses. The old Scottish Puritanical Sabbath, upon which it was a sin to smile or laugh, was disappearing. This proposal might be likened to taking a cold bath. The first plunge was trying, but once made satisfaction ensued. Mr. Thomas was certain the finances would not suffer. If they lost one class they would gain another; and, besides, they would be gaining the good will of a large class for whom they would have provided a source of instruction, edification and amusement.

Mr. Taylor said it was quite true that on the European continent galleries and theatres were opened, but, mark!

#### THE MANUFACTORIES WERE OPENED TOO.

Let them go to the business places, and there they would find weary men without hope in their faces. The galleries, the museums, the parks,—these seemed bright. Let them visit the industrial quarters of the big cities and the picture was very different. In London they opened the Alexandra Palace. It took 130 attendants to mind it. The experiment was abandoned. In the House of Commons, England, in a house of 252, 200 voted against the motion to open the national museums on Sunday. The House of Commons voiced the people. Was there any demand made by the workmen for this thing? He held there was not. In England the workmen didn't want it. The workmen's members in the House of Commons voted against similar proposals. Why? Their constituents didn't want them. If they wanted to instruct the working classes let them open the gallery to them on certain nights during the week.

The Rev. Mr. Wells said he must vote against the proposal. He did not like the proposal. He did not like the way it was made. He did not like especially the way in which, notwithstanding the request of the council for a modification of the terms, the original condition was insisted on. It looked like a deliberate purpose to break down the Sabbath. It looked like a bribe. As representing at least one portion of the community he must oppose it. He did not work himself on the Sabbath, and he would certainly not compel other people to do so. He objected to being bound down perpetually by this proposal. It was being tied hand and foot. On the other hand, he would not care to support a proposal which bound them never to open on Sundays. He objected to those hard and fast conditions. He did not like the look of this proposal, and must vote against it.

Mr. R. W. Boodle, librarian of the Fraser Institute, stated that on Sunday afternoons the attendance was 54 as against 50 other afternoons. It was a mistake to open all day. The morning attendance was very small. The

ARTISANS DID NOT PATRONIZE THE LIBRARY on Sunday—it was a better class, clerks, and the like.

Mr. Watt moved the following amendment: Resolved, That this meeting tenders its grateful thanks to Mr. Molson for his generous offer, but deems it inexpedient to accept the gift on the conditions named.

Judge Mackay said he could not support the amendment as worded. He declined to thank Mr. Molson. He deserved no thanks, having regard to the terms of the proposal.

The announcement was seconded by the Rev. Mr. Wells, put to the meeting and lost. The votes stood 22 for and 26 against, Judge Mackay not voting. A governor has five votes, a life member two, and an annual member one.

The original motion was then put and also lost, the number being, for, 25; against, 27, not including a governor's proxy vote, which counted 5, total, 34. The motion was supported by three governors (who had 15 votes between them), three life members (who counted 6), and four ordinary members.

The Revs. G. H. Wells, Dr. Norton, and J. Edgar Hill voted against the motion.

Mr. Thomas accepted defeat with a good grace.

A vote of thanks to the Chairman, on the motion of Mr. Wells brought the proceedings to a close.

#### MR. MOLSON'S OFFER 30/1/88

Mr. J. R. Molson, with praiseworthy liberality, proffered a gift of \$10,000 to the Art Association, coupled with the condition that their gallery should be open on Sundays. This offer was refused. Those who reject the spirit of the founder of Christianity and his apostles were able to muster two votes more than those who believe that the Sabbath was made for man, not man for the Sabbath. It is an old contest in which the Puritans are ranged on one side and the Christians, or at least another class of Christians, on the other. We have no intention of entering into the threadbare arguments on this subject, which must be familiar to everyone; it is enough for the present to say that having faith in Christianity we have no doubt which side will ultimately win. It would have been better had all those opposed to the receipt of Mr. Molson's gift voted without giving their reasons, for some of these were lame to a degree. Mr. Taylor urged that the English House of Commons had voted against opening the museums on Sunday. Ergo, we presume, if that vote should be reversed the Art Gallery here ought to be opened. By a parity of reasoning, all questions bearing on the morals and social order of Montreal should be governed by a vote of the English House of Commons. Another of Mr. Taylor's reasons—as reported in the Witness—was that the Alexandra Palace had been opened on Sunday, and closed because it necessitated the employment of 130 attendants. If this proves anything, it is that the Alexandra Palace would have been kept open if a smaller number of attendants had sufficed, and that as the number of attendants required for the Montreal Art Gallery would be extremely few, it ought to follow the example of the Alexandra Palace and admit the people on Sundays.

Judge Mackay, we are told, spoke with "force, warmth, and eloquence" against the proposal; we wish we could add that his utterances were characterized with equal good taste and logical reasoning. When a man offers a gift of \$10,000 to a quasi public institution, his offer, if declined, is at least worthy of a courteous acknowledgment. To say that Mr. Molson deserved no thanks for his offer was puritanism gone mad. It is fair to assume that Mr. Molson's motives were as worthy as those of Judge Mackay. To decline even to thank him for his offer was a paraphrase of the ejaculation: Lord, I thank Thee that I am not as other men are, nor even as this—Mr. Molson. We can only hope that gentlemen who are of Mr. Mackay's way of thinking refrain from entering their own galleries on Sunday, and are careful in their rooms to turn the faces of the pictures to the wall. And Judge Mackay's logic was hardly better than his *savoir faire*. It appears that Sir Matthew Hale, an English judge of the 17th Century, and an estimable gentleman, favored his sons with some advice, which Judge Mackay believes bears on the question of opening the Art Gallery of Montreal in the latter half of the 19th Century; that Burns's "Cotter's Saturday Night" is the best idyl in the English language, and that there are hundreds of Cotter's Saturday nights in Montreal. We cannot but understand why Judge Mackay for a while the views of a still more

ancient times. If Sir Matthew Hale, why not Sir Thomas More? This gentleman, most eminent of the century cited by Judge Mackay, would have made short work of our esteemed fellow-citizen if he had aired any puritanism before him. And if we are to follow the line upon line of Sir Matthew Hale, why not the precept upon precept of Sir Thomas More? And for the life of us we cannot understand what the beauty of Burns's "Cotter's Saturday Night," has to do with the question, particularly as the subject of dispute is not occupation for Saturday night but for Sunday afternoon. It would be just as much to the point to say that because Gray's Elegy is one of the most beautiful poems in the English language, therefore a ploughman should never "homeward plod his weary way" until he hears the curfew bell. Assuming that Judge Mackay knows whereof he speaks, and that the "Cotter's Saturday Night" is a faithful picture of hundreds of weekly scenes in Montreal, we should like to understand why reading the Bible on Saturday night is inconsistent with looking at a picture on Sunday afternoon. But there are many thousands in Montreal who do not read the Bible on Saturday night, some of whom we believe are advised by moral authorities that it is as well for them to refrain from so doing. The Cotter's Saturday night, therefore, cannot apply to them, while, on the other hand, they have a moral right to enjoy their day of rest in such ways as their consciences approve and the law permits. Further than this we need not follow Judge Mackay's—argument, shall we call it, for it has already led us to the verge of the "Sabbath observance" question. It is, of course, much to be regretted that Mr. Molson's offer was declined, and we trust that, should it be repeated, it will meet with a different reception. Mr. Wolferstan Thomas's motion is undoubtedly the one which voices the sentiment of the bulk of our citizens.

To the Editor of THE HERALD: 2/2/88

Sir,—There is some hope for the city of Montreal when such a man as the Hon. Judge Mackay is ready to stand up and confess, that he is a humble follower of the Lord Jesus Christ, and that he will obey God's command, "Remember the Sabbath day to keep it holy." If John H. R. Molson has a wish to confer a lasting boon on his fellow creatures, let him "to-day" shut the doors of his death-dealing distillery, never again to be opened while the world lasts; let him hear the bitter wail of the drunkard's broken-hearted wife, and look at the naked, bleeding feet of the drunkard's child; above all, let him listen to the voice of God. In His Word He has said, Wee unto him that putteth a stumbling block in the way of a weak brother. Vengeance is mine, saith the Lord, I will repay. As I believe that I am my sister's keeper, also my brother's keeper, I felt it to be my duty to write to J. H. R. Molson & Bros., warning them of the fearful doom awaiting them and all other men engaged in the same traffic. I appealed to their fatherhood, brotherhood, manhood, also demanding in the name of an outraged community to stop the manufacturing and selling of stuff that has brought so much disease, desolation and death, into so many homes.

Brewers and distillers

Do not tremble,  
Lest the gathering storm of wakening wrath,  
O'erwhelm thy shuddering form?  
Soon must thy race of short-lived guilt be o'er  
When thou wilt mock the arm of God no more,  
Then His warm tides which now so briskly flow.

At length shall low,  
When death draws near,  
And conscience sinks aghast,  
At the long train of sinful deeds all past,  
Ye will then cry on the rocks and mountains  
to hide thee from thy victims.

Men and women of Montreal, let us rise in our might to put a stop to this fearful evil. God is with us. "Who can be against us?"

I am my brother's keeper,

E. BROWN LLOYD,  
10 Victoria street, city.

Read It Again. 3/2/88  
To the Editor of THE MONTREAL HERALD.

Sir,—A letter signed E. Brown Lloyd appears in your paper of this day's date. How such a scurrilous production could have obtained admission into your columns, is past my comprehension. The HERALD has always enjoyed the character of an outspoken, independent journal, and certainly this is the first time—as I hope it may be the last—that it will allow its pages to be disgraced by such an infamous attack on one of our best known and respected fellow-citizens as that referred to.

Yours truly,  
CITIZEN OF MONTREAL.

Feb. 2nd, 1888.

[If "Citizen of Montreal" will read the "scurrilous production" referred to in a calmer frame of mind he will see that the sum and substance of the "infamous attack" consists in saying that Mr. Molson is a distiller. The rest of it is merely the outpourings of Mr. Brown Lloyd on the subject of distillers and what he thinks they ought to do. THE HERALD spoke freely concerning Judge Mackay and the way in which Mr. Molson's offer was received, and in conformity with that reputation for being an "outspoken, independent journal," which "Citizen of Montreal" is good enough to say THE HERALD enjoys, we permitted Mr. Brown Lloyd to defend Judge Mackay and to "bear testimony," as he would probably call it, on the subject of spiritous liquor. We have some qualms of conscience on the score of the poetry, but a literary gem that begins:

Brewers and distillers,  
Dost thou not tremble—  
has not to be lightly cast aside.—Ed.  
HERALD.]

PROTESTANT MINISTERIAL ASSOCIATION. 15/2/88  
Sabbath Desecration—Church Finances—Entertainments and Bazaars.

The Protestant ministers of this city had a spirited meeting this morning, the following gentlemen being in attendance, with the Rev. Principal McVicar in the chair: Revs. Smyth, F. H. Marling, Antlin, Bishop Usher, J. Philp, S. A. Newnam, J. McGillivray, E. M. Dewey, J. Pierce, M. Sadler, E. M. Hill, Thos. Everett, Warden, Lindsay, Thos. Bennett, Prof. Scrimger, Nicolls, Cressy, Dorion, Jordan and Ross of Lachine. They showed their opposition to the opening of the Art Gallery on Sunday, by the following resolution proposed by Rev. J. Nicholls, a copy of which is to be forwarded to Judge Mackay, with a letter thanking him for his personal efforts in the matter which is said were the cause of his recent illness.

Resolved that we record our appreciation of the action of those who successfully opposed the recent attempt to open the Art Gallery of this city on the Sabbath. Further, we are gratified to learn that a large majority of the Art Association were influenced by such a feeling of reverence for the sanctity of the Lord's Day as to decline the offer of \$10,000 when this offer was made upon the condition of granting that which would be an act of Sabbath desecration.

Rev. Mr. Dewey then read an excellent paper on "Church Finance" which gave rise to an animated discussion in which Rev. McGillivray, Newnam, Warden, Bennett, Cressy and Bishop Usher took part, and in the course of which Church entertainments in general and bazaars in particular received a great deal of attention. It was resolved to continue the discussion at the next meeting, and after a resolution of sympathy with Rev. J. S. Black, formerly pastor of Eskdale Church, in the loss of his wife, the meeting adjourned.



# FRIDAY OPENING. 28/1/88 Association's Annual Meeting Molson's Offer Declined.

The annual general meeting of the Art Association of Montreal was held in the Art Gallery yesterday afternoon. Canon Norman presided, and among those present were Mr. J. H. R. Molson, Hon. Judge Mackay, Mr. Jas. Torrance, Mr. W. L. Thomas, Mr. J. O. Watt, Mr. Thos. Workman, Mr. Joseph Gould, and Mr. C. B. Gibb.

The annual report was held as read, and in its adoption the chairman drew attention to the brightening prospect before the Association. Referring to the proposed scheme for the consolidation of the literary, scientific and art societies of the city, he said it was impossible to see them as an association to be surrendered to the hands of the Association. The Rev. Canon Norman placed his connection with the Association before the Association, and he assured them that he would never lose his interest in their work.

The report was seconded by Mr. R. W. Shepherd. The Hon. Judge Mackay, on behalf of several of the present, passed a tribute to the work of Canon Norman and the work he had done for the advancement of the Association.

Mr. Watt justified the action of the Council in suspending, during the loan exhibition and art fair, the by-law by which members are admitted free to the gallery.

In the election of governors and life members, Messrs. R. B. Angus and J. H. R. Molson were elected governors, and Mrs. M. E. David, Miss Jessie Dow, Canon Norman, Mr. Walter Drake, and Mr. R. R. Grindley, life members. As office bearers for the year, Mr. R. B. Angus was elected president, Mr. R. W. Shepherd, vice-president, and Mr. E. B. Greenshields, treasurer, while the council is composed of Messrs. Thomas Workman, F. W. Thomas, J. W. Tempest, Hugh McLennan, W. G. Murray, and the Rev. J. Edgar-Hill.

Mr. F. W. Thomas read a letter from Mr. J. H. R. Molson, in reference to the proposed gift of \$100,000, which stated that after discussion the donors could not entertain the proposal of the Council modifying the condition of Sunday opening, and that the offer must stand as it was originally made, i. e., that the art gallery be open on Sunday as on any day of the week. Mr. Thomas then moved: "That the meeting tenders its grateful thanks for the generous offer of \$100,000 made by Mr. J. H. R. Molson on behalf of friends of his, and provisionally accept the same, and the Council is hereby desired to prepare a by-law for submission to the Association at a special meeting to be called for the purpose."

Mr. Workman seconded the motion. Hon. Judge Mackay, while entertaining the highest respect for Mr. Molson, expressed himself as in conscience bound to oppose the motion. For various reasons, he urged the association to refuse the offer. By accepting it he considered they would be tampering with God's commandment. He quoted Sir Matthew Hale's opinion, expressed two hundred and fifty years ago, against the sanctity of the Sabbath, and urged that it was absolutely applicable to-day. Referring to the "Cottar's Saturday Night," he said there were many such in Montreal, and that the acceptance of Mr. Molson's gift under its condition would be tantamount to entering his protest. The hands of the association would be forever tied. Again, it would cause many people to cease to have any connection with the association. The subscription list would fall off, and if only fifty persons were secured that meant a loss of \$250. Then there was the cost of running the gallery on the extra day, which would amount to another \$250. The benefit to be gained was neutralized.

tion, and a disregard of the wishes of the founders of the association. Because the sum was \$100,000 it demanded no further consideration than if it had been \$100; the principle was the point and it was wrong.

Mr. Watt supported the Hon. Judge. He objected to take any money under conditions. The \$75,000 given by Mr. Gibb was unconditional, and if the Sunday question had come up before, that gentleman probably would not have given the donation. His most important objection to the proposal was that it introduced a bone of contention into the association; it split it up into two parties.

Mr. Thomas, in speaking to his motion, hoped that Judge Mackay and those who sided with him would credit those on the other side with conscientious motives. He himself, without appearing too personal, wished to say that he had been brought up to respect Divine law, and in now putting this motion, he did not think he was breaking any law of God. They who had pictures on their walls at home were not demoralised by looking on them on Sundays. The innovation was not aimed at any desecration; it was proposed to enable mechanics and shopkeepers, and others lower than these, who spent six days of the week in hard work, to gain the pleasure of looking on works of art. There would be no invasion of God's law; artisans would quietly meet and pass an hour or two in profitable pleasure. They had an example of Sunday opening in the Fraser Institute, where it was largely taken advantage of. Mr. Thomas referred to the good it did on the continent, and pointed out that in Birmingham, Manchester and Cheshire its effects had been highly beneficial and much appreciated. As to the question of the extra labor involved, men and horses were being used every Sunday in driving people to church. He protested that it was unfair to connect, as one speaker had done, this movement with skating rinks, etc.; this was an ennobling movement. Speaking on the financial aspect, he said that even on the showing of the opposition that a gain of \$250 yearly would be effected. But he did not think they would lose subscribers. In any case, what they did lose on the one hand would be gained on the other. They were under a necessity to provide amusement and the means of improvement to the masses, if they were to gain an influence over their growing strength. They knew the Sabbatarianism of the old Puritans on this continent, and what a Scottish Sabbath used to be, but they also knew of the change that had come over both. Let them take the plunge and it would be found that at the end of a year they had gained a good position and the good will of those whom they should educate and influence.

Mr. Taylor opposed the proposal on principle and essayed to prove the comparative failure of the movement in Europe, instancing the vote in the British House of Commons—200 against Sunday opening, 83 for it.

The Rev. Mr. Wells followed on the same side. He would not accept anything conditionally if \$10,000 were offered with the opposite proviso to that before them he would refuse it.

Mr. R. W. Boodle, librarian of the Fraser Institute, gave some interesting facts as to how Sunday opening worked at the free library. He found that the artisan did not patronise the rooms; it was the class above, the shopkeepers and clerks. The rooms were more crowded on Sunday afternoons than at any other time. He considered the all-day opening a mistake. At the library from 9 a.m. till noon the average attendance was only 11, against 16 for the two hours of the evening, 7 till 9. In the afternoon the attendance was 54, as against 50 in the afternoons of the week days. The behavior of the visitors was entirely admirable. Speaking of the extra labor involved, Mr. Boodle said, from his personal experience, and thought, that a public servant would not demur to losing a little of his leisure, when his time was given for the good of the public.

The Chairman, in calling the discus-

characterized it throughout.

The following amendment was then moved by Mr. Watt, and seconded by the Rev. Mr. Wells:—"Resolved that this meeting tenders its grateful thanks to Mr. Molson for his generous offer, but deems it inexpedient to accept the gift on the conditions named."

Judge Mackay said he had no intention of thanking Mr. Molson, and could not vote for the amendment as it stood; he proposed that the offer be declined without any qualification at all.

The final voting on the motion and principal amendment resulted:—For, 25; against, 32, including a Governor's vote by proxy, or 27 without, an absolute majority of two.

Mr. Thomas expressed himself as not sorry at the result; it would have been a pity if his motion had passed on a bare majority. He was confident of his cause, however, and could prove it by statistical argument had he been prepared that night. Should the offer be renewed, he was prepared to bring up the question again.

Votes of thanks to the scrutineers and an enthusiastic expression of grateful good-will to Canon Norman brought the proceedings to a close.

At a council meeting held immediately after, Mr. E. S. Clouston was elected to the council to fill the place of Mr. Greenshields, who had accepted the treasurer-ship.

## The Daily Witness.

SATURDAY AFTERNOON, JAN. 28.

## Last Edition

### NO SUNDAY OPENING.

#### THE ART ASSOCIATION REFUSES A \$10,000 BRIBE TO BREAK THE SABBATH.

MR. MOLSON'S OFFER AND ITS CAST-IRON CONDITIONS—JUDGE MACKAY OPPOSES THE SECULARIZATION OF THE LORD'S DAY—WHAT HAS ACCOMPANIED GALLERY-OPENING IN THE OLD WORLD.

The small majority by which the motion to open the Art Gallery on the Lord's Day was defeated yesterday afternoon at the annual meeting of the members of the Association but poorly indicated the feelings of those present. What may be called the overwhelming sentiment of the meeting was against the motion; but the cumulative voting power of the governors on the other side, robbed the single votes of those in favor of the sanctity of the Sabbath of that numerical significance, which, otherwise, would have marked the record.

The meeting was opened at four o'clock, the Rev. Dr. Norman presiding. Among those present were Messrs. E. B. Greenshields, A. D. Steele, R. W. Shepherd, Hon. R. Mackay, Rev. G. H. Wells, Messrs. Clouston, Jacob, Taylor, F. B. Matthews, Rev. J. G. Norton, Chas. J. Gould, J. H. R. Molson and Mrs. J. H. R. Molson, Messrs. W. G. Murray, Thos. Workman, Wolferstan Thomas, R. W. Boodle, James Torrance, J. W. Tempest, Browning, W. Scott, A. G. Murray, Rintoul, Hiam, Jesse Joseph, Chas. Gibb, J. W. Molson, C. J. Fleet, S. C. Stevenson and Rev. J. Edgar Hill.

The report of the council was taken as read. The chairman, in moving its adoption, referred to the brightening prospects of the Association; to the success of the Art Fair; to the contemplated scheme of federating the various literary, scientific and art organizations, and bringing them—for economy's sake—under one roof, which, while possessing advantages, could not be regarded with favor if it meant the surrender of their name, and

THEIR ABSOLUTE INDEPENDENCE OF ACTION, to the necessity of encouraging the institutions by liberal donations of pictures, and finally, to his own departure from Montreal.

The Hon. Judge Mackay paid a warm and generous tribute to the active interest, the enthusiasm, which Canon Norman had always evinced in the Association and his unselfish labors for its prosperity.

Mr. D. A. F. Watt endorsed the remarks of Judge Mackay.

Mr. R. B. Angus and Mr. J. H. K. Molson were elected life-governors of the Association.

Messrs. E. E. David, J. Dow, Canon Norman, Walter Drake and R. R. Grindley were elected life members.

#### ELECTION OF OFFICERS.

On the motion of Judge Mackay, seconded by Mr. Mathews, Mr. R. B. Angus was elected president for the ensuing year.

On the motion of Mr. Thomas, seconded by the Rev. Mr. Wells, Mr. Shepherd was elected vice-president.

Mr. E. B. Greenshields, on the motion of Mr. Thomas, seconded by Mr. Mathews, was elected hon.-Treasurer.

The Council for the coming year was elected as follows:—Messrs. Hugh McLennan, J. W. Tempest, Wolferstan Thomas, Thos. Workman, W. G. Murray and the Rev. J. Edgar Hill, the two latter in place of gentlemen who retired.

#### A BRIBE TO BREAK THE SABBATH.

The question of opening the Gallery on Sundays came up for discussion on the report of the Council that

"The sum of \$10,000 has been offered to the Association, through Mr. J. H. R. Molson, upon the condition that the gallery be opened to the public on Sundays, the hours to be observed to be the same as on week days. It seemed to the Council in every way desirable and equitable that the offer should be referred for consideration to the members at this annual meeting."

Mr. W. Thomas now moved:

Resolved, that this meeting tenders its grateful thanks for the generous offer of \$10,000 made by Mr. J. H. R. Molson, on behalf of friends of his, and provisionally accepts the same, and that the Council be hereby desired to prepare a by-law for submission to the Association at a special meeting to be called for the purpose."

Mr. Thomas read a letter from Mr. Molson, which had been addressed to Canon Norman, in response to a suggestion of the Council that the terms of the gift might be altered so as to have the gallery open in the afternoons, and not during the hours of divine service. In his letter Mr. Molson replied that this was a mixed community, and difficult, therefore, to please all parties in this matter,—as, moreover, the opening of museums and art galleries in Europe had been attended with happy results, and as it was believed by himself and friends that they were doing good in providing instruction and innocent amusement to the poorer classes, he felt that

#### THE TERMS COULD NOT BE MODIFIED.

The motion was seconded by Mr. Thos. Workman.

This brought Judge Mackay quickly to his feet. In opposing the motion the Judge spoke with force, warmth, and eloquence. "I am totally opposed to this motion," he said. "We should have nothing to do with this money. We should not touch a penny of it." He had the greatest respect for Mr. Molson, who had been as liberal as he had been successful, but this bequest had not been made in a good cause. Several considerations influenced him; but chiefly the vital one that to accept the money, with the conditions attached, would be a breach of God's commandment. There was a higher law than the human, and one from which we could not depart. He had been trained to remember the Sabbath day, and not to attend museums or art galleries upon it. If we made Sabbath days like week days we destroyed the influence of parents over their children, marred the beauty of home life, and let loose upon society people who would disgrace them. If we did not stem the beginning of this torrent it would engulf us. Sir Matthew Hale, two hundred and fifty years ago, had given admirable advice to his sons respecting the observance of the Sabbath, which applied with equal force to-day. They all knew the "Cottar's Saturday night"—the finest idyll in the English language. There were hundreds of cottars' Saturday nights in Montreal, and Sunday nights, too, where the family was gathered together for meditation and devotional exercises. What would become of

#### THESE BEAUTIFUL AND REVERENT CUSTOMS

if we encouraged this proposition? They would be broken up, our Sunday-schools would dwindle, and then it would be a small step to steamboats, skating rinks, and other amusements. Financially, it would be a mistake to accept the money. Two charges would be at once set up. There would be ranking antagonisms. A large number of subscribers would leave. Those who contributed money and pictures would cease to patronize the Association. The \$10,000 would be worth \$400 a year. It would cost \$250 to keep the gallery open, and at least one hundred subscribers would leave, so that they would be at an actual loss. Their chief benefactors, Beniah Gibb and Bishop Fulford, would not have assented to this proposition; and for his own part he questioned if he would have contributed to the Association if it had been bound to open on Sundays. Let them not be bribed. They would not accept these conditions if the amount was only \$1,000. Let them not be induced to do so because it was \$10,000.

Mr. Watt also opposed the motion, mainly on financial grounds, pointing out the expenses attaching to the carrying out of the proposition. The large donors who have given about \$50,000

#### MADE NO SUCH CONDITION

and Mr. Molson's offer was not so attractive as to tempt them to sacrifice their picture from use and wa-



THE SUNDAY OPENING OF THE ART ASSOCIATION. — The question of the opening of the Association on the Lord's day was considered a day or two ago at a meeting of the Clerical Association of the Church of England, held at the rectory of Christ Church Cathedral, the Bishop in the chair. The opposition to such action was unanimous and decided. There were seventeen clergymen present, and all wished that their opposition to the opening of the Art Association should be made public through the press. *Gazette 13/1/88*

The question of opening public galleries and libraries on Sunday was debated Friday evening by the University Literary Society. Messrs. W. F. Ritchie, C. Brooke, and J. Elliot, spoke in favor of day opening, while Messrs. A. R. Strid, I. L. Murchison, and Selkirk assiduously maintained the negative, the meeting decided in favor of. *Gazette 13/1/88*

The weekly meeting of the University Literary Society, the question: "Is it desirable to picture galleries and public libraries on Sunday?" was decided in the affirmative on the ground that those people who most jealously observed the Sabbath, the day of rest, have made the progress morally and physically. *Gazette 13/1/88*

**ART ASSOCIATION,**  
PHILLIPS SQUARE.  
*Harold 27/2/88*  
A SELECTION OF  
**WATER COLOR DRAWINGS**

By Mr. L. R. O'BRIEN, President R. C. A., illustrating Various Points of Interest in BRITISH COLUMBIA AND THE ROCKY MOUNTAINS.

Will be on Exhibition in the LARGE GALLERY, from

MONDAY, Feb. 27th, at Noon, to FRIDAY, March 2nd, 1888.

Admission to the Public, 25c. Members free.

**ART ASSOCIATION OF MONTREAL.**  
*Gazette 28/2/88*  
A SELECTION OF

**WATER COLOR DRAWINGS,**

By Mr. L. R. O'BRIEN, President, R.C.A., illustrating various points of interest in BRITISH COLUMBIA and the ROCKY MOUNTAINS.

Will be on Exhibition in the Large Gallery, from

MONDAY, Feb. 27th, at Noon, to FRIDAY, March 2nd, 1888.

Admission to the public, 25c. Members free.

**ART ASSOCIATION**  
*Whitman 23/88* OF MONTREAL.  
A selection of Water Color Drawings by

Mr. L. R. O'BRIEN, President Royal Canadian Academy, now in the Gallery for the last four days will remain open until

Saturday Afternoon, March 31st,

9 A.M. to 5 P.M.

Admission, FREE.

**ART ASSOCIATION OF MONTREAL.**  
PHILLIPS SQUARE.

*Gazette 3/3/88*  
THE SELECTION OF

**WATER COLOR DRAWINGS,**

By Mr. L. R. O'BRIEN, President of the Royal Canadian Academy, on view in the Gallery for the last four days, will remain open until SATURDAY AFTERNOON, March 3rd, 9 a.m. to 5 p.m.

ADMISSION FREE.

**ART ASSOCIATION,**  
PHILLIPS SQUARE.

*Harold 6/3/88*  
The Galleries are open daily from 10 a.m. to 5 p.m. Admission, 25 cents. Members and families free.

The annual subscription for membership is \$1.00, which admits the member and family on all ordinary occasions.



## Art Association of Montreal.

A MEETING OF THE COUNCIL

on \_\_\_\_\_ of which you are a

Member, will be held at the Gallery on \_\_\_\_\_

at \_\_\_\_\_ o'clock



## Art Association of Montreal.

A Special Meeting of the Council

on \_\_\_\_\_ of which you are a

Member, will be held at the Gallery on \_\_\_\_\_

at \_\_\_\_\_ o'clock



## Art Association of Montreal.

A Meeting of the Standing Committee

on \_\_\_\_\_ of which you are a

Member, will be held at the Gallery on \_\_\_\_\_

at \_\_\_\_\_ o'clock



The Opening of Art Galleries on Sundays.

To the Editor of the STAR: 18/2/88  
Sir,--in the report of the Art Association in your issue of the 28th ulto. there appears also a discussion whether or not Mr. J. H. R. Molson's generous offer of \$10,000, with the stipulation that the Art Gallery be opened to the public on Sundays, should be accepted. While many of your readers, like myself, cannot but have the highest respect for many of the members of the Art Association, both as art critics and private citizens, yet one cannot help being struck with the ridiculous arguments put forth against the proposition by some of the members belonging to the higher walks of life. Just think of it, Mr. Editor, it is claimed that by accepting Mr. Molson's \$10,000 the Art Association would be forced into a breach of God's Commandments, break the Sabbath, destroy the home and influence of parents over their children, and let loose on society a lot of people who would, by their misconduct, disgrace the Art Association.

This is indeed a small opinion some members seem to have of their fellow-citizens, many of whom have far more self-respect than the majority in high life. But what are the facts? I have frequented many of the best art galleries on the European continent on Sundays, and I boldly assert that instead of destroying the qualities which make a happy home, the contrary is the case.

There many a boy and girl can be seen with their little sketch-book in hand or making notes of some masterly production in order to not only obtain more information on the subject, but often impart such knowledge to their parents. It is also held that by opening the gallery on Sundays our Sunday Schools would dwindle down to nothing.

But this is a mistaken idea, for, it must be remembered, art teaches us the nobler forms of godliness, and it would be infinitely better if more attention were paid to it.

Again there is but one crime on record committed for the sake of art, hundreds of years ago, while the criminal calendars for the same period teem with murders, committed, not through Christianity, but through so-called religious mania, frequently caused by men of professed religion, who worked upon the feelings of the unfortunates. Which side shall we choose? This need not be taken *en debore*, for the majority of the Art Association seem to be so religious as to look at the probable revenue which the acceptance of the gift would yield and the extra expense to be incurred by a Sunday opening.

They entirely lose sight of the fact, that, while affording especially to the young the opportunity of learning to think for themselves and to judge a good picture, a seed may be dropped to ennoble their minds, increase ambition and efforts which may produce a Canadian Gabriel Max or Albrecht Duerer. For the former spent many Sundays at art galleries, while the latter, a son of a cobbler, became first instructed in painting when he carried a pair of boots to a painter of but little repute.

It is further feared that if the generous gift be accepted at least one hundred subscribers at \$5 p. a. will withdraw. Well, if such is their "Canada first" spirit the association can afford to lose them, for the gift will pay the extra expense for fifty years and by that time we will have undoubtedly many more men like the minority on Friday last, who dare to be free, step out of the narrow channel of religion and walk upon the broad road of Christianity where alone we can complete the higher and holier mission which our Creator, not man's narrow mind, has established for us. And by that time, Mr. Editor, let us hope we will have, too, some great artists who profited by the gallery being kept open on Sundays and who will receive more fair play at the hands of the executive of the association as well as better support and encouragement by our wealthy citizens than they enjoy at present.

Yours respectfully,  
FIDELIS.

Montreal, January 31st, 1888.

AMERICAN NOTES. 29/2/88

The auction sale of the Albert Spencer collection of paintings at Chickering Hall, New York, last night was very successful. The sixty-eight pictures sold brought \$284,200.

DEATH OF JUDGE MACKAY. 24/2/88

Montreal has once more to mourn the death of an honorable and honored citizen, a man in whom were united the highest qualities of head and heart, whom to know was to esteem and whom to count as a friend was a privilege. Robert Mackay, in every position of life he was called upon to occupy—as citizen, patriot, lawyer and judge, acquitted himself as became an upright God-fearing man. He justified his conduct by his conscience, and it can be said of him, as of his lately deceased colleague on the bench, that he feared only to do to what was wrong. His life was a public example; his death is a general loss. For, though compelled to retire from his judicial position some years ago through ill health, his active mind found vent in promoting useful and public enterprises, which now, that he is gone, will sadly miss his encouragement and advice. And by his fellow workers in these, as by his friends, his decease will be felt as a very great blow indeed. The place that he filled will long remain empty.

Robert Mackay was born in Montreal in 1816. He studied law, and was admitted as an advocate in 1837. He early took an active interest in public affairs, and was prominent on the loyal side during the troublous times of 1837-38. He steadily rose in his profession, and in 1856 was appointed a commissioner for consolidating the provincial statutes. In 1867, after serving as batonnier of the Montreal section of the Bar, he was appointed a Queen's counsel, and a year later was elevated to the Bench of the Superior court, afterwards being transferred to the Court of Queen's Bench. In 1883 he retired, his health not permitting the continuance of the arduous duties his position imposed upon him. After a tour in Europe extending over a considerable time, he returned to Montreal. He was an ardent lover of art, and gave generously of his time and means to its encouragement. From 1882 till a few months ago he was president of the Montreal Art association and a leading spirit in its counsels. Almost his last public act was the utterance of a strong and effective protest against the gallery being opened on the Sabbath. Other institutions that have benefited from his liberality are the Fraser institute, to which he gave a valuable collection of paintings, and McGill college, to which he presented his library. Judge Mackay was twice married, the second time to Miss Mackay, daughter of the late Hon. Thomas Mackay, of Ottawa. She, with one daughter, survives him. He was taken ill about three weeks ago, a chill turning to congestion of the lungs and resulting fatally. In conformity with his expressed wishes the funeral will be private.

DIED.  
MACKAY—At 1094 Sherbrooke street, on Thursday, 23rd February, 1888, the Hon. Robert Mackay.  
Funeral private.

Death of Judge Mackay. 24/2/88  
The death of Judge Mackay, which took place yesterday, removes from the community one of the most upright and conscientious men who ever sat on the Bench. As a worthy and noble man, a learned jurist and a loyal citizen, the deceased had few peers. The late judge was born in this city seventy-one years ago and was admitted to the Bar in 1837. During that eventful period the efforts of Judge Mackay were all cast on the side of the Loyalists. The progress made in his profession by Mr. Mackay was very great, and he became one of the leaders of the Bar. His ability was so marked and generally recognized that in 1856 he was appointed one of the commissioners for consolidating the statutes of the Province of Canada. Later on he was elected batonnier to the Montreal district, and in 1868 was elevated to the Bench of the Superior Court. He had taken "silk" as a Queen's counsel shortly before. Judge Mackay did not remain long in the Superior Court, but was raised to a seat in the Queen's Bench, which he occupied until 1883, when delicate health compelled his retirement. He then went abroad for some time and since his return has taken an active part in



WORKS OF PHILANTHROPY,  
and whatever tended to advance the scholastic and art interests of the community. To McGill College he presented his library; to the Fraser Institute some valuable paintings and for five years as President of the Art Association he did much to promote the cause of that institution. Judge Mackay was of a deeply religious cast of mind and it will be remembered that his last public utterance was a protest against opening the Fraser Institute on Sundays and the acceptance of the Molson donation. The widow of the deceased and his daughter survive him.

SHOULD JUDGE MACKAY. 24/2/88

Yesterday morning occurred the death of Hon. Robert Mackay, until latterly a Judge of the Superior Court in this province. The deceased was born in this city in 1816 and was a son of the late Colonel Mackay, who commanded the North-West Company during the Indian war of 1812, was associated for some time with Mr. John Jacob Astor in the fur trade, and called to the bar in 1837. In 1856 he was appointed a commissioner for revising the statutes, and filled the position of batonnier of the Montreal bar, and was made a Judge of the Superior Court in 1868, having previously to the bench practised law with Mr. W. H. Austin, now of the Bahamas. In 1883 Judge Mackay retired from the bench on account of ill-health. He took considerable interest in the Art Association, and was at one time its president. His death will be sincerely regretted by all who knew him, and his widow will have general sympathy.

WATER COLOR DRAWINGS. 29/2/88  
President O'Brien, of the Royal Canadian Academy. Exhibits Some of his Works.

The charming exhibition of water color drawings, by Mr. L. B. O'Brien, president of the Royal Canadian Academy, illustrating some of the more prominent peculiarities of the scenery through the Rocky mountains and the Selkirk range, on down to Victoria, B. C., or rather Vancouver harbor, is full of interest to the Montreal public. Now that the enterprise and courage of those who have built up that great artery of trade, the Canadian Pacific railway, are rewarded by seeing a continuous railway communication established over nearly 3,000 miles of Canadian soil, by finding a trade increasing with such mammoth strides as to outstrip the possibilities of handling it with the present huge supply of carriage, by the appreciation openly expressed of the British nation, and by the final endorsement of the Imperial Government's approval; it is a natural desire to see what the difficulties may have been, and are, which that company in the construction and the maintenance of its road had to contend with. The realization of these difficulties, from maps and photographs, is not an easy thing, indeed it is a matter amongst the impossibilities to the majority, but when the glamour of the painter's brush makes all look natural, the eye untrained to the hard details of the geometrically correct map, or the unsympathetic exactitude of the photograph, marks with ever-increasing delight and wonder the miracle that has been worked in this last and greatest subjugation of nature. Though the present exhibition is small, comprising but seventeen works in all, it is a credit both to the country and to the artist. Where all is good a difficulty occurs in choosing. Perhaps the simplest unframed works are "An Afternoon at Banff," a fine instance of tone; "A Snow-storm on the Mountains" where one almost oneself sees as the artist must have done, the snow clouds hurrying across the face of the mighty range in the back ground mountain, peaks appearing and vanishing as the swirl of the storm leaves them for a moment but to renew the assault with redoubled vigor, all the quiet valley where the artist sits being meanwhile in the full light and comfort of the sun. "The Castle Range" as seen from Banff looking as if some magician of old had raised its hoary summits for the dwelling and place of defence of a race who looked upon the magisterial as we regard the mouse. "Mount Baker from Vancouver Island," interesting as showing a glimpse of the further ocean, and as pointing out the terrible isolation of the lonely giant whose name is attached to the picture. "A Misty Day on Burrard Inlet," perhaps the most charming work of the whole exhibit, and a "Prospector's Camp," an unconscious illustration of the line in Bret Harte's well-known poems "Dickens in Camp," "And so in mountain solitudes o'rtaken." There are but three framed pictures, and special attention may be drawn to "Mount Lefroy," with its green river of glacier water in the foreground rushing down to the sea. "The Emerald Lake" is another example of the color that the water coming from the glaciers assumes. It lies embedded in a pocket of the mountains and in the back-ground the spectator gets a glimpse of the everlasting reservoirs that keep it ever full. To bring home to oneself the Titanic obstacles which had to be overcome in the construction of the railway already alluded to, to appreciate the beauties of nature which it has unlocked, it is necessary to see such works as Mr. O'Brien's. Mighty mountain chains stretch their huge length and height across the way; foaming torrents pour down in apparently resistless force; valleys, whose depths the eye can barely scan, seem the only possible route; avalanches and snowslides hurl themselves from the heights; almost impenetrable forests bar the path, yet all these difficulties have been surmounted, and that the pictures which have been mentioned are now on view in our Art association is an eloquently silent witness to the great victory. Of the beauty and completeness of Mr. O'Brien's style it is unnecessary to write; his pictures touch the hearts of all true lovers of the beautiful and the picturesque, while his position testifies to the appreciation of his brother academicians.



purpose, such as attracting insects and bees and humming birds who, in a beautiful economy of nature, are thus unconsciously working out its great laws; and know that at certain periods the plumage of some birds assume a brighter and more gorgeous hue; but after allowing for all this, there is infinite beauty and variety of color which we can only accept gratefully as the gift of a beneficent giver to minister to our pleasure and enjoyment and gratify and

THE LOVE IMPLANTED IN US

beautiful things. There are people so material as not even to allow this, and who can argue that every variety of tint is due to leaf and blade and on mountain slopes as direct use, and only to be justified on that ground. As *Punch* jocularly, but with great truth, asks:—"Are we to deny the existence of any good that is not visible, is not tangible, that cannot be measured, and is not weighed in scales," and goes on to say:—"There are people who would find it worse none the poorer had Praxiteles had nothing more immortal than an occasional fowl; had Homer swept his lyre, in commemoration of the fall of ancient Troy, to celebrate the rise of a new soap; and had Titian lavished all his wealth of glowing color and gorgeous hues upon the tattered surface of some suburban pavement." It is not for such people, however, that I spread her colors upon the palette, but for those who, having beauty in their own nature, feel a responsive chord vibrating to that of nature around.

If we understand something of the principles which underlie the harmonies, we shall be able more intelligently to enjoy them, and nature has rules for her coloring as well as for her economy; and in the measure in which we do this, shall we be able to reproduce in our homes and our own handiwork something of the same gratification and pleasant sensations which we feel in nature. The use of all color is light acting upon the retina of the eye—without light we can see no color. White light was once supposed to be a primary element, but, as we now know, it has long been known to be composed of a number of colors which can be divided into fewer than three, hence the three primary colors. This was first shown by Sir Isaac Newton in his spectrum. The reason for it may be briefly thus: Although light travels in a straight line, yet a sensible time is required in this transmission, as we know it takes about 8 1/2 minutes to come from the sun to our earth.

The velocity of light is affected by the medium through which it comes. For example, a beam of light made to pass through a glass prism is retarded by the different thicknesses of the glass, so that if the light were passing through the prism be thrown upon a screen a variety of colors will be seen.

The vibrations composing white light are unequal and possess different degrees of power—the red and orange are the most powerful, the green and yellow come next, and the blue and violet are the weakest of all—these in coming through the medium of the atmosphere keep together, but in passing through a prism the weaker vibrations are more deflected out of their course than the others, whilst the stronger ones take the nearest way to their course; thus red and orange are the least, and blue and violet the most refrangible. It has been found, for example, that violet light is deflected by vibrations of about the fifty-seven thousandth part of an inch long; as these vibrations are reduced the violet changes to a bluish light, and so on to green and orange until we get the uncompromising red, with vibrations of about only the thirty-nine thousandth part of an inch. So that to speak more scientifically, light is simply vibrations of different intensity, and, acting upon the retina of our eyes, produce sensations which we call colors. The different curves of the retina respond to certain vibrations of light, and produce the sensations of red, yellow or blue. Also natural bodies have the power to select and absorb certain of the vibrations and to reject the others. These rejected vibrations are received upon the retina and produce the colors which we ascribe to the object. There is no original color in any object. The colors of the feathers of certain birds, the iridescence of pearls and certain precious stones are due in a very few instances to any coloring matter in themselves; in all cases they are caused by the reflection and refraction of the rays, owing to

minute inequalities and folds and marks on the surface of the feathers or shells. This has been imitated by Japanese metal workers, who employ the same methods to obtain iridescence and variety of hue in their hammered and chased work. Sir David Brewster's arrangement of the colors had been

LONG ACCEPTED AS CORRECT,

but of late Wunsch's and Young's theory has been taken up and adopted and advocated by men of acknowledged position in physics, such as Helmholtz, Maxwell and Rood. Even they are not agreed as to the exact hues, each varying slightly, but, generally speaking, it may be said they agree in adopting red, green and violet blue as the three primaries. There is, however, in this selection a measure of arbitrariness and a certain liberty must be allowed; but to understand this aright a distinction must be made between lights and pigments; experimenting with rays of light they found that blue and yellow light do not produce green when mixed, but they also found that blue and yellow pigments when mixed do produce green. There is no actual color in the pigments, their color arises from the absorption of certain rays,—what they do not absorb gives the color, it is those rays we see by reflection. In Young's theory they recognize three primary color sensations, in Brewster's we have three primary colors in their relation to pigments, a somewhat important distinction. The three primary colors cannot be further decomposed, but they are not equally strong. According to Brewster's theory—in order to harmonize them they must be used in the proportion of three parts of yellow, five of red and eight of blue, and these three primaries in the state of transient colors. Such as for example, in the colors of the prism, when recomposed will produce white light. Any two of these colors mixed in their proportions give what we call secondary colors, and by mixing two of the secondary colors together we obtain the tertiary colors. The lecturer amplified this by detailed illustrations and diagrams, and then proceeded to take up the subject of complementary colors showing that in all thoroughly satisfactory schemes of color, it is necessary to have the three primaries in some form or other, and that in the complementaries the contrast is generally as light to dark, exciting to quiet tones, coldness to warmth, etc. He next spoke of simultaneous contrasts of color and of the reflex influence that one color had upon another if placed in juxtaposition, and also alluded to the character of the ground work as largely influencing the hues, and went on to draw attention to the fact that the color of shadows and shading are always in contrast to their lights, and of positive hues with negative shades, thus for example a dark blue is one of the best backgrounds for white sculpture, and was thus used largely by the Greeks. The importance of the question of

COLOR BLINDNESS

was next touched upon in its bearings, especially on artists' salesmen, railway employees, etc. In France it was found that over 9 per cent. of the railway officials were color blind, and it is believed that more persons are either color blind or have imperfect color vision than is generally supposed. The commonest defect is an imperfect impression of red, and many can see no difference between a scarlet geranium and its green leaves except a slight difference of tone. To an artist a chemical knowledge of his pigments is most important. Many of the failures of pictures and their grievous change for the worse in a few years after they are painted may be traced to the want of this knowledge. Both Sir Joshua Reynolds and William Mallord Turner were great experimenters in colors, and sometimes sacrificed safety and permanence to attain brilliancy and a particular effect. There is no doubt that many oil paintings have altered very much from this cause, and others from successive coats of varnish laid on with intermediate layers of dirt and the added touches of the incompetent restorer's hand, until what we see now as works of the great masters are often but travesties of the original. As regards water colors also, there was a heated discussion arose some time ago as to whether these were permanent or liable to fade, and, I think, there is no doubt that it was conclusively proved that many water colors had undergone material change by exposure to light, and especially to strong sunlight, and that certain colors were more evanescent than others. The lesson to be drawn from this seems to be that we should choose for our colors for the palette only those which possess the greatest stability, and after that

of purity and brightness and body. There are far too many tempting fugitive colors, and the tendency altogether is to use too many colors. Many fine pictures have been painted with three or four pigments only, and Hennen is a conspicuous example of what lovely color effects can be obtained in this way.

The lecturer intimated that he proposed, in his next lecture, to take up color in its special application to the fine arts and every day life.

COLOR IN ART.

*Gazette* 23/2/88  
Its Special Relation to Painting, Architecture and Sculpture.

Interesting Lecture by Mr. A. T. Taylor Before the Trafalgar Institute.

Mr. Andrew T. Taylor, architect, delivered the fifth of his series of lectures on Art at the Trafalgar Institute yesterday afternoon. His subject was "The Harmony and Functions of Art," being the second lecture on the subject.

The lecturer commenced by an analysis of the colors and pigments generally used in painting, and proceeded to treat of color in its special relation to painting, architecture and sculpture. Treating of the first, he said all painting was originally a handmaid to architecture, that is was employed to beautify parts of a building, and was incorporated as part of the same in fresco and tempora work, and, therefore, being painted for and actually at a particular spot, its color was made to harmonize with its position. The modern picture, or what is called easel pictures, being intended to hang anywhere, are governed by no such restrictions, but have each their own key of color independent of anything else. It is this that makes a modern picture gallery so confusing and tiring. Every picture is out of sympathy and tone with its neighbor. This is also true to a certain extent in our houses. Pictures are bought and hung on our walls that are out of touch and tone with their surroundings, and consequently there must result considerable incongruity. What we call oil painting was practically not known, at least in its modern form, until the beginning of the 15th century, when the brothers Van Eyck, of Burges, may be said to have discovered it. For some time it was kept a secret, and stories are told of Venetian artists disguising themselves and going to Belgium to endeavor

TO FIND OUT THE SECRET.

Antonello, of Messina, was one of the first to paint in the new style in Italy, and soon a great change came over the character of the work executed. The scope of subjects became greatly enlarged. Mythology, ancient and current history, classical story, were drawn upon and a great impetus was given to painting generally. There was one advantage that fresco paintings had at that time, viz., that they could not so readily be removed. It is said that the King of France tried hard to get the "Last Supper" of Leonardo da Vinci carried off to France, but had to leave it with the friars of San Maria delle Grazie in Milan, as the risk was too great. We found that a painter's individuality was generally recognized by form. We have also in color an equally valuable sign, namely, at the present day we have all styles, from the strongly positive to the negative; we are turning more to natural methods, and inasmuch as we sit at the feet of nature with high motives and noble aims, good art must result. There does not seem much affinity between the poetry of Corst, the pure idealism and symbolism of Burne Jones, the faultlessly faulty academical correctness of Bouguereau or Leighton, and the somewhat commonplace and vulgar realism of Frith, but there is good and truth in them all. The mind of man is subject to periodical revolutions in art as in other things, and the modern impressionist school in its essence, not in its eccentricity, is a natural and justifiable revolt from the too pronounced realism and commonplaceness of current art. We have all this in nature—the splendid garishness of noonday effect, the rich fulness of afternoon, the golden glory of sunset; but it is not at these times that the voice of nature is most pathetic and powerful; it is rather at early morn, when the mantle of night is being rolled away, or at twilight when peace settles down on the landscape, and the mysterious

interpretation of these phases that the charm of Corst's work lies, and is the undefinable something which delights us in Millet's work. The same laws of harmony govern

COLOR IN ARCHITECTURE

as in painting, but the scheme is necessarily on a broader and simpler key. In all ages and amongst all peoples polychromy has had an important place in the exterior as well as the interior of buildings. Hillorhis in his investigations in Sicily and the acropolis of Selinus and other temples found abundant traces of rich color, and recent research in Greece has amply proved the liberal use the Greeks made of color on the exterior of their temples, etc. Under the sunny skies of Italy also they revelled in the richest colors. The Duomo at Florence and the older Baptistry are glorious in colored marbles, and not a little of the indescribable beauty and loveliness of Giotto's Tower there is due to its color. St. Mark's at Venice, both inside and out, is radiant in golden mosaics and marbles, mellowed by time into beautiful hues. The system also prevailed extensively all over France in the middle ages and during the Renaissance. Viollet le Duc, the eminent architect and antiquarian, made a careful examination of Notre Dame cathedral at Paris and found unmistakable evidences that a large portion of the facade had at one time been brilliant with colors; and even in England many of the cathedrals there show also remains of colors, but the climate has dealt too rigorously with them to leave much evidence. Somehow when they took to borrowing Roman orders and architecture both in England and France the forms only were reproduced; but increased knowledge on these matters has led of late to color being much more extensively used in architecture—not always perhaps judiciously, but tending in the right direction. The monotony and dullness of streets of modern cities, especially in manufacturing districts, is very marked—rows upon rows of dirty soot and smoke-begrimed houses. Some years ago in London the average fashionable house had a dismal colored composition front and the back was too dreadful to think of; then there came a revulsion and armies of painters appeared and the fronts of the houses blossomed out in claret color and sage greens and blood red and mustard yellows and other colors hard to give a name to, and although in some cases presenting a somewhat incongruous and piebald appearance were yet infinitely better than the dismal-looking fronts of old. The next stage was better still, that of using honest material of natural pleasing color, which would withstand the smoky, sooty atmosphere, and so terra cotta and tile work, and red brick and warm colored stone were and are being used with the happiest effect and results. In New York there was a brown stone period when a man could hardly show himself in society unless he lived in a brown stone house, and so streets and terraces of brown stone still chill our sympathies. New York, like some other places, had its white marble period, when to live in a marble house was considered the acme of bliss, and so leprosy-looking erections took courage and reared their heads in the streets. To come nearer home, a grey cut limestone house was considered amongst ourselves as the

SIGN OF EMINENT RESPECTABILITY;

in all these places warmer and more pleasing colored materials have been introduced more or less largely, and I cannot but think to the great beautifying of cities, and the atonement breaking up the monotony of streets. Oriental art differs essentially from ours in its bright melody of color, hues are used externally of a richness and brightness that would appal many people, yet always with harmony, congruity and beauty. We cannot in our climates use these in such richness or wealth, yet we can and ought to make much more use of the softer warmer tones than we do. As in architecture, so in sculpture we find that polychromy was largely used by the Greeks and other peoples to heighten the effect of their statuary, figures and other sculptures. Quite recently several richly sculptured sarcophagi were found at Sidon, three of which are Phœnician in character and seven are of Greek design of the purest type, and bearing close resemblance to the Parthenon frieze in the horses and beauty of the figures upon them; these show large remains of colored decoration. So also in Christian and Gothic sculpture there are numerous examples in our cathedrals and old mediæval buildings of colored sculpture.



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The theoretical and abstract correctness of the use of it being thus established it is in the correct application of it that the difficulty lies. Here very great caution and artistic sense has to be exercised, and Gibson's tinted Venus stands as a warning that there are defined bounds and limits to its application. The lecturer went on to speak of the difficulty of obtaining a suitable material for statues and monuments to adorn our cities,—white marble speedily becoming dirty and streaky, and bronze turning black and being little more than silhouettes, and referred to the statue of Prince Consort under the canopy of the Albert memorial in London, which had been gilded as a desperate alternative with the unfortunate result of appearing to represent the God of Mammon. Reference was also made to the beautiful effect of Lucadella Robbia ware, so largely seen in Italy in facades of buildings, and which seemed a very suitable material for modern use.

**THE TRAFALGAR INSTITUTE;**

Interesting Lecture by Mr. A. T. Taylor on the Origin of Symbolism in Art. 6/19/88

The sixth of a series of lectures by Mr. Andrew T. Taylor, architect, was delivered last evening in the Trafalgar Institute. The attendance was good. The subject was "The Origin and Development of Symbolism in Art," and in the course of his remarks the lecturer said:—

The earliest form of language and of communication between man and man was by signs. All primitive and savage peoples, as well as the lower animals, are quick to understand signs. All languages and words are but symbols of the thought or idea they are intended to convey, and sounds are but ear symbols; all supernatural things can only be dealt with by such symbols. Therefore, when these permeate so much of our life in all departments, it is fitting that symbols should also hold a large place in art. The earliest efforts of mankind to understand supernatural things took this shape, as when men worshipped the sun, not as the Supreme Being, but as a symbol of Him; and all idols whether of wood or stone, whether beautiful or ugly were originally not worshipped for their own sake, but only as a tangible symbol of the Creator; and when He desired to teach men spiritual things the whole crescendo of symbolism of the old dispensation with its sacrifices and temple worship was chosen. Even in the brighter light of the new economy, the effulgence of holy things was veiled in symbol and allegory that the mind of man might thereby comprehend them. Children learn things quicker and better by objects and pictorial illustrations than by abstract ideas; so in the infancy of man and nations, the senses are the five stringed instrument, which, played upon by a skilful hand, vibrate and move most readily the whole of man's being. The essence of the fine arts in their primitive condition was the sense of symbol. When learning was confined to a few, the paintings upon the walls were, to the multitude, books and symbols of great thoughts; the magnificent massive temple or awe-inspiring mysterious cathedral were types of temples not made with hands; sculpture being, as has been said, the union of "a thought and a thing," was to them a concrete expression of unseen personalities and abstract attributes; ritual and music also were instinct, with deep profound meaning and noblest truth. Such being the case, on the due intelligent understanding of this symbolism will depend largely the pleasure and instruction we shall derive from seeing the masterpieces and life work of men in all ages who lived and labored and died. In Assyrian and Egyptian art much of the hieroglyphics is purely symbol, whilst other portions are largely so. In Egypt their kings and great men were generally portrayed of large size,—not that they were physically larger, but to typify their special importance and the greatness of their deeds. The same idea runs through their statuary, they are generally colossal and awe inspiring, and were expressly intended to symbolize superhuman power. The English sphinx, so noble and grand, surviving the overthrow of dynasties, and after thousands of years still with us was deeply symbolical. Its human head typifying intellect and highest intelligence and wisdom, the body of a lion signifying strength and bravery and sovereignty of the earth, the wings of an eagle, emblematic of swiftness and strength in action and the whole

figure in sublime repose and perfect rest, with the look of "eternity in its face" and a profound consciousness of power, so awe-inspiring and impressive as to stand unrivalled in ancient or modern work. We find something of the same in the famous statue of Memnon, and this identity of repose and thought runs through all Egyptian art. The winged bulls and lions with human heads, and the winged eagle-headed men of Assyria are similarly symbolical, but instead of the repose we found in Egyptian art, we everywhere find action and nervous energy. In the representations of the religions of India we also find that symbolism has a large place. Brahma is often represented with three heads, evidently shadowing forth the idea of the Trinity, and Vishnu with four arms representing power and protection.

Amongst the Mohammedans there was little symbolism, representations of natural things being forbidden by their law, and with the exception of the crescent moon—the sign of their faith—they had to confine their art to geometric shapes, but they took the fullest advantage of these, and very beautifully have they combined them with passages from the Koran in their architecture. It is when we turn to Greek art, however, that we find symbolism most powerful, and the effort to make abstract things palpable to the senses most apparent. The mysteries of nature were translated into tangible shapes, and stream and woodland and all voices and forces of nature received expression. Pan and the satyrs, with their half goat-like forms, personified the spirit of wild nature; the fauns and the naiads—the animal and natural side of man's nature; the centaurs and minotaurs, the sensual and bestial desires of humanity; the furies and harpies, the agents of punishment and retribution. They had a celestial hierarchy of gods and goddesses, each of which had their special insignia and attributes. The lecturer then proceeded to enumerate these in detail, and went on to say that it was perhaps in Christian art that symbolism is most readily exemplified and has taken deepest root. These emblems are so woven into our religious art whether on canvas, or on stone or marble, and even into our religious literature, that to rightly understand these some knowledge of their meaning and origin is essential.

Beginning with the cross, the lecturer stated that it was used as a symbol long before the Christian era, and is found on Egyptian tombs, and seemed to have been used as a sign of life. It was, however, reserved for the Christian religion to exalt it into a supreme emblem. The different forms of crosses were then explained, and the following symbols were then taken up and dwelt upon: The crown, the fish, the lamb, the lion, the dove, the nimbus and aureole, the pelican, the phoenix, the peacock, the palm, the lily, the dragon, etc. Turning from the abstract symbols to the emblems of the four Evangelists, the apostles, the saints, the martyrs, and the fathers of the church, the lecturer explained these individually and in detail with the help of photographs and illustrations, and proceeded to show the outcome of symbolism in modern and current art, and also referred to the expression of it in the various colours. In closing he said that although there was mixed up with it much of superstition and legend, yet there was a residuum of genuine symbolism which would be profitable to employ as a medium for great truths and lessons and thereby encircle art with a richer aureole of glory.

**ORNAMENT IN ART.**  
 Interesting Lecture by Mr. Andrew T. Taylor at the Trafalgar Institute.

Mr. A. T. Taylor, architect, delivered the seventh and last of his course of art lectures at the Trafalgar institute yesterday. His subject was, "The place and study of ornament in art," and in the course of his remarks he said:—

A somewhat cynical writer has said "life would be pleasant but for its pleasures," and so I might say art would be artistic and beautiful but for its ornament. We are told dirt is matter in the wrong place and too often work is made inartistic by injudicious and unmeaning ornament put in the wrong place, so that a thing right and good in itself may be made quite wrong and bad by misapplication. There was no art until man got past the stage of pure utility, thus, as long as he looked on his cave or hut as a mere shelter from weather or wild beast it was

outside the pale of art, but as soon as he began to embellish it in any way, even were it only by the scalp of his enemies, the germ of art began. Thus also with personal adornment—as long as merely a covering that would protect the wearer was sought for even the threshold of art was not reached but when the idea of personal adornment and beautifying sprung up then art found a soil on which to grow. Man is not creative, he is imitative and adaptive only, and therefore had to draw his inspiration for ornament and design, whether for habitation or person, from nature. The refinement or rudeness of this representation of the idea thus obtained would necessarily vary with the degree of civilization of the people, but the root of the idea in all good art must be in nature. It is when this rule has been transgressed that we have had so much unmeaning, stupid, senseless ornament. It would be interesting to trace back all our art forms to their original prototypes in nature, such as could be done of all good ornament and forms of construction, but as this would be too large a subject for the present, I can only indicate a few examples. A modern writer has very truly said, "The Romanesque, or round arch, is beautiful as an abstract line, its type is always before us in the apparent vault of heaven and horizon of the earth, the cylindrical pillar is always beautiful, for the stem of every tree has been so moulded that it is pleasant to the eyes; the pointed arch is beautiful; it is the termination of every leaf that shakes in summer wind, and its most fortunate associations are directly borrowed from the trefoil grass of the field, or from the stars of its flowers; further than this man's invention could not reach without frank imitation. His next step was to gather the flowers themselves and wreath them in his capitals." The highest form of ornament is the representation of the human form. This has exercised the highest genius of all times, whether it has been expressed in painting, architecture, or in sculpture. Several examples of these were enumerated, both in ancient and modern art, and the lecturer went on to say that in these the drama of human life was portrayed in all its lights and shades, whether religious, secular or classical and it was difficult to conceive a grander or nobler way of applying ornament to a noble structure than by such representations, embodying, if in a sacred building, a nation's religious beliefs and aspirations, and if in a secular building, a nation's history and noble deeds of her sons. In the application of this, however, to modern times is there any need for us to go on perpetuating well worn themes of classic story or ancient deeds of prowess? There is heroism in our own history and in the present day as worthy to be immortalized and handed down to posterity as any in the "brave days of yore." There are triumphs of peace as well as triumphs of war, victories of the pen as well as of the sword that are waiting for worthy pictorial representation in all the arts. We are in danger of believing in no statuary except the statue of the god of Mammon; of caring for no carving except carving a way to wealth, fame and fortune. This is a prosaic, money making age, and whatever will redeem us from sordid living and lift us up is to be valued and cherished. The various modes of representation of angelic forms were then taken up and their place in ornament attended to. Next in order in the nobility of ornamentation are forms taken from the lower animal kingdom. Animals, birds, fish, and other living things have been used largely in all times and in all classes of ornamentation. As they come nearest to man, so has he loved to represent them in his art, and to take them as representations of abstract qualities and ideas. Reference was then made to their use in Assyrian, Egyptian, Greek, Roman, Byzantine, Medieval, Renaissance and modern work, and examples of these were shown and explained, and also the large recognition of the lower animals in modern painting especially, and the important school of exponents of that phase of art at the present time. After the delineation of man and animals comes the vegetable kingdom, which offers a vast field for ideas of ornament to suit every kind of art. From the earliest times the trees, flowers, leaves and fruits have inspired man with beautiful forms and fancies to carve or paint, from the lotus leaf and papyrus plant of the Egyptian

tians, the acanthus and honeysuckle flower of the Greeks, down to the rose, the thistle, the lily, the shamrock, and the sunflowers of modern art. After the natural source of ornament, there is what may be called the abstract, which will include all ornament based on geometric patterns, as in the Moorish and Persian and in Celtic ornament. A third division might be made of all ornament derived from artificial things, such as most of the ornament used in Tudor and Elizabethan work. We are nearly always safe in dealing with ornament derived from nature; we have to be more careful in dealing with that derived from abstract things, but it is almost impossible to maintain good artistic effects in dealing with artificial sources of ornament. But it is not enough to pluck a handful of flowers or take a plant or branch at random and carve it in stone, or weave it into our fabrics, we must follow nature's processes in the growth and production, and we must conventionalize it, as we pass it through the alembic of our own minds. Much of the bad ornament and design of our wall papers, our tapestries, our carpets, was owing to the neglect of this essential principle. Thus we had carpets covered with baskets of roses and rich rare flowers of the most gorgeous colors, which, if growing in the garden, we should have felt it almost a crime to walk over, yet we trampled them under foot on the carpet with impunity. We had rugs with representations of tigers and wild animals of all kinds on which we placed our feet at the fireside with great calmness and without a thought of danger. The best carpets, rugs, and hangings, are of Persian, Indian, or Turkish design and make, or of English make modelled on these designs, these are invariably of conventional design, and of the most beautiful blend of colors. Another valuable rule in ornament is, that the purpose and object of the thing to be ornamented, should always be kept in view. Thus, if you are decorating a church or other sacred building, the ornament should have direct reference to its purpose, should be drawn from sacred subjects, and be largely symbolical of the faith, the hopes, the history, and the examples set before us. If the building is a town hall, in its ornament there should be reference to civic matters; if a court house, there should be ideas embodying law, justice and such like; if the building is a school or college, or place of learning, then appropriate symbols and emblems and mottoes should be placed on the walls; if a picture gallery, the choice of ornament and suitable decoration drawn from art is so plentiful as to be embarrassing. If a public library and reading room, then English literature is a perfect storehouse of suggestions; if a private house, then domestic panels and ornament of a home-like nature and inscriptions would add greatly to the interest. What an extra charm our surroundings would have if this distinctiveness and appropriateness of ornament and feature could only be carried out. The loss of distinctiveness, however, is not confined to art, it is more or less prevalent in everything and has especially crept into dress and costume; it is often hard to tell from the dress the maid from her mistress, or the groom from his master. The natural qualities of the material in which the ornament is to be worked should be kept in mind; thus ornament in stone, in wood, in brass or iron, in glass, in tapestry, should suit the nature of each material and bring out its best quality in the best way. All decoration or ornament should have some definite meaning and intention in it. More than half of our ornament of every kind would be far better away altogether; it has no meaning, no use, no motif. The delight of old work is the meaning woven into the lines and design, the playful fancy, the humor and the imagination.

The lecturer then took up the different styles of ornament and decoration of various countries and pointed out their distinguishing features and peculiarities with the help of numerous drawings, photographs and illustrations.

subject. 6/19/88  
 Mr. A. T. Taylor, delivered the fifth of a series of lectures on "Art" at the Trafalgar Institute yesterday afternoon. The subject selected was the harmony and functions of art and was a pleasing illustration of the principles of color, much lecture being devoted to the uses of the best methods of applying the adornment of architecture.



BRITISH COLUMBIA SCENERY.

Collection of Water Color Drawings and Sketches by Mr. F. M. Bell-Smith on

Gazette Exhibition. 19/2/88

There is on exhibition in the art rooms of Mr. A. J. Pell, Beaver Hall, a splendid collection of water color drawings and sketches of scenes on the Canadian Pacific railway, mountain wonders and glaciers of British Columbia, by Mr. F. M. Bell-Smith, R.C.A. There are altogether thirty-five pictures on view. Nearly all the pictures have been painted by Mr. Bell-Smith himself, being done from nature, and certainly possess the valuable quality of inspiring the spectator with a correct knowledge of the magnificent scenery of those localities. They evince a good training in technique, a valuable appreciation of color and the somewhat rarer quality of correct perspective. Among the most prominent of the collection may be mentioned "Mount Macdonald," "Bow Range," "Kicking Horse Lake," "Illecillewaet Valley and Ross Peak," "Syndicate Range, from the Loop." There is also an excellent picture of "Mount Stephen, Kicking Horse Pass," from the east; in this is shown the highest mountain in the range. "Sunrise," Hermit range, from Glacier hotel, is a very pretty picture, as is the "Cloud Effect," which shows the effects of the mist in the valleys. Some of the pictures will be sent to England this week.

ROYAL CANADIAN ACADEMICIANS.

Exhibiting their Works Here—Water Colors by Bell Smith.

Mr. F. M. Bell Smith, R. C. A., has on exhibition at the rooms of Mr. A. J. Pell, Beaver Hall Hill, some beautiful water color scenes on the route of the C. P. railway in British Columbia. In cloud and mist execution Mr. Bell Smith is particularly happy. There are altogether thirty-five pictures on view, all of which are waters with the exception of one, a glacier torrent in oils, a copy of which in water colors the artist executed for Lord Riponstone. The best of the collection are the pictures catalogued No. 8 and No. 21. The former is a view of Mount Dennis and Mount Stephen from Summit Lake with the mountains in the background covered with soft gray mists and the lake surrounded by pine forests in the foreground. No. 21 is entitled "Sunrise on the Hermit Range from Glacier Hotel," and is another fine specimen of Mr. Bell Smith's nicety of coloring, showing the warm red glow on the sides of the snow covered mountains gradually fading and turning into the grayish blue of sombre color where the light of day has not yet reached. Another picture worthy of mention is that of Mount Macdonald, which is a fine and bold specimen of the artist's powers. Two of the pictures one of the source of the Illecillewaet, and a cloud effect on Cheops, have been copied and sent home to the Earl of Lathom. All Mr. Bell Smith's pictures are done in the open and on the spot assuring accuracy of detail and coloring.

Mr. L. R. O'Brien, R. C. A., President of the Royal Canadian Academy, is also exhibiting at the Art Gallery some of his water colour views of the Rocky and Selkirk ranges. There are seventeen works on view, the best of which are no doubt "A Snow-storm on the Mountains" and "An Afternoon at Banff." Mr. O'Brien's style is well known here and in these fresh efforts of his brush he has well upheld his reputation.

ART ASSOCIATION OF MONTREAL.

17 PHILLIPS SQUARE

Gazette — 10/3/88

The Galleries will be open daily from 10 a. m. to 5 p. m., and every Tuesday and Saturday evening from 7.30 to 9.30, until further notice, commencing SATURDAY, March 10th.

Admission—Day, 25c. Evening, 10c. Members and their immediate families free. The Annual Subscription for Membership is Five Dollars, which admits the member and family on all ordinary occasions.

OUR ART GALLERY

Gazette 6/3/88 TO THE EDITOR OF THE GAZETTE.

Sir,—The bright warm days last month reminded me of spring and this coupled with news of an absent artist friend, brought to mind the Annual Spring exhibition, that solitary and struggling blossom, which strives so hard under many adverse circumstances, to show that Canadian art is really a flowering plant and not the worthless weed that sneering amateurs would have us think it. Upon application to the secretary of the association I received a circular, from which I quote the following paragraphs:—

"I beg to inform you that the Annual Spring exhibition of original paintings, drawings, sculptures, architectural designs, etchings and designs in stained glass, will be opened on the 4th day of April next, in the galleries of this association, and closed on the 18th of the same month.

"Such of your works as you may send, which are approved by the committee, will be placed on exhibition, and should you desire to exhibit for sale, a commission of 10 per cent. will be charged on any sales effected on your account. "All works must be delivered unpacked at the gallery not later than Tuesday, 27th March."

In acknowledging the receipt of this circular I asked for the names of "the committee" referred to and was informed on the 27th ult., that it had not yet been regularly formed, and would probably be a selection from the Art gallery committee of the association, composed of the following gentlemen: Messrs. R. B. Angus (chairman), E. S. Clouston, E. B. Greenshields, W. G. Murray, Sir Donald A. Smith, Messrs. A. D. Steele, J. W. Tempest and D. A. Watt (councillors), Messrs. G. A. Drummond, W. McLennan, A. T. Taylor, H. Abbott, Q. O., and J. Popham. The duties of this committee will naturally consist in deciding which of the pictures sent in shall be exhibited, and in assigning the position which each shall occupy upon the walls of the gallery. Such committees are usually composed of seven members at least, and should never be less than five, and it would, I think, be difficult to select seven, or even five, gentlemen from those named who would be either able or willing to give the time necessary to perform the duty satisfactorily. I do not desire for a moment, to discuss the competency of a committee so composed, but it is certainly usual to select a hanging committee from artists of acknowledged standing, whose profession keeps them familiar with the progress of their art, keen to appreciate merit or detect a sham, and kind to developing and youthful genius. If the Spring exhibition is to be a success this committee must inspire the confidence of the artists, and I think it is to the utter disregard of this matter that we owe the disappointments and bitterness which in the past have been the most obvious results of the efforts of the association in this direction. Now suppose, for instance, the association should announce such a committee as this: L. R. O'Brien, to represent the water colorists; Allan Edson with an excellent knowledge of both oils and waters, Robert Harris, whose recent stay in Europe has familiarised him with the modern English and French schools, W. Brynner, the choice of the Association with a class within the building, himself a pupil of the modern French masters, and W. Raphael, another successful teacher and an exponent of the older schools still so popular in Canada. These gentlemen are all of recognised standing in the profession and represent, as I have indicated, various phases of the painter's art; they would gladly, I am sure, give the time necessary for the work and they would, by their combined and harmonious labors, do more in one exhibition, for the cause of Canadian art, than has been done in any three of the past Spring exhibitions.

There are other matters, which in the past have been cause of complaint, such as the neglect to provide catalogues in proper time and the utter disregard of the important aid which the press can give and would gladly give in return for a little courteous and considerate treatment, but to such details I need not now refer. I trust that some intelligent effort will this year be made to encourage our Canadian artists, and that the committee of the association will take the matter up vigorously before it is too late.

Yours truly,  
CARL FULLER,  
Montreal, 2nd March, 1888.

Art Association of Montreal.

A Selection of Water Colour Drawings

By Mr. L. R. O'BRIEN, President R. C. A.

illustrating various points of Interest in BRITISH COLUMBIA and the ROCKY MOUNTAINS,

WILL BE ON EXHIBITION IN THE LARGE GALLERY,

FROM

Monday, Feb. 27th, at Noon, to Friday, Mar. 2nd, 1888.

The Council have pleasure in calling your attention to this Exhibition.

Art Association of Montreal.

8th March, 1888.

The President and Council have pleasure in informing Members and the Public that the Gallery and Reading Room will be open on Tuesday and Saturday Evenings until further notice, commencing Saturday, March 10th, 7.30 to 9.30 P.M.

Admission to members and their immediate families, free, Public 10cts.

M. and Mme. C. A. de L'Aubiniere

Request the pleasure of your Company and friends, at a Private View of their Collection of Oil Paintings and Water Colors, at

M. HICKS & CO'S ROOMS,

NOS. 1821 AND 1823 NOTRE DAME STREET,

Saturday afternoon and Evening,

January 14th, 1888,

From Two to Six, and from Eight to Ten o'clock.



## TRUTH IN ART.

JA

Lecture by Mr. A. T. Taylor at the  
Trafalgar Institute. 7/2/88

Mr. Andrew T. Taylor, architect, delivered the second of his course of lectures at the Trafalgar Institute yesterday afternoon, his subject being "Truth in Art." He said in part:—The foundation of art to be enduring must be laid in what Carlyle calls "eternal verities"—of these one of the greatest is truth. There can be no real permanent art without truth, and in all art there must be beauty, and these two are inseparably joined, for in all truth there is beauty, and in the highest beauty there must be truth. Truth in art does not simply mean imitation of nature. We know that the more we study nature reverently, not in her mere forms, but in the great principles which underlie these forms, the better shall be our art. There are thoughts which lie on the surface for the passer-by to pluck, as you would pluck a wayside flower, but he is the truest artist who, with an eye turned to nature's harmonies, can see beyond the material, and not only give us what we can see ourselves, but what in our best moods we vaguely feel to be there. The great artist must be born; he is like the great poet or the great musician or prophet, he has a mission; great thoughts have been whispered into his soul to deliver to mankind, and therefore, because we cannot always make them fit in with our ideas and impressions of nature, we must not be hasty in condemning them. Were they not greater and in part incomprehensible to the average run of humanity, then would the artist not be worthy to be called great. A picture may be truer to nature and give you the very spirit of the landscape, although a poor imitation of the features than one which may be absolutely correct in its lineaments. Have you never seen a portrait in which all the features were correctly drawn and yet very wooden and inexpressive, and have you not seen another—perhaps just a rapidly dashed off sketch, roughly done, yet there had been caught the spirit of the man—some special characteristic—the man, not the outer shell. Turner, in many of his pictures, took great liberties with nature, but he has given to us such an insight into the versatility of nature, such atmospheric effects, such a revelation of possibilities that no one has ever surpassed. If imitation was the secret of art, then photographs fulfil the conditions of the highest art, but you expect something more in a picture than in a photograph, and unless you get it a good photograph would be better than a bad picture. Not very many years ago landscapes were merely compositions with balancing features and a brown tree was essential, so that a critic seeing a picture without this would ask at once, "where is your brown tree?" We have, happily, got past the "brown tree" and indoor composition stage, and are face to face with nature. We are finding out that all nature is beautiful and paintable. There is beauty, there is pathos, there is poetry in the common things of nature, just as there is beauty, pathos and romance in the humblest toiler and digger of the soil. Both are being interpreted to us now. In the yearly years of the century the English painter, Constable, recognized this truth and acted upon it, and there is no doubt that to him is largely due the excellence of the modern French landscape school. Truth is not always on the surface, but if it is in ourselves we shall find it mirrored in anything around us, and instinctively and in obedience to a law within us, we shall demand it in everything affecting us. By some strange perversity we have demanded it in speech and action, but allowed it to go sadly by default in art. Art will flourish only in proportion as truthful and honest methods are employed and truthful and honest thoughts impressed on the canvas. The lecturer then referred to anachronisms in art at some length, and shewed various illustrations, arguing that these were not necessarily contrary to truth, and went on to say that nowadays we are vastly particular to have the exact shade of hair that the person must have had living perhaps 2,000 years ago, to have the correct dyes for the very hem of the garment, and our care to get the "properties" of the materials is so great that we often leave our puppets. These things are not necessary from it. But the absence of truth in the accessories in a picture, if it is to be a true picture, is a fatal motive and

nobleness of purpose. It is in every day art, however, that the question of truth presses more closely to us—in our houses and surroundings. They are about us and with us all the time and are unconsciously influencing us. A fundamental rule is: Always let a thing look what it is, and don't make it try to look like something else. If you can only afford to build a common brick house don't cover it over with plaster on the outside and line it with lines to represent joints of costly cut stone until the miserable subterfuge is evident when the plaster begins to fall off. If you wish plaster on the brick then treat it as plaster and stamp patterns upon it, or leave it roughcast and honest. If you cannot afford doors of oak or mahogany have them of pine honestly varnished or painted, but do not grain and paint them to imitate oak or maple. A thousand times better to have a thing that is honest and truthful than an elaborate thing that is a lie, no true art can exist where such things prevail. The lecturer instanced several examples of sham work and showed illustrations of same, such as the roof of Milan Cathedral, the dome of the Capitol at Washington, St. Paul's Cathedral, London, portions of St. Peter's Cathedral, Montreal, and several others. He also condemned wall papers that imitated marbles, and sham windows, sham stained glass, etc. A leading modern writer has said:—"Nobody wants ornaments in this world, but everybody wants integrity. All the fair devices that ever were fancied are not worth a lie; leave your walls as bare as a planed board, or build them of baked mud and chopped straw if need be, but do not roughcast them with falsehoods." If honesty and truth could only pervade the construction as well as the design of our architectural and engineering works, many accidents would be prevented. Entire honesty and thoroughness in everything we do is what is wanted, not only in what we think will be seen, but in what may not be seen for "the gods see everywhere." The lecture was illustrated by photographs and drawings and by diagrams on the blackboard. The next lecture will be on the "Importance of form in art."

## FORM IN ART.

JA

Lecture on its Importance at the  
Trafalgar Institute.

Lecture by Mr. A. T. Taylor at the  
Trafalgar Institute. 4/2/88

The Composition of a Picture Closely Identified  
With Form—Architectural Form—Pretentious Ornamental House Fronts.

Mr. Andrew T. Taylor, architect, delivered the third of his course of lectures on Art at the Trafalgar Institute yesterday afternoon, his subject being "The Importance of Form in Art." In the course of his lecture Mr. Taylor said:—The relative importance of form and color has been a vexed and debated question in the past as well as at present. It is under a mistaken idea that they have been placed the one against the other; there is no antagonism between them. They have each their own important place in art and their special functions. Art is wide—wide as nature, and has many sides and phases; it is cubic in its dimensions and not to be grasped by lineal or even square measurements. In nature we have form and color wedded and producing the reflection of the natural type, and it is in the happy combination alone that we may expect to find the highest expression of art; but there is much to be learned from the study of form apart from color, and it is by studying each separately and finding out what is within their legitimate scope and the possibilities and even the impossibilities of each that we shall best be able to combine them. I suppose it is acknowledged now by all qualified teachers that a mastery of form should be obtained before color is touched. It is not so long ago since pupils were made to copy crude chromolithographs before they knew almost one color from another or the qualities and values of each, and almost before they could even draw a straight line or a graceful curve correctly. These were taken home and proudly exhibited to proud parents and then framed in highly ornamented gilt frames and hung up on the walls as a specimen of

THE GREAT TALENT OF THE FAMILY.

All the great artists of the past recognized this fundamental principle and the best artists of the present day are at one on this

point. Turner in his earlier years worked much in monochrome and in mezzotint, and you can almost trace the sequence of the pictures he painted by the growing strength of the colors in them. The composition of a picture is closely identified with form, being the relation of one form to another, and of these forms to the whole. It is not enough to have good individual forms, but unless they are orderly arranged, with the subordination of some to the others, and the whole dominated by one great thought, the picture will not be satisfactory. Care should also be taken to avoid straight or harsh lines. Strive to attain beauty of line. Nature's lines are never straight—always the most subtle and graceful curves, whether it be the bold outlines of the distant hills, or the undulation of the land, or the swell of the ocean, or the winding channel of a river, or even the rounded delicacy of a leaf—it is reserved for man to outline his beautiful things in straight, ugly lines. After the form of the lines there has to be considered the form of the masses of light and shade and the proportionate amount of each. Sir Joshua Reynolds says that after studying the Venetian masters he came to the conclusion that "the most effective general rule seems to be to allow not more than one quarter for light, another quarter as dark as possible and to reserve the remaining half for middle tint or half shadow." Of course these broad divisions must not be taken in an arbitrary sense. We are able to recognize the work of the old masters even

MORE BY FORM THAN BY COLOR.

In Michel Angelo we find great strength of purpose, firmness of lines, amounting in his latter works to exaggeration of contour and feature. He is never weak, but always strong and sometimes Titanic. In Raphael we get great grace and delicacy, and refinement in drawing, with beauty of line and great purity of touch. In Rubens, although his color is apt to overwhelm the form, yet there is always a voluptuousness, a fullness and roundness; no angular, fasting ascetic saints are his; but well fed, pleasure seeking, feast loving votaries. In Titian you find a chastened dignity with almost sternness of line and earnestness of purpose. In Rembrandt the form softens into great depth of shadow and mysteriousness and awe come over you as he takes you under the surface of things, and so I might go on enumerating the individuality of form of other painters, but permit these to suffice for the present. In treating of the importance of form, it will not be out of place to touch on the importance of a knowledge of perspective—a necessity to all who would penetrate far into the domains of the sister arts. It is remarkable sometimes to see how an untrained pupil, who has no knowledge of perspective, will persist in drawing a thing totally wrong and fail to see that it is incorrect. (The lecturer elaborated this part of his subject by several examples and illustrations.) We have many aids to the attainment of correct form that the old masters had not; certainly not the least of these is photography. Recently instantaneous photography has inaugurated a new method of research. A very interesting series of articles have appeared in the Century magazine upon this, and the photographs taken by Mr. Maybridge of horses racing, dogs running, men jumping, etc., show movements that the eye is not quick enough to follow. These have their uses, but we cannot accept the logical results of these, for art rightly accepts the ordinary impressions of our trained senses in portraying nature. Science may demand scientific accuracy to the last decimal, but art is not so arbitrary, such fetters would strangle her.

IN ARCHITECTURE

the form is even more important than in painting, it is the general mass, and the skyline, and the proportion of one part to another, and the balance and disposition of light and shade which affect us chiefly. We distinguish the various styles of architecture by their forms of outline and detail. Thus the Egyptian is massive and colossal impressive by bulk and size, and by mysteriousness and strength. Greek architecture is strong and dignified, but it is joined to the highest refinement, it gives prominence to horizontal lines very different from the restless upheaving of the gothic with its pointed arches and slender pinnacles and tall pointed spires. The Romans, in their love of magnificence and splendour set little store by the refinements of the Greeks, but took their ideas and translated them into their own vernacular, and gave vigor, culminating in voluptuousness to their

architecture. The Arabian and the Moor you readily distinguish by their horseshoe arches and great delicacy of their detail and patterns. And as you travel north in gloomier surroundings and under drier skies you find the Norman struggling up in tower and pier to greater light and higher life developing successively into the earlier and later stages of the Gothic, with its medieval grimness and wild fancy, its lofty roof, high towers and spires, its traceried windows, etc. In all questions of form, the element of proportion is an important one. The Greeks seem to have been the first to formulate, or at any distinct shape, set rules of proportion, more or less elastic, but generally accepted in the designing of their buildings, more especially in the height of a column in relation to its diameter, the depth of the entablature and cornice in their relation to the rest of the building and to the colonnade, etc. We also find further evidence of subtlety of refinement hard to believe without practical demonstration; such for example, the entablature given to columns, and the slight rise given to the horizontal lines of a colonnade to counteract the tendency to appear to dip in the middle, and other examples which the lecturer alluded to. In all matters of form we have very

MUCH TO LEARN FROM THE GREEKS.

They studied not only how their temples and buildings would look from the front but how they would look from all points of view. In this we have not always followed their good example; many of our houses are on a supposed to be looked at directly in front, where a pretentious ornamental stone front meets the eye, the sides are often of rough plain brick, and you wonder if you have suddenly got to the stable or outhouse. It would be convenient if such buildings could have a notice board put up, inscribed as follows:—"This is the right point from which to look at this house; none others are genuine!" We are unconsciously affected by the forms around us and our towns and cities are dependent more upon their general plan of laying out than even on their special buildings. Much of the beauty of Paris is owing to its skilful arrangement of avenues and squares and gardens and streets—those wonderful vistas which you get in all directions. In the laying out of many of the towns and cities of the States their highest flights of imagination could conceive of nothing better or grander than to model their plan on the uniform and monotonous divisions of a chess board. The lecturer then went on to take the form in relation to sculpture, and referred to the various formulae given by different writers for the proportions of the human figure.

The lecture was illustrated by numerous drawings and photographs. The next lecture will be upon the function and place of color in Art.

## 3. COLOR IN ART.

Lecture by Mr. A. T. Taylor Yesterday Afternoon

Lecture by Mr. A. T. Taylor at the  
Trafalgar Institute. 2/2/88

Before the Trafalgar Institute on "The Harmony and Functions of Color in Art."

Mr. Andrew T. Taylor, architect, delivered the fourth of his course of lectures on Art at the Trafalgar Institute yesterday afternoon, his subject being "The Harmony and Functions of Color in Art." In the course of his lecture Mr. Taylor said:—"The love of color is natural to man. All savage and barbarous peoples have in common the love of bright colors. Pioneer traders and explorers in Africa and in the South seas knowing this always take care to supply themselves with gaudy clothes and bright-colored beads for purposes of gifts or of barter. A child is attracted by colors perhaps more quickly than by anything else. It is only as we emerge out of childhood, whether of the individual or of the nation, that we become more fastidious in our harmonies of colors. The lecturer proceeded to show how essential color was in nature and how great the reduction of our enjoyment would be if it was eliminated from the landscape, and went on to say:—"Our color sense rejoices in the polychromatic feast continually spread before it, and there is no purer enjoyment than the contemplation of the rich coloring of nature, ever varied and ever varying with the changing year. Do we ever stay to enquire why nature is so lavish with her beautiful colors? No doubt the tints of many of the flowers have



# Art Association of Montreal,

Phillips' Square, Montreal,

1st August, 1889.

Dear Sir,

*At the present time, and for a number of years past, the great majority of the fine paintings imported from Europe into the United States of America belong almost exclusively to the French and Flemish schools, modern English Art being unrepresented. Owing to the geographical position of the Dominion of Canada, and her relatively small population, by far the larger number of the pictures which find their way thither are naturally drawn from the large cities of the neighbouring Republic, and are also, consequently, of the Continental schools. A desire has arisen among many of the citizens of the Dominion—a loyal and progressive portion of the British Empire, and the adopted home of many well-educated and wealthy Scotch and English Settlers—for an opportunity of seeing examples of the fine work produced by the leading Artists of the Mother-Country.*

*Under these circumstances, the Council of the Art Association of Montreal, the chief institution of the sort in Canada, have decided to hold a small Loan Exhibition, representative of the present English School, during the coming Winter (1889-90). For the successful fulfilment of this project the Council must appeal for aid to those Patrons of Art in England and Scotland who, from a generous regard for a young community, a love of art, or patriotic feelings, may be disposed to lend some portion of their treasures for a short period. The Art Association of Montreal is an Incorporated Society, founded in 1867, for the encouragement of artistic taste and knowledge by the establishment of Art Schools, the holding of periodical Exhibitions, the formation and sustaining of a good permanent Collection of Paintings and Statuary, and in all other ways which might seem to be of advantage towards attaining the ends proposed. It has at present a membership of about 700, and the Buildings belonging to it are fire-proof. Full insurance against all risks of fire or damage will be effected by the Association.*

*Mr. John MacGillycuddy, the Secretary of the Association, is in England for the purpose of arranging for the Exhibition, and will be most happy to communicate any further particulars that gentlemen desirous of assisting the scheme may wish to learn, his address being Bank of Montreal, Abchurch Lane, London.*

*I have the honour to remain, dear Sir,*

*Yours obediently,*

JOHN MACGILLYCUDDY,

SECTY. A. A. M.

R. B. ANGUS,

PRESIDENT A. A. M.





# Art Association of Montreal.

PHILLIPS SQUARE.

30th November, 1889.

The President and Council have pleasure in  
inviting the Members of the Association to a Private View  
of the Collection of Paintings, by English Artists, now in  
the Gallery—FRIDAY, DECEMBER 6th, 8 to 10 P.M.

JOHN MACGILLYCUDDY,

Secretary A. A. M.



# THE PICTURE MARKET

ITS MELANCHOLY STATE, AND WHAT ARTISTS AND DEALERS SAY ABOUT THE MATTER.

HOW THE UNINITIATED PUBLIC ARE DECEIVED, AND HOW CANADIAN ART IS OVERWHELMED BY "A FLOOD OF IMPORTED RUBBISH"—MONTREALERS AND THEIR APPRECIATION OF ART—A GREAT INCREASE OF ARTISTIC EDUCATION.

The recent exhibition of Mr. Fraser's collection of pictures resulted in the sale of four out of about seventy-five. The whole lot (barring the number mentioned), were subsequently laughed at auction, scarcely one of them realizing more than fifteen percent of the artist's prices. Of Mr. Sandham's collection, at Scott's, three of the cheapest and poorest pictures were sold out of about fifty. The artist took the rest back to Boston, where he realizes good prices, even from Montrealers. Mr. O'Brien's collection at the Art Gallery, even with the potent aid of a five o'clock tea each evening, failed to sell. Six pictures out of the entire collection were disposed of. Of Bell Smith's collection, on view at Mr. Pell's, not a single picture has been sold, though hundreds of the best people of the city have been to see them.

The causes of such a depression in the picture business, amounting to a standstill, so far as these instances may be taken as proof—furnish a most interesting subject for enquiry. Do we Montrealers not appreciate art? Or do we undervalue the productions of our own countrymen in comparison with those of foreigners? Do we think good pictures not worth buying, or are we simply so hard up that we can't buy them? Or are our walls so thickly covered with works of art that we have no room for more?

By the following interviews it will be seen what a number of artists and picture dealers think is the matter, with the opinion of one who is neither, but is probably as competent a judge as both:—

Mr. W. Scott, of Notre Dame street, said, in answer to enquiries on the subject:—"There has been a stagnation in the picture trade for the last three years; but I am hoping for better times. It is quite true that out of Sandham's collection only three of the cheapest pictures were sold. The causes for the stagnation are the very small buying classes in Montreal,—the fact that this class is

GLUTTED WITH PICTURES ALREADY;

and that the market is annually flooded by manufactured rubbish. The taste is now for French and Dutch art; but good Canadian work is fairly appreciated. We import largely from Europe every year pictures of high merit. I find a great taste for etchings. I can sell small etchings, by Whistler and others, from \$25 to \$100 and \$150. For this class of work, I find a good demand."

"Does this foreign importation of inferior work lead to a deterioration of Canadian art?"

"I cannot say that. Edson's work, for example, has always produced a good price. He has not always worked at his best, however."

"Whom do you reckon among the best buyers?"

"The buyers are a small class, as I have said. Sir Donald Smith, Sir George Stephen, Mr. Van Horne, Mr. Wolferstan Thomas, Mr. George Drummond, Mr. J. R. Wilson—these are among the principal buyers."

Mr. Raphael was found surrounded by his lady pupils, his class at present numbering sixty. "The taste for art is certainly spreading in Montreal," said he; "that is to say, the taste for acquiring a knowledge of drawing and coloring. There is

FAR MORE TEACHING DONE

than there was a number of years ago. But, without teaching, no local artist could live here. If he depended upon the sale of his pictures, he would starve."

"What cause do you assign for this state of things?"

"The market is glutted with foreign work. The picture dealers are the art critics. The trade is in their hands. They have not the means to buy direct from the artists. They buy in the market. The buying class in Montreal is small, nor is it increasing that I can see. That class, with a few notable exceptions, buys—signatures, not pictures! Sir Donald Smith may be said to buy direct; but the dealers flood the market with worthless stuff; and the buying class buy without knowledge. Native artists have no chance that I can see."

"No; I do not think the importations tempt inferior native work. It is not that. It is

THE INDIFFERENCE OF THE PUBLIC

work done in their midst."

Mr. Harris, in answer to the reporter's questions, said that the stagnation was probably a recoil from foreign importation. "Undoubtedly there is a growing taste for art in Montreal. I remember when there was very little, if any, drawing from nature. As to the buying of pictures, the purchasing class is small, and I fancy that it is surfeited with the foreign work which has of late years been poured upon the market. It might be thought that people would take an interest in those works which type the scenes and associations of their own lives. It is not so. A foreign subject will sell much more easily. I find that I can do much better with European than with Canadian subjects."

"Is there anything in the statement that native artists are in the habit of imitating the mannerism by which foreign work is marked in order to render it more marketable?"

"There may, perhaps, be a little in it. An artist would naturally choose these subjects from the life of the country which he likes best. Imitation is regrettable. There is but little appreciation of native work. There are scores of American artists in Paris, who are living

IN INVOLUNTARY EXILE,

in order to get those adequate prices for their work from their own countrymen there, which they could never get from the same class of people at home. Artists come to Montreal, stay a while, and then leave. I notice that when they reach Toronto they stay there."

"The people who buy pictures do not usually buy thoughtfully. They buy without judgment too often. They are frequently imposed on. They get good pictures and bad. People buy pictures sometimes merely to have them. That is not much help to art!"

"Foreign collections are often without merit, as witness De L'Aubiniere's—Mr. De L'Aubiniere's, I mean—several of which were quite worthless. Mrs. De L'Aubiniere's works had merit, several of them. On the whole, I would say, that while the buying class is small, and that largely indifferent to native work, art education is progressing favorably in the city, and a much livelier interest is being felt now in all that appertains to art than was the case some years ago."

A gentleman who has been associated with art matters for years—

A KEEN BUT GENEROUS CRITIC,

an earnest and indefatigable helper in every movement tending to create and consolidate a distinctive school of Canadian painting, kindly gave his impressions to the reporter. "The saying, 'A prophet has no honor in his own country' is verified with respect to Canadian art. The tendency to belittle what lies nearest us is a general tendency, but it is particularly noticeable in a new country, where everything foreign is extravagantly appraised. In England, in art matters, a man must first Germanize or Italianize his name before he can command a hearing. If he refuses to stoop to this vulgarity, he may starve to death, and then, when it is too late, the discovery will be made that there was something in him. Ruskin has eloquently protested against this ridiculous and vulgar fashion."

"The present condition of art in Canada is due, first, to the indifference of the people to what is native; secondly, in many cases to a servile imitation of French mannerism on the part of our native artists. The people

WANT WHAT IS FOREIGN.

They will pay large prices for work, not because it has necessarily intrinsic merit, but because it comes from a distance, presumably from art centres. It happens that just now French landscape painters are the foremost in the world. Atmospheric effects can be imitated with comparative ease; and our artists are tempted by long sweeps—I had almost said dashes of color, to produce the effect of French work of this class. The result too frequently is that, in order to produce any effect at all upon the visitor, these imitations must be removed to a distance equalling that between the auditorium and the drop scene in a theatre."

"Lord Lansdowne, upon the occasion of his recent visit, urged our Canadian artists to produce original work; to study nature as it was found among themselves; to form a distinctive, manly, and robust original school."

"Of course I know," the gentleman observed after a pause, "that

POT-BOILERS MUST BE MADE

now and then; but our artists should make Canada their studio, as far as possible. True art aims at imitating nature, not at copying mannerism. As to these auction sales, most of the work thus sold is manufactured for the market."

The reporter next looked in on Mr. Brynner, the instructor for the Art Association.

"I might," said Mr. Brynner, pausing in his work, "I might cover the whole ground by saying that the present condition of Canadian art is due to a want of intelligent appreciation on the part of the public. The people who bought pictures twenty years ago would not buy the same class now; but still, their art education has not advanced sufficiently to enable them to depend on their own judgment, and they fall back upon the standards of the art centres. This is why Canadian art is neglected. People won't buy local work because they are

NOT COMPETENT TO JUDGE OF ITS MERITS,

but they will not hesitate to buy foreign pictures because judgment has already been passed on these in the centre from which they come. I do not see how it could be otherwise. The people have had but little art education."

"Is it a fact that Canadian artists find it hard to make a living here?"

"For myself," replied Mr. Brynner, smiling, "I cannot complain, but the remark of a lady to me the other day will serve for an answer. We were speaking about Mr. —, (a well known local artist), and I was saying that he had done good work."

"Then why did he ever remain in Montreal?" she asked.

"There is the feeling that if there is anything in a man he should get out of this. This feeling is pretty general. I know an American artist who gets splendid prices for his work in Paris, who could not sell the same pictures for anything decent in New York."

"Do these foreign works injure Canadian art?"

"Much of the stuff sold at auctions

I DO NOT CALL ART AT ALL.

Scott imports good pictures, and every good picture is a help to art."

"What kind of picture buyers have we in Montreal?"

"We have a few intelligent buyers; but speaking generally, pictures are not bought from the standpoint of personal judgment."

"Is there anything in the statement that Canadian artists are imitators of French mannerism?"

"I have heard the statement made again and again, but I cannot see that there is anything in it. There is a picture" (pointing to a scene sketched from nature below Quebec), "Frenchy, if you like, but the atmospheric effects are as I saw them."

Mr. Jacobi was found putting the finishing touches to a water color picture, which the old artist said, with modest pride, was, in spite of his age, good work. Certainly, if that sylvan scene were not nature, it was its very counterpart. The object of the visit having been explained, Mr. Jacobi said—"The matter is easily explained. Canadian artists are few. They are not strong. They are modest. They do not go about giving art lectures. The people who

GO ABOUT GIVING ART LECTURES

usually know nothing about art. You don't often find a practical painter on the platform. Well, Canadian painters are too few and too weak to stem the flood of imported rubbish which swamps the market. These importations come to us in this way: A number of Jew buyers get together. They have got a little money. They put it together, buy a lot of trash, bring it over, ring the bells, and make a great blow. The people buy, pay good prices, and are disgusted when they learn that they have been taken in. Sometimes a good picture is obtained but mostly bad ones. Now, we have a few people who buy pictures largely. They do not always buy wisely; but their motive is good, and a man like Sir Donald Smith deserves the gratitude of all lovers of art. They pay too much, sometimes; sometimes they are deceived; they buy without knowledge, and they would never think of protecting themselves by obtaining the opinion of artists, who are the servants of the public, and who would always be glad to give their advice; but it is well that we have such generous and wealthy citizens. By and bye

THEY WILL BECOME DISGUSTED

with much of the stuff thrown upon the market by the mercenary dealers I have mentioned, and will give their countenance to good local work. I am hopeful that a reaction will set in in favor of Canadian art, and I think there will be a future for those who remain after me. I am old, and may not see the effects of such reaction, but others will. A love for art is spreading; the teaching has doubled; and by and by people will buy intelligently, not mere names shouted out in an auction room, but good, conscientious work."

Mr. Hicks, who has handled a great many sales of imported pictures, supplied some particulars. "The De L'Aubiniere sale brought good prices. The trouble is, that ever since Sir Donald Smith paid \$45,000 for 'The Communists' the Canadian market has been glutted with foreign pictures. There appears to be a feeling that Canada is a great picture market, and accordingly all sorts of collections are sent over. Native work sometimes realizes good prices; but our artists, in order to compete with the foreign market, often

DO HURRIED WORK.

Mr. De L'Aubiniere's small oil paintings realized from \$13 to \$25 apiece. His subject, "An Alameda Woodland," brought \$700. Madame De L'Aubiniere's works realized as follows: small subjects, \$15 to \$50 each; "Twilight in Middle Park, Colorado," \$200; "A Spring Song," \$225; "Parthenia," \$170; "The Hunter's Return," \$190; "Autumn in the White Mountains," \$150. Sir Donald Smith bought the "Harvest of the Poor," for which \$3,000 was refused in San Francisco, but I am not at liberty to tell you what he paid for it."

Mr. Pell, the art dealer, shrugged his shoulders deprecatingly. "A picture market in Montreal? I am inclined to ask—

'WHERE IS IT?'

At any rate it is not very encouraging

sent. The recent private sales have fared little; and I have not yet sold one of Bell Smith's collection of water colors, though hundreds have been in looking at the pictures, which, in my opinion, represent good work."

"How do I account for the stagnation? Let me give you a little illustration. I was once in the sewing machine trade. I bought my oil in the States. A firm in St. Paul street offered to supply similar oil at a lower price. The oil from the States was good; it was put up in neat bottles, with handsome labels, and in stylish boxes of one dozen. The St. Paul street man gave me bad bottles, a poor label, a vulgar wrapper, and tied each dozen with a piece of string. Did I buy any more from him? I think not. You show certain people a handsome mirror. They admire it. The price is \$50. They are shocked. It is too much. Show them one at \$12, with a big yellow frame. 'It is splendid, but too dear.' Show them one at \$5.00. 'Very nice, but have you nothing cheaper?' Show them one at 50 cents. 'Ah, that's the price.' They are charmed. Yes, that pleases them, but it is made of tin!"

THIS IDEA OF CHEAPNESS,

rather than worth, runs through our whole commercial life. We like nice things, but we want them cheap. Therefore we buy cheap foreign pictures, and therefore our native artists either starve here or leave us. I went into a certain place in town not long ago where there was a collection of foreign pictures. I noticed half a dozen subjects which, from the uniform method of treatment, convinced me were all the work of one man. I found half a dozen different names to them! There has been quite a taste for a certain kind of French work for some time past. In this school there is a constant straining after a certain effect? The effect is not attained. There is a big attempt to tell a story. Well, you don't get the story. The attempted effect is too large for the subject. Of the small class which buys pictures, very few care a snap for art. The rest buy the pictures to adorn their walls, out of a feeling of rivalry, out of a feeling of vanity, because of the uniformity of the frames. Even these buyers are now

LOADED UP WITH PICTURES;

and the market is flooded with foreign trash. People who have not the means to buy direct from the artists buy manufactured stuff, and bring it over, relying for sale chiefly upon its cheapness. I am hoping that there will be a reaction against this foreign importation, and that honest native work will obtain recognition. At present the outlook is not bright. I hear that more than one of our native artists are leaving. It is a fact that Sandham's pictures, which can't be sold here, realize handsome prices in Boston, and that even Montrealers buy them there."

## ART IN MONTREAL 17/3/88

Artists regard Montreal as snobbish in its art tastes. Montreal people, they say, will pay extreme prices for foreign work with a good name, while good Canadian work will bring higher prices in Paris than here. We presume precisely the same is said locally of every other city in America, perhaps in the world, that is not a recognized art centre. It may be all true, but it is certainly true at the same time that Montreal knows a good picture. We say nothing of the cartloads of rubbish which are auctioned off under the name of pictures at prices far beyond their value. We presume canvas colored by the foot will sell among the vulgar everywhere. But good pictures will generally go off at auction at prices nicely proportioned to their genuine value. It stands to reason that while men of culture may fully appreciate the works of Canadian artists and may take a special interest in men and scenes that they know, their personal fancy cannot be expected, with the world's markets open to it, to fix itself necessarily on these. It is a universal, and correct rule, that distance lends enchantment. Moreover, Canadian artists are at a necessary disadvantage in having a new world to paint, one that is vastly more difficult to deal with than the old, and in dealing with which the traditions of old world artists are in a measure misleading. In painting England or France an artist falls naturally into the ways of masterly men who have dealt with that sort of thing before. In painting Canada he is liable on the one hand to fall into old country modes of expression and so lose truth, or, on the other, to fail to



take a picture out of scenes too grand and too new to be picturesque, and hopelessly lacking in aerial perspective. His task is difficult, and even when well accomplished has to be set before men whose tastes are necessarily formed on something different. We have good artists in Canada who can hold their own in any part of the world, and we have sent forth many who have done this, but the genius which does new and original work, which creates from new material and makes a country great, is everywhere scarce. It has generally, even at the world's centres, to live a life of unappreciated self-sacrifice and be content with posthumous glory. Who knows where the still inglorious Claud or Turner, or Constable or Millet of Canada may now be at work among us?

## PICTURES IN MONTREAL.

It is a cause of grave regret that any newspaper should allow its columns to be the medium of conveying to the public so erroneous an impression as that lately insinuated in an evening journal of this city on the subject of the support accorded to the *bona fide* and first class artists of Canada, by the intelligent class of purchaser. It would be wearisome to go in detail through the various interviews quoted in the article alluded to, but since the subject has been broached it is right to put on record the correct state of things with regard to the picture trade, as 'tis called, of the country generally and of Montreal in particular. From time to time the picture dealers of the city are heard to exclaim against the poor taste of the buyers. Granted that the poor taste exists, which, however, is not so universally the case, to whom is this failing directly attributable? Why to the picture dealers themselves? Do they expect that the dry goods merchants, the gentlemen who provide boots and shoes for the community, the hardware, the sugar, the cotton, the paper, etc., manufacturers, are to put good pictures before the public? One would think not. It is then in the first instance and directly the fault of those who complain most of what is in reality but a mirage sort of grievance, that this grievance can exist. What are the public to think when in the same article are to be found two men both interviewed for the same end, one of whom, an artist of considerable and deserved reputation, speaks of the work of a certain man as quite worthless, while the other, a well known dealer, gloats over the prices obtained for that same worthless work? Somebody is evidently at fault. A noticeable peculiarity is the unanimity with which the importers speak of the mass of imported rubbish. Comment here appears superfluous. The hide of the ass peeps out from under the lion's skin. While speaking of the imported rubbish, but one or two of those reported to have been interviewed appear to have had the good sense to observe, or the manliness to acknowledge, the almost incalculable service to the cause of art in this country, and one may say in America, too, which those gentlemen have done who at great cost and with admirable judgment have brought here the works of foreign masters. It must be some form of mental aberration, similar to that which compels the Irishman to be always "agin the government," which unhappily afflicts

those who would wish all purchasers to confine themselves to national production. What, one might ask these afflicted ones, would a loan exhibition be like restricted to Canadian work? Do these carpers imagine that art is to be tied and bound to localities? Would they object that the work of an artist living in Canada should be sold in England, France or elsewhere? It is beating the wind, however, arguing for positions which must be apparent to every thoughtful man. Now, what is the real state of the case with regard to the Canadian artists and their successes? In this city of Montreal there is hardly a man who buys pictures, and their number is not small, but large, who has not got in his collection some example of either O'Brien, Harris, Jacobi, Edson, Homer Watson, Brymner, Fraser, Sandham and others, while in many houses several examples of one or two artists may be found, and in other houses, again, examples of all these named. Kreighoff did all his work in this country, and here it was all bought. The talent of Vogt was highly appreciated, and all chances of obtaining anything of his were eagerly taken advantage of, both here and in the States. It is most unfair to charge the public of this town especially with indifference to good work by native artists; but the trouble all lies in that little word "good." The ignorant in what things to admire as natural, seem to make a stalking-horse of the fondness displayed towards the French school both by artists and their patrons, while in reality what can be more commendable, what can show greater signs of progress in artistic taste than this same fondness? The French landscape school is admittedly the finest school in the world at this time; its great perfection is the result of many long years of endless study and trial; to admire it is the highest test of knowledge in the patron, to follow and emulate it the greatest mark of artistic appreciation and the surest road to excellence in the painter. It is of course easy by inattention or by too great zeal to overdo this acknowledgment, as one often sees the copies of the great masters ruined by some foolish extra embellishment, but the fact remains that as the school of Raphael and Michael Angelo is the only safe one for those who would study the excellencies of form and color, so those who would excel in depicting nature can but follow the French masters, for they are the masters of nature. The remedy for the indifference complained of, though it exists but in a partial degree, lies in the hands of the dealers. Let them but prove themselves worthy of the trust they have undertaken and no just fear need be entertained for the result. A country which has been able, through the years of struggle which this has passed through, to accumulate the art treasures now to be found within its boundaries, affords no cause for foreboding to those possessing the talent necessary for success here or elsewhere, but on the other hand it should be remembered the cobbler's post is at the last, and that a man who might make an irreproachable snow shoveller might fail to gain distinction as a parson. In conclusion we need only quote the opening sentences of the report of the council of the

Royal Canadian academy for 1887:—"The annual exhibition of the academy, held in Montreal, in the month of April (1887), was satisfactory in two important respects: First, the quality of the pictures was good. . . . Secondly, the sales were unusually large."

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## CORRESPONDENCE.

### The Art Gallery.

To the Editor of the HERALD. 22/3/88

SIR,—This morning a friend showed me a synopsis of the report of the Sabbath Observance Committee to the Montreal Presbytery, wherein I find the following sarcastic comment upon the action of some of Montreal's citizens:

"The attempt to open the Art Gallery on the Sabbath also comes in for a short notice, and it is enquired why those pretended benefactors of the working man are anxious to open the Fraser Institute and similar places for his special benefit, and why it is that this exuberance of kindness does not work in the direction of opening the doors of these educational and refining institutions on working day evenings." Now, it is not unnatural to presume that the gentlemen who prepared this report and those who accepted and endorsed it, being composed of ministers, elders and leading members of the Presbyterian Church, are neither wanting in candor nor charity of judgment. Yet I would ask if some of them were not aware that the Fraser Institute has always been opened on each evening of the week, and that since the 11th inst. the committee of the Art Association have advertised the opening of its doors on Tuesday and Saturday evenings at the reduced charge of ten cents. If these gentlemen were not possessed of these facts, they should have been, before condemning their fellow citizens.

Those who advocate the privileges referred to, sin, if they sin at all, in most excellent company. The Sunday Society publication which advocates the opening of museums, art galleries, libraries and galleries on Sunday has had for its past presidents Sir George A. Macfarlane, the late Dean Stanley, James Heywood, M. A., F. R. S., the Earl of Rosebery, Sir Henry Thompson, Thomas Burt, M. P., the workingman's representative, the Duke of Westminster, Sir Henry E. Roscoe, M. P., F. R. S., and others. Its vice-presidents, numbering 140, comprise many of the best and most notable men and women of Great Britain.

I wonder it has not entered into the minds of those who have constituted themselves judges and condemners of others to conceive it possible for the others to be right and they wrong! What has become of "The charity that suffereth long and is kind, that vaunteth not itself and is not puffed up!"

When the members of the Art Association rejected the liberal offer made through the instrumentality of Mr. J. H. R. Molson, I resolved to refrain from all further public action until after their return from the country, next autumn. The necessity of setting these gentlemen of the Presbytery right who, I fain would hope, have unwittingly erred, affords me the opportunity of stating it to be my fixed intention to take the views of the members of the Art Association upon the advisability of opening its doors, gratuitously, to the public upon all Sunday afternoons in the year. If the vote is favorable I have no doubt of finding those who wished to be liberal, will be liberal again.

I would close with an extract from a speech delivered in England:—

"If art has any mission, let it come to the poor, their enjoyments are not too many—on a day when we see men idling about our streets till the 'blessed shutters are down' that they may pass their leisure in habits which are weighing them down into pauperism, do not let us count it a crime to give them at least the opportunity of cultivating better habits and higher tastes."

F. WOLFERSTAN THOMAS

## The Art Gallery.

To the Editor of the STAR: 22/3/88

SIR.—It would appear that Mr. F. Wolferstan Thomas has been watching for an excuse, or opportunity, to bring his anti-Sabbath notions formally before the public. At last, what he calls "the necessity for setting these gentlemen of the Presbytery right," supplies him with the desired occasion. In Saturday's STAR he quotes the following, from a newspaper synopsis of the report upon Sabbath observance, recently submitted to the Montreal Presbytery, and characterizes it as a "sarcastic comment upon the action of some of Montreal citizens."

"The attempt to open the Art Gallery on the Sabbath also comes in for a short notice, and it is enquired why those pretended benefactors of the working man are anxious to open the Fraser Institute and similar places for his special benefit, and why it is that the exuberance of kindness does not work in the direction of opening the doors of these educational and refining institutions on working day evenings."

It is quite natural that queries of this kind should disturb someone's tranquility, but if gentlemen will put themselves into awkward positions, it is scarcely fair to blame either a committee or a presbytery for the consequences. And now permit me to set Mr. Thomas right, so far as his strictures upon this report are concerned.

1. The alleged "sarcastic comment" is really two questions, intended for those who induced the "Fraser Institute" to throw open its doors upon the Lord's Day for the sum of ten thousand dollars, and sought to lead the "Art Association" into a similar act of folly.

2. In the report presented to Presbytery these two questions were inclosed in quotation marks, and were preceded by the statement that they are the questions which workmen are asking about this matter. As a matter of fact they contain the essence of a letter, published in the *Witness*, dated "Montreal, February 7th, 1888," and signed "A Fisherman's Son." No doubt these questions sting, but it is because they are so pertinent, and not because they are "sarcastic." I was glad to see them, for they are a hint to Mr. Thomas and his friends that the workingman is disposed to question the value of any so-called benevolent offer, which can only be accepted at such a tremendous cost.

3. Mr. Thomas appeals to the Presbytery's "candor" and "charity of judgment," whether it was not aware "that since the 11th inst. the committee of the Art Association have advertised the opening of its doors on Tuesday and Saturday evenings at the reduced charge of ten cents." Now I would not like to charge Mr. Thomas with either intentional sophistry or want of judgment, but there is something wrong with this question which he puts to the Presbytery. If he has read the "sarcastic" comment carefully, he must be aware that the question is not "why does not the Art Association open its doors to the workingman on two evenings a week at a reduced entrance fee of ten cents?" Our report made no complaint against the Art Association upon these, or any other points; the only reference to that institution was a complimentary one. What is asked is, "Why do not these pretended benefactors of the workingmen (viz. those who have given one \$10,000, and have offered another \$10,000 to open these institutions to him upon the Sabbath) show their generosity to him by purchasing a free entrance to these refining institutions upon week-day evenings?" "A Fisherman's son" has asked this question, but no one has answered it. Will Mr. Thomas do so?

4. Again, Mr. Thomas asks whether some of the members of the Presbytery "were not aware that the Fraser Institute has always been opened on each evening of the week?" Certainly they were, and had the report been published in full, instead of only a synopsis of it, he probably would have been saved the trouble of asking such a question.

While I make no remark, at present about the "most excellent company," referred to by Mr. Thomas, I do reserve to myself the right to say, should he chryed intention, "I do hope, however, will not be so ill-advised."

JOHN NICHOLS,  
Treasurer of Sabbath Observance Com.

## ART ASSOCIATION OF MONTREAL.

17 PHILLIPS SQUARE.

Gazette: 27/3/88

The Galleries are closed to the Public until 10 a.m. April the fourth, to allow of the necessary arrangements being made for the Spring Exhibition.

There will be a Private View for Members only on Tuesday evening, April 3rd, 7.30 to 10 p.m.

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Lacout 24/2/84

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Resting







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Borghesean  
Resting

crop around picture.



# Testimonial to Canon Norman, D.C.L.

## COMMITTEE

HON. J. J. C. ABBOTT,  
MR. ANDREW ALLAN,  
ALD. ARCHIBALD,  
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H. BEAUGRAND,  
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D. A. WATT,  
SECRETARY,  
ALD. RICHARD WHITE,  
MR. THOS. WORKMAN.

## Notice to Subscribers.

The presentation to Dr. Norman will be made in the Art Gallery, Phillips Square, on Tuesday afternoon, April 3rd, at half past 4 o'clock.

By the kind permission of the Council of the Art Association, the gallery will be open to subscribers to the testimonial and their friends from 4 to 6 p.m.

Montreal, March 31st, 1888.

D. A. WATT,  
SECRETARY.

## SPRING EXHIBITION OF ART.

A Passing Glance at Some of the Pictures. 2/4/88

A Fine Collection—Many Contributions From This City.

Though perhaps not so large as in former years the collection of oil paintings and water colors which are now being arranged for the Spring Exhibition of the Art Institute equals if not exceeds in artistic value all previous efforts. In all, some hundred and forty pictures have been sent in, and half of this number are water colors. The first things which strike the eye of the everyday lover of pictures on entering are, without doubt, the two large oil paintings hung above each other in the centre of the north wall. The upper one, by Paul Peel, represents a grassy hillside in France with the steeple of the little village church just peeping over the ridge while a large, handsome woman in the peculiar dress of the country, and resting with bare arms upon the scythe, casts admiring looks at her offspring, which is seated on a bundle of grass heaped up in a wheelbarrow. It is entitled "Papa will return." The lower one, entitled "After the Rain," shows a roadway leading along the water edge, and bounded on the other side by a high stone wall, suggestive of a nunnery, from whose massive stone gates a woman, carrying a heavily laden basket on her head, slowly walks forth, anxious, without doubt, to avoid making a false step on the slippery stones; J. M. Barnsley is the artist. These pictures are flanked on either side by a head in oil by Robert Harris; the one on the left being a very good likeness of the Rev. Canon Norman while the one on the right shows us a lovesick swain of some two hundred years ago, composing a serenade. Mr. J. Mower Martin, R. C. A., has contributed some fine pictures of mountain scenery, amongst them a view on Mount St. Donald, with its ice and snow covered peaks, its rugged roads and its dark, lonesome and forlorn pines, while his two heads of hunting dogs can hardly fail to meet with the approbation of any one that loves these faithful companions on the field of sport. Mr. Wm. Brynner also has a number of interesting pictures, one of them, called "Watching at the Window," and representing a young, barefooted girl, seated on a chair, anxiously watching through the little, old-fashioned window what happens outside, her face receiving the full benefit of the light that enters her dark abode, having called forth considerable praise during the fair which was held in the Institute a few weeks since. There are a couple of peculiar and fantastic pictures, one showing the heads of two fair girls, the other illustrating an ancient rhyme. They are by Mary Alexander Bell and totally distinct from the balance of the collection. Mr. H. R. H. Bunnett has contributed a view of the citadel of Quebec, looking at it from the old market and other pictures of the same nature. Amongst the water colors are some very good ones, a marine picture by O'Brien being especially so, while Marion Laing shows a collection of wild prairie flowers from Colorado. The pictures are well hung, and everyone of them shows to advantage. Members of the Institute will have a private view on Tuesday evening, and on Wednesday the exhibition will be opened to the general public.

## Herald THE ART GALLERY. 3/4/88 Spring Exhibition of Paintings.

Yesterday the Hanging Committee of our Art Association completed its onerously nice task, and representatives of the city press were permitted a view of the spring exhibition of 1888. Another occasion will be taken, after a less superficial examination than was possible yesterday, to notice at length the works hung. A first look round induces pleasant conviction that the hanging has been most judiciously done, and the artists and their friends should be as fully satisfied as the "general public." In numbers the present exhibition compares favorably with any of its forerunners, and in quality of art, the first hurried examination warrants the declaration that it is entirely satisfactory. There are some seventy examples in oils and about the same number of water color drawings, while the most ancient—and withal most modern—form of artistic expression, decorative design, has not been altogether ignored. This evening the exhibition is formally opened by a member's night.

## ART ASSOCIATION OF MONTREAL.

17 PHILLIPS SQUARE.

*Gazette* 2/4/88  
On Tuesday Afternoon, April 3rd, at half-past four,

the testimonial from the citizens of Montreal to the Rev. Canon Norman, D.C.L., lately President of the Association, will be presented in the Gallery, when all subscribers are invited to attend. The annual Spring Exhibition will open the same evening with a private view for members and their families only 7.30 to 10 p.m.  
Morning dress. There will be music on both occasions.

## ART ASSOCIATION

*Herald* OF MONTREAL, 2/4/88  
17 PHILLIPS SQUARE.

On TUESDAY AFTERNOON, April 3rd, at 4.30 o'clock, the testimonial from the citizens of Montreal to the Rev. Canon Norman, D.C.L., lately President of the Association, will be presented in the Gallery, when all subscribers are invited to attend.  
The annual Spring Exhibition will open the same evening with a private view for members and their families only 7.30 to 10 p.m. Morning dress. There will be music on both occasions.  
April 2 79

## TESTIMONIAL TO DR. NORMAN.

The Presentation to Take Place on *Herald* Tuesday. 2/4/88

The very handsome service of plate that has been on view in Mr. Birks' window, on St. James street, for some days, will be presented to Dr. Norman, in the Gallery of the Art Association, Phillips Square, to-morrow (Tuesday), at four o'clock in the afternoon, by Sir Donald Smith, the chairman of the committee. Sir Donald will also read an address, bearing the names of all the subscribers, which has been illuminated by Mr. Cox, and which will be bound and embellished by Messrs. Dawson Brothers. The Gallery will be open to Dr. Norman's friends from four o'clock until six, so as to afford a wide opportunity of bidding the reverend gentleman goodbye.

## *Gazette* The Norman Testimonial. 2/4/88

The presentation to Dr. Norman will be made in the Art gallery, Phillips square, on Tuesday afternoon at 4.30 o'clock. By the permission of the council of the Art association the gallery will be open to subscribers to the testimonial and their friends from 4 to 6 p.m.



## THE ART GALLERY.

### Spring Exhibition of Paintings and Water Color Drawings to Open To-morrow. 3/4/88

The spring exhibition of paintings and water color drawings of the Art association opens to-morrow. A GAZETTE reporter visited the Art gallery yesterday and found most of the pictures already hung, and the preparations generally rapidly approaching completion. On entering, the eye is caught by Paul Peel's large picture of "Papa Will Come." A woman stands in a field of ripe grain, looking down tenderly at her child, who is sitting in a little cart on some sheaves. The background of uncertain color, with the suggestion of the farm house and valley behind, throws out the woman's figure in pleasing contrast. Immediately below is Barnsley's picture, "After the Rain," which makes a most refreshing contrast to the somewhat heated atmosphere of Peel's work. On the immediate right hangs Harris' "Mandolin Player," the face and upper part of which cannot fail to attract one's attention on entering. Another of the same artist's works is hung to the left of Barnsley's. It is a portrait of Rev. Canon Norman, and the pose and color bring out admirably the face so well known to all of us. It is a living representation. Another very pleasing example of Barnsley's works hangs somewhat to the right. It is entitled "A Breezy Day," and represents a scene off one of the French ports. A small steamer, with a pilot boat in tow, is running out to sea with moving water underneath, and a cold sky and still colder sunset behind. Next to this hangs an attractive little picture of Seymour's; the warm light of waning day brings out admirably the trees in the foreground, the whole having a suggestion of peace and warmth. Harris' portrait of three little children is considered quite the best specimen of his work in this particular line we have yet seen. Towards the left are two of Brymner's scenes in the Lower St. Lawrence. One of these is a child feeding chickens on a bright day, with patches of light and shadow on the bridge. It bears the appropriate title "Par derriere chez mon pere." Further on in the same line is a picture of two girls, one assisting the other in the mysteries of the toilet while in the background stands a suggestion of a family altar with the dim glow of a lamp in preparation for a Sunday or a fête. Next to this is a very lovely portrait by Harris, somewhat in the manner of Pastell. Besides these already noticed there are also some excellent specimens of Mower Martin, both landscape and animals, a characteristic view of Quebec by Capt. Bunnett, and specimens of Jacobi, Woodcock, Miss Bell, Lawson, Raphael, Miss Macdonnell and many others. Among the water color drawings there are some gems which lack of space prevents us from noticing. They form quite an interesting part of the exhibition, and one is particularly struck with O'Brien's "Perils of the Banks." An ocean steamer is looming up through the mist to the imminent peril of the lumber toilers of the sea. The exhibition is a most interesting one and well deserves the attention of the art-loving public. A private view is to be given this evening.

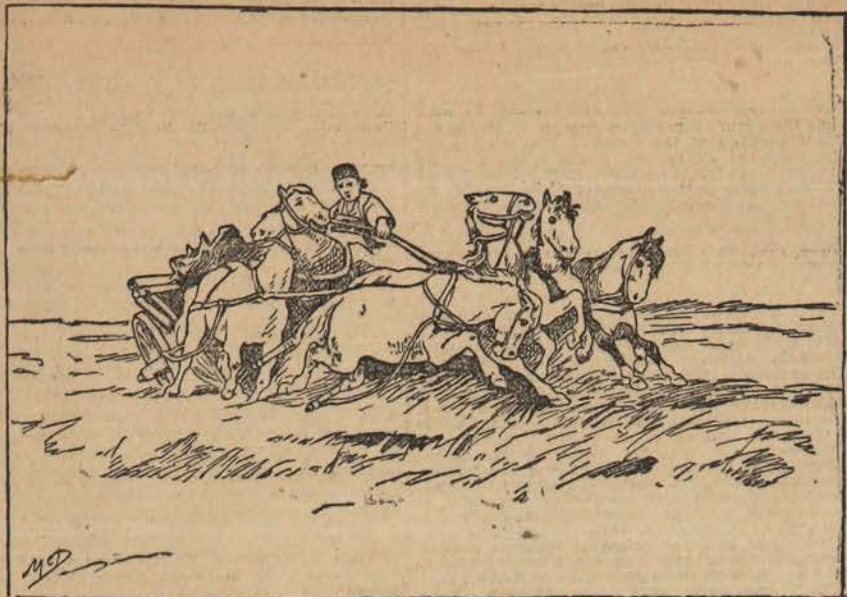
## THE ART GALLERY.

### The Spring Exhibition Informally Opened. 4/4/88

The spring exhibition of paintings and water-colors was opened yesterday evening at the gallery of the Art Association, with a private view for members and their families, about two hundred of whom availed themselves of this opportunity of seeing the pictures with the pleasant accompaniment, to their promenade, of the sweet strains of the Italian orchestra. The galleries looked well as they always do at night, and the people present appeared to enjoy themselves. During the evening three or four pictures were sold. The services of the courteous and gentlemanly secretary were in great requisition, giving every facility and attention to the members and their friends.

## The Mott-Kearney Auction Concluded—Some Very Good Prices Realized.

There was a largely increased attendance last evening at Chickering Hall at the second and concluding night's sale of Messrs. Mott and Kearney's pictures. Sixty-six canvases were sold for a total of \$89,120. This makes a grand total for the two nights of \$130,500 for 135 paintings, a very fair total. The bidding last night was better than Tuesday night, especially on the better examples, but was not at any time spirited. There were more collectors present, but the buying was chiefly done through dealers or agents, the device of ushers having failed to keep the names of buyers secret from the press and public. Several of the buyers



SCHREYER'S "WALLACHIAN TEAMSTER."

had threatened the auctioneers with all sorts of penalties if their names were made public, so that only a few were detected in the crime of purchasing any of the canvases put up.

The highest figure obtained during the evening was \$5,500, for Rosa Bonheur's "Deer in the Forest," a by no means superior example of the artist. Mr. Noyes paid \$4,800 for Gerome's "Circassian Slave," and Blakelee & Co. \$4,800 for Bouguereau's "Resting." The large and fine Schreyer "Teamster in Marshes of Danube," fine in color and superb in action, went cheaply for \$4,000. Blakelee & Co. paid \$2,000 for Troyon's "Going to the Fair," Culler & Co. \$900 for Comber's "Mountain Torrent in the Vosges." H. Schaus secured two good pictures in Brascassat's "Freiburg Cow" and Knaus's "Country Girl."



BOUGUEREAU'S "RESTING."

for which he paid \$3,050 and \$2,500 respectively. Following are the pictures, with the prices brought in each instance:

Artist.	Title.	Price.
Cassan, E.	Derivation.	\$210
Baron, Henri C. A.	The Hawking Party.	250
Cassan, E.	The Game of Cards.	100
Alkadyke, J. A.	The Boon Companions.	125
Notterman, Z.	Dogs.	150
Carand, Joseph.	Reading.	70
Hovase, G.	Market Day at Honneur.	300
Boughton, Geo. H., N. A.	The Page.	180
Col, David, and Konner.	Contented.	475
Tortez, V.	The Long and Short of It.	150
Brown, J. G., N. A.	The Standard-Bearer.	310
Laurel, A.	Fisher Girl of Scheveningen.	1,100
Dupre, Jules.	Landscape.	1,000
Verboeckhoven, E. J., de d.	Interior of Stable.	1,040
Wagner, Ferdinand.	At the Cross.	275
Bierstadt, A., N. A.	Early Western Life.	1,950
Jacque, Chas.	Landscape and Sheep.	2,100
Berne-Bellecour, E. P.	French Soldier.	575
Van Marcke, Emile.	In the Pasture.	2,600
Domingo, J.	My Doctor.	400
Schreyer, Ad.	Bursting of the Bomb.	1,700
Daubigny, C. F., deceased.	On the Seine.	2,000
Datti, Cesar.	The Sword Bearer.	400
Alan, Louis Emile.	The Dancing Lesson.	2,200
Unterberger, Franz.	He de Capri.	350
Moreau, Adrien.	Life in the Middle Ages.	950

Artist.	Title.	Price.
Johnson, David, N. A.	Meadows at Ramapo.	700
Casanova, Antonio.	Purging.	400
Jacque, Chas.	Landscape and Sheep.	2,100
Dupre, Jules.	Twilight.	900
Berne-Bellecour, E. P.	Marine Doing Infantry Duty.	650
Gerome, J. L.	Head of a Dog.	500
Diaz, N., deceased.	Landscape.	1,800
Van Marcke, Emile.	Going to the Fair.	750
Merle, H., deceased.	The Marvellous Story.	400
Verboeckhoven, E. J., de d.	The Combat.	800
Lambinet, Emile, deceased.	Landscape.	1,000
Laurel, A.	The Forbidden Books.	525
Achenbach, Adress.	Return from the Festival on the French Coast.	625
Isabey, L. G. E., deceased.	Monknight on the French Coast.	400
Vautier, Benjamin.	Caught in the Act.	340
Bersud, J.	Boulevard des Italiens.	400
Tamburini, A.	Chianti.	250
Tamburini, A.	Return to the Monastery.	250
Troyon, Constant, deceased.	Landscape and Sheep.	4,000
Vibert, Jean Georges.	The Painter's Rest.	3,450

## PICTURES.

### OPENING OF THE SPRING EXHIBITION. 4/4/88

GOOD WORKS, THOUGH NONE TOO MANY OF THEM.

The annual spring exhibition of paintings at the Montreal Art Gallery was opened last evening by a private view to members of the Association.

The show, as a whole, is modest in quantity, but of good quality. It is desirable that from year to year a higher standard be set up, and that incompetent work be more and more rigorously excluded. The error still seems to be on the side of leniency; but as Montreal has of late been flooded with Canadian pictures and has not during the past few months been known as a notably good market for them, it was to be expected that fewer pictures than usual would come from a distance to her exhibition, and we may be the more thankful to those who have sent us really fine works. It is to be hoped they will be rewarded by such sales as past Montreal exhibitions have growingly secured to them.

The first picture that all will notice will of course be No. 1, a gallery picture entitled

"GOSSIP."

by G. A. Reid, of Toronto. The still life of this picture is unexceptionable, and the figures are masterly in drawing, pose and expression. The difficulty which always meets the painter of interiors is that if the point of view is taken at a distance from the subject, it suggests an interior as large as a cathedral, and if taken within the limits of an ordinary house it gives the effect of a floor down which a toboggan would make good time.

Mr. Harris' picture of Canon Norman is one on which alone that genial artist's reputation as a portrait painter might find a good foundation. The majestic figure and mien of the sitter lose nothing at his hand, unless it be that a little more ruggedness of treatment would have added a sense of strength. Not far off is a face by the same artist, which shows what he can do in

PUTTING SOUL INTO A FACE.

Mr. Harris' "Mandolin Player" is a very successful and apparently rapid work.

Mr. Woodcock reminds us of Constant in his No. 11, an Egyptian or Moorish face—we have not the catalogue. It is splendid in texture and color.

Paul Peel gives us again our old familiar friends, the French peasant woman and her roundheaded baby, whose infant growth year by year we are allowed to watch with interest. They appear this time in a harvest field, in which the poppies are more luxuriant than the grain. The poor woman has her attention drawn away from her battle with the edge of a most hopelessly worn and brutally heavy scythe to the happy child playing among the straw, which is gathered on an equally brutal wheelbarrow. Life certainly has its compensations, for a life of distressing toil has evidently made this woman tremendously strong and healthy. This work is the greatest Mr. Peel has ever exhibited here and fitly

HAS THE PLACE OF HONOR

opposite the door. Under it, and worthily sharing its dignity, is No. 21, a magnificent French landscape by Barnsley. It is said to be called "After the Shower," and every thing exhibits the characteristics of such a time, the pools on the road reflecting bits of the tree stems beyond, the turbid river, and the bright fresh foliage on the other side.

Mr. Mower Martin has given us one or two Rocky Mountain scenes. Pictures of Mount Stephen and Mount Sir Donald need to be very good now-a-days, for we have abundant choice of them to look at. The principal of these will hold its own with any work Mr. Martin has ever exhibited. We welcome Miss May Martin to the walls. She will worthily maintain the reputation of an artist family.

Mr. Brymner's pictures never fail to awake interest on account of the amount of the genuine sympathy with reality which they all display. His "Par derriere chez mon pere" and "Un jour de fête" are scenes

OUT AND OUT CANADIAN,

and the little girl dreaming at the window belongs to all the world.

Mr. M. Seymour's 34 and 45 give masterly effects of color, and Mr. C. Alexander Smith's picture of two children in a grain field gives great promise of an able artist.

Mr. O'Brien appears only in water colors. His pictures always draw the most friendly attention, and never fail to sell. His 73 is a view at Yale, most admirably selected in its point of view; and the picture of travellers on a mountain road makes a fine pair with it.

Mr. Bell Smith has some fine works here. We make special reference to 99 as perhaps the finest of all his Rocky Mountain views. There are a great number of other pictures we should like to notice, including many of the smaller ones—vigorous sketches by Mr. Lamb, exquisite little bits by Miss MacDonnell, remarkable pictures by Miss Bell, etc., but space forbids.

## Art Association of Montreal.

17 PHILLIPS SQUARE.

### THE SPRING EXHIBITION

Paintings, Water Color Drawings and Decorative Designs, etc.

IS NOW OPEN, in the Large Gallery, from 9 to 5 daily. Also on Tuesday and Saturday evenings, from 7.30 to 9.30.

Members Free. Public, 25 cents day; 10 cents evening.

## ART ASSOCIATION OF MONTREAL

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## The Art Gallery. 4/4/88

Last evening was members night at the Art Gallery, and the spring exhibition of paintings was visited by a large number, and very favorably commented upon. There was music during the evening by an Italian orchestra. The public opening takes place to-day, and the paintings are certainly well worth an extended visit.



# FAREWELL ADDRESS

*Herald* 4/4/88  
And Presentation to Rev.  
Canon Norman

On His Departure For Quebec.

A Representative Gathering  
In the Art Gallery.

The presentation of a beautiful oxydized solid silver tea service and address to Rev. Canon Norman, previous to his departure for Quebec, was made at the Art Gallery yesterday afternoon. The assembly embraced all creeds and nationalities, and in it were a number of the *élite* of Montreal. Among those present were: Sir Donald A. and Lady Smith, Sir William Dawson, Mr. and Mrs. G. A. Drummond, Mr. and Mrs. Welferstan Thomas and party, Mr. and Mrs. R. Grindley, Messrs. D. A. P. Watt, W. G. Murray, A. Robertson, A. D. Steele, C. Duniford, R. S. Clouston, John Lewis, Robert Harris, R.C.A., Mr. and Mrs. Arthy, Mr. Strachan Bethune, Q.C., Rev. Dr. Cornish, Dr. R. P. Howard, ex-Mayor Beaugrand, Messrs. A. Cooper, J. Learmont, George Hague, Phillip Scott, R. J. Norton, W. Boodle, Jackson Rae, M. P. Ryan, Forshaw Day, R.C.A., Edward Murphy, W. Sargeant, of the G.T.R., Prof. Dwily, Prof. J. Aspinwal Howe, David Leach, Prof. George Murray, H. Shorey, R. B. Angus, T. H. Lyman, H. Lyman, Ald. Holland, Professor Penhallow, E. B. Greenshields, John Crathern and many others.

Sir Donald Smith presided. He opened with a grateful tribute to the worth and merit of Rev. Canon Norman, to honor whom the present company had assembled. It was not an assembly of one creed or nationality, but of all. Mr. Norman's departure was deeply regretted by all. The only consolation they had was that he was not going very far. Montreal's loss would be Quebec's gain. Wherever the reverend doctor went he felt sure that he would keep a warm spot in his heart for the people of Montreal. He felt that it was not necessary for him to say much, so he would proceed to read the address of farewell from Montreal's citizens to the reverend gentleman who had so long lived with them, worked for them, and influenced them for good in every walk of life.

Ex-Mayor Beaugrand, on behalf of the French-speaking population, spoke of Canon Norman's many good and endearing qualities. Though worshipping at a different altar he and his fellow countrymen had ever entertained feelings of the greatest respect and friendship for the reverend gentleman and thoroughly appreciated his worth. He, in the name of the French-speaking citizens of Montreal, bade Canon Norman farewell.

Mr. G. A. Drummond said: It was first decided that no speeches should be made on this occasion, but since entering the room I have been asked to make a few remarks on behalf of the Church of England. Though the testimonial to Canon Norman has emanated from all creeds and classes, I would say that the Church of England, to which he belongs, is not backward in offering its tribute of respect and love. We deeply regret our loss, which will be long felt, and feel that the place he has held in our hearts will not easily be filled again by any other.

## THE ADDRESS.

DEAR SIR,—We, the undersigned, having heard of your approaching removal from Montreal, cannot permit you to leave without expressing our very high appreciation of your character and our deep regret at your departure from among us.

The general esteem with which you are held in this community is not a hastily formed impression, but, on the contrary, has been the steady growth of the long series of years you have lived among us, and is the result at once of your wide culture, your accurate scholarship and your characteristic urbanity.

It has been your constant endeavor during your life in Montreal to be an active member of our community, and you have manifested your usefulness in many directions.

We especially remember with gratitude the wide and beneficial influence you have exerted over the youth of our city, and the exercise of this gift has endeared you to our sons as well as to ourselves.

You were not content to teach by precept merely those who came under your tuition, you were ready also to share their recreations and to teach them by example in their out-door sports those lessons of gentleness, generosity and chivalry which are such ornaments to youth.

This wide sympathy with the young has given you that unusual interest in education generally which has made you so eminently useful to our community. As chairman of the civic school board, as vice-chancellor of the University of Bishop's College, as member of the McGill University, as visitor of the school for the deaf and dumb; in these and other honorable posts your influence has been great and always for good.

You have not sought to narrow your work within the conventional limits of your profession, but have taken a lively interest in all that elevates humanity. Fine art has been a favorite field of your activity, and in the Art Association, of which you were some time president, your sound judgment and correct taste have been most serviceable.

You have also, during your sojourn here, taken a deep and sympathetic interest in the sister art of music. The Mendelssohn Choir had in you an old and valued member; of the Philharmonic Society you were one of the organizers and officers, and your presence never failed to encourage any gathering for the cultivation of sacred or classical music.

Nor will your loss be felt less by the members of the Shakespeare Society, of which you were an honorary member, and to whose literary work you were a regular contributor.

Of those matters which appertain to your sacred calling it is not within our province to speak. We, who sign this address, are of numerous nationalities and different creeds. While we know you to be deeply attached to the Church of which you are one of the chief ornaments and to be ever ready to support her principles in pulpit, in synod and elsewhere, we also know and are assured that you have ever manifested that charity which is kind, which thinketh no evil, and which surpasses all other spiritual gifts.

In testimony of our regard we ask your acceptance of the accompanying service of plate.

The address was beautifully engrossed and handsomely bound in Morocco with silver finishings. The silver service has already been described in these columns.

## CANON NORMAN'S REPLY.

Rev. Canon Norman in reply said: Sir Donald Smith, ladies and gentlemen, or rather, if you will allow me, my very kind friends—there are some moments in a man's life when pride is not only admissible, but seemly and right; and this occasion is one of such moments. To have gained the regard and esteem of those who are themselves deservedly held in high estimation in a city like this of Montreal is a legitimate ground for deep and sincere pleasure and satisfaction. I do not affect mock humility or pretend to be ignorant of the fact that I possessed

## TRUE AND WELL PROVED FRIENDS

in this community; but I may certainly affirm that I was not aware of their number nor of the warmth of their sentiments. To be appreciated by the Church and congregation with which one is connected falls to the lot of the vast majority of ministers of religion, who strive hon-

or to do their duty, but to receive so flattering and substantial a proof of friendship from members of divers nationalities and differing creeds affords me, I must confess, the most lively pleasure. The representative character of this testimonial imparts to it in my opinion a very special value. Surely while we are sincere in our own religious belief, we must be just towards others and attribute to them equal sincerity. This has been my rule of action, to believe that all Christians are striving for the same great end—immortal life—and to respect their convictions. To this I greatly attribute the singularly happy relations that have ever existed between myself and members of other religious bodies. And yet I conceive that you have greatly overrated my humble services. I came to this country twenty-one years ago in feeble health, and with a nervous system much shattered by exercise and anxious work in England. I leave Montreal to all appearances in better working condition than was my case more than twenty years back. This favorable change I attribute, under Providence, partly to the bracing and

## HEALTHFUL AIR OF CANADA,

and partly to the enjoyment which my varied occupations have afforded me. There can be no credit in endeavoring to benefit a community when the task itself was pleasurable, and when my efforts to be of some service have been received with so much favor by the citizens at large. You may recall John Leech's picture of the hunting scene, when two gentlemen riding up to a hedge see some one in a ditch and his horse running away. One of them says "who is that?" "Only the parson," replies the other. "Let him alone," adds the first speaker, "he will not be wanted until next Sunday." I need hardly say that I have no sympathy whatever with such an idea of a clergyman's place in the community. Of course his own ministerial duties are not confined to the Lord's day, but, apart from and in addition to these, his aim should be to be generally useful. I have not forgotten Charles Kingsley's words, that he was a man before he became a clergyman; and therefore I considered my duty was to help in every way towards the refinement and elevation of the citizens among whom I lived. Education, especially higher education, is almost a passion with me. Next to religion, I consider a really good education to be the highest boon that can be conferred on man. My knowledge by experience of youthful nature, and my sympathy with the young, gave additional zest to my educational work in this city and province, and has helped, amid the trials that afflict us all, to keep my heart still young. Then I knew a little of art and a little more of music, and such, I imagine, are factors as powerful as they are delightful in the work of educating mankind. I have only done simply what I believe to be right as a citizen as well as a clergyman, namely, to be a useful member of society, and to be able to look back upon one's life as on the whole not illspent. As I said at the outset, you have kindly set too high a value on my exertions for the good of Montreal. It is a painful thing to say farewell, and the more painful because I can scarcely look forward to twenty years of life, and certainly not of active occupation. But I am thankful to Providence for the measure of strength granted to me hitherto and to you for your beautiful gift and most kindly words. Such an artistic piece of modern metal work has rarely if ever, been seen in Canada, and I value it more than I can say. If it can be preserved from the burglar's hands my descendants will possess and admire it as a mark of the high estimate set upon an invalid Englishman who came to Canada first in search of rest and health and who found health, friends and happy employment. I trust that I may never forfeit or even lessen the esteem which you now entertain for me and of which you have in this costly testimonial afforded so signal a proof. Although my home is now elsewhere, I am rejoiced to think that my duties as Fellow of McGill University, as Examiner for the Associate in Arts, and as a member of the Committee of Pub-

lic Instruction, must bring me occasionally to this, my old and happy home, and I rejoice still more in the anticipation of the cordial welcome that will be vouchsafed me. Once more let me thank you most cordially for all your kindness, culminating in this most beautiful testimonial, and permit me to wish you and yours every happiness that this earth can give.

The assembly then dispersed.

## A TRIBUTE TO WORTH.

*Journal* 4/4/88  
The Testimonial Presented to Rev.  
Canon Norman.

Speeches by Sir Donald Smith and  
Messrs. Drummond and Beaugrand—  
Dr. Norman's Reply.

Rev. Canon Norman was yesterday made the recipient of a beautifully illuminated address and a service of silver plate. The address is bound in rough leather, with a crest in raised silver. It contains the autographs of about 255 of our leading citizens of all classes, creeds and denominations. The service is of oxydized silver of the Repousse style, hammered and hand chased, and is valued at between \$1,500 and \$1,600. It bears the following inscription:—"Presented by a number of the citizens of Montreal to Rev. Canon Norman, M. A. D. C. L., on the occasion of his removal to the Rectory of Quebec, March, 1888." The address a beautiful piece of illumination, and reflects credit upon Messrs. Cox & Co. It is executed on vellum, consisting of eight pages, and the pages containing the signatures are on parchment. The title page begins with a large initial "A" of the word address on a carmine ground of exquisite hue; following is the title proper, as given above, and this inscription in antique text is in a circled centre, outside of which is a gold diapered ground work, following out to a square. On this gold ground work is a passion flower design, and outside the whole is a neat conventionalized flower border. At the bottom of the illuminated work are the arms and motto of Canon Norman. On each of the pages containing the address is an intricate border, differing on each page; and on each leaf containing the signatures is also a very appropriate border. The whole consists of sixteen pages, and is bound in a very handsome album, the work of Messrs. Dawson Bros. The leaves were mounted in the album by Messrs. Scott & Son. This address is certainly a very beautiful one, and unique in design and mounting.

The presentation was made at the Art gallery, which had been kindly lent by the Art association for the occasion, and a better place could hardly have been chosen. The bright, cheerful room, with the walls covered with pictures (amongst them a life-like portrait of Canon Norman himself) presented an animated appearance as it gradually filled with ladies and gentlemen, until not a seat was left vacant, in fact quite a number had to stand. Amongst those present were Sir Donald and Lady Smith, Mr. and Mrs. G. A. Drummond, Mr. and Mrs. F. Welferstan Thomas, Mr. and Mrs. R. Grindley, Messrs. D. A. Watt, W. G. Murray, Andrew Robertson, A. Murray, C. Duniford, R. S. Clouston, John Lewis, Robert Harris, Strachan Bethune, Rev. Dr. Cornish, Dr. R. P. Howard, H. Beaugrand, George Hague, Sir Wm. Dawson, R. G. Norton, M. P. Ryan, Edward Murphy, J. Aspinwal Horne, W. Sargeant, R. B. Angus, Geo. Murray, H. Shorey, Prof. Penhallow, R. Holland, E. B. Greenshields and many others.

At 4.30 o'clock Sir Donald Smith took the chair on a raised platform at the head of the room, with Canon Norman at his left. He expressed in feeling terms his regret at the departure of Canon Norman and said that one consolation was that he was not going far away and they would be able to see him often. No greater tribute to his popularity and the esteem and veneration in which he is held by all could have been paid him than this large gathering of citizens of all races and creeds. However, Montreal's loss was



bees gain and they must not grudge him the Ancient Capital. They would all treasure the warmest memories of Canon Norman and wish him godspeed in his new field of labor. Sir Donald then proceeded to read the address, which was as follows:—

DEAR SIR,—We, the undersigned, having heard of your approaching removal from Montreal, cannot permit you to leave without expressing our very high appreciation of your character and our deep regret at your departure from among us.

The general esteem in which you are held in this community is not a hastily formed impression, but, on the contrary, has been the steady growth of the long series of years you have lived among us, and is the result at once of your wide culture, your accurate scholarship and your characteristic urbanity.

It has been your constant endeavor during your life in Montreal to be an active member of our community, and you have manifested your usefulness in many directions.

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You have also, during your sojourn here, taken a deep and sympathetic interest in the sister art of music. The Mendelssohn choir had in you an old and valued member; of the Philharmonic society you were one of the organizers and officers, and your presence never failed to encourage any gathering for the cultivation of sacred or classical music.

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In testimony of our regard we ask your acceptance of the accompanying service of plate.

Mr. G. A. Drummond as a member of Canon Norman's congregation expressed the deepest regret at his departure, and testified to what he had done for art and music during his stay in Montreal, but above all he had been an earnest laborer for Christ. His loss was deemed a great misfortune by all the members of the congregation, and they were entitled to grudge Quebec the services of such a man as Canon Norman. Their warmest good will and most earnest wishes for his welfare would go with him.

Rev. Canon Norman in reply said: Sir Donald Smith, ladies and gentlemen, or rather, if you will allow me, my very kind friends, there are some moments in a man's life when pride is not only admissible, but seemly and right; and this occasion is one of such moments. To have gained the regard and esteem of those who are themselves deservedly held in high estimation in a city like this of Montreal is a legitimate ground for deep and sincere pleasure and satisfaction. I do not affect mock humility, or pretend to be ignorant of the fact that I possessed true and well-proved friends in this community; but I may certainly affirm that I was not aware of their number nor of the warmth of their sentiments. To be appreciated by the church and congregation with which one is connected falls to the lot of the vast majority of ministers of religion who strive honestly to do their duty, but to receive so flattering and substantial a proof of friendship from members of diverse nationalities and differing creeds affords me, I must confess, the most lively pleasure. The representative character of this testimonial imparts to it in my opinion a very special value. Surely while we are sincere in our own religious belief, we must be just towards others and attribute to them equal sincerity. This has been my rule of action, to believe that all Christians are striving for the same great end—immortal life—and to respect their conviction. To this I greatly attribute the singular happy relationship that have ever existed between myself

and members of other religious bodies. And yet I conceive that you have greatly overrated my humble services. I came to this country twenty-one years ago in feeble health, and with a nervous system much shattered by exercise and anxious work in England. I leave Montreal to all appearances in better working condition than was my case more than twenty years back. This favorable change I attribute, under Providence, partly to the bracing and healthful air of Canada, and partly to the enjoyment which my varied occupations have afforded me. There can be no credit in endeavoring to benefit a community when the task itself was pleasurable, and when my efforts to be of some service have been received with so much favor by the citizens at large. You may recall John Leech's picture of the hunting scene, when two gentlemen riding up to a hedge see some one in a ditch and his horse running away. One of them says, "Who is that?" "Only the parson," replies the other. "Let him alone," adds the first speaker, "he will not be wanted until next Sunday." I need hardly say that I have no sympathy whatever with such an idea of a clergyman's place in the community. Of course his own ministerial duties are not confined to the Lord's day, but, apart from and in addition to these, his aim should be to be generally useful. I have not forgotten Charles Kingsley's words, that he was a man before he became a clergyman; and therefore I considered my duty was to help in every way towards the refinement and elevation of the citizens among whom I lived. Education, especially higher education, is almost a passion with me. Next to religion, I consider a really good education to be the highest boon that can be conferred on man. My knowledge by experience of youthful nature, and my sympathy with the young, gave additional zest to my educational work in this city and province, and has helped, amid the trials that afflict us all, to keep my heart still young. Then I knew a little of art and a little more of music, and such, I imagine, are factors as powerful as they are delightful in the work of educating mankind. I have only done simply what I believe to be right as a citizen as well as a clergyman, namely, to be a useful member of society, and to be able to look back upon one's life as on the whole not illspent. As I said at the outset, you have kindly set too high a value on my exertions for the good of Montreal. It is a painful thing to say farewell, and the more painful because I can scarcely look forward to twenty years of life, and certainly not of active occupation. But I am thankful to Providence for the measure of strength granted to me hitherto, and to you for your beautiful gift and most kindly words. Such an artistic piece of modern metal work has rarely, if ever, been seen in Canada, and I value it more than I can say. If it can be preserved from the burglars' hands my descendants will possess and admire it as a mark of the high estimate set upon an invalid Englishman, who came to Canada first in search of rest and health and who found health, friends and happy employment. I trust that I may never forfeit or even lessen the esteem which you now entertain for me and of which you have in this costly testimonial afforded so signal a proof. Although my home is now elsewhere, I am rejoiced to think that my duties as Fellow of McGill university, as examiner for the associate in arts, and as a member of the Committee of Public Instruction, must bring me occasionally to this, my old and happy home, and I rejoice still more in the anticipation of the cordial welcome that will be vouchsafed me. Once more let me thank you most cordially for all your kindness, culminating in this most beautiful testimonial, and permit me to wish you and yours every happiness that this earth can give.

Mr. Beaupré said the French-Canadians knew they had always a friend in Canon Norman, and they esteemed him as a man, a scholar and a Christian. He hoped the relations between the two nationalities would always be such that they would meet with as much pleasure and part with Canon Norman.

The visitors then proceeded to examine the presents which had been laid on a side table, and Canon Norman went around shaking hands with numbers of his old friends.

## AMONG CANADIAN ARTISTS.

*Gazette* 7/4/88  
Annual Spring Exhibition at the Montreal Gallery.

A Fine Collection of Oil Paintings—Some of the Most Striking Specimens.

A taste for the imitative arts is not like that spontaneous poetical susceptibility which nature herself has implanted in many minds. The traces and indications of poetical feeling may sometimes appear to be almost effaced; yet it is only because the fine spirit is dulled and its perceptions blunted by the heavy external pressure of daily cares and the chilling mechanical routine of actual life. Fancy, with her gushing feelings, her sympathies of memory and anticipation, is an intrinsic element of the human soul, ever ready to vibrate at the faintest touch of life; but, to discern the beauty of material forms, fancy and imagination will not alone suffice, they must have a peculiar bias and direction and be blended and interpenetrated with a high development of these sensual organs to which each of these peculiarly addresses itself. Nor does this taste depend upon the organization alone; a person may be endowed with visual organs of the most perfect structure, nay, of more than ordinary acuteness, and yet no perception of beauty be associated therewith. The faculty by which the eye becomes endowed with a clear, inborn perception of the beautiful in painting, and in material forms, or the ear awakened to the spirit of sound and its delicate harmonious magic, lies rather in the mysterious depths of organization and the special qualities of the soul in its unseen spiritual life—in a combination and union of the senses and imagination, scarcely explicable, even by the gifted individual himself. Learned enquirers, deep thinkers and even poets of genius are often deficient in the perception of beauty in the imitative arts and remain insensible to its powers, or are forever following contrary and opposing impulses.

A taste for beauty in painting, no less than in music, must be innate, but when thus primarily existing in the soul, the feeling awakens and unfolds itself simultaneously with the sight of beauty; yet, continued contemplation of the art is required for a perfect comprehension and elucidation of the ideas connected with it. And these powers are fully as requisite to him who would express an opinion on painters' efforts as they are to the artists themselves in the prosecution of their profession, and as might be expected but few writers are really competent to give a valuable and instructive critique. Therefore, in stating the qualifications necessary to the critic, the present writer is far from making any claim to have come within appreciable distance of the ideal mentioned, and ventures the opinions which follow rather in a spirit of kindly and fair personal judgment than with any assumption of competence to criticize. And this for the reason that in Canada the prevailing tendency appears to be to favor foreign artists rather than to encourage our own, whose works are, in many cases, preferable. And under no circumstances is better and more careful judgment required and less frequently given than in forming an opinion as to the value of the works of young artists, as all in Canada may be presumed to be for the moment.

The annual spring exhibition of oil paintings and water colors, now open at the Art gallery in this city, judged as a whole, is very creditable to the artists who have exhibited, and it is especially pleasing to see the number of Canadian subjects shown. The water colors of the Rockies and Selkirks are excellent specimens of correct coloring, and the scenes are of striking interest. Those who love views of mountain scenery must be pleased to know that this immense field for sketching and painting has been brought within easy access. The oils in this exhibition are as a class of high merit, and some admirable work is shown; yet some are exceedingly faulty, owing probably more to lack of judgment than to any lack of executive ability. Taking the pictures by the catalogue, "Gossip" (1), by Mr. George A. Reid, A.R.C.A., represents two maidens, sisters probably, engaged in conversation; one of them is sitting at a spinning wheel, while

the other listens intently to the conversation. The light is shining through the window and the shadows are very effectively done. The attitudes are easy and natural, and there is an expression of feeling and interest that is cleverly instilled into the picture. The whole is an excellent effect. Another picture (42), "At Sunset," by the same artist, may be described as peculiar, and may please some tastes. He also shows (59), "Study of a Head," and (56), "November." Mr. H. R. S. Bunnett shows four pictures (2), "View on the Richelieu;" (4), "Citadel of Quebec;" (14), "Old Mill at St. Marc," and (41), "Isle aux Cerfs." The view on the Richelieu and that of the old mill are winter scenes, and while they may interest from patriotic motives, the snow is not so well done as this clever artist is able to do. The "Citadel of Quebec" is probably a very correct picture, but lacks expression, being a cold piece of work.

Mr. W. Brymner, R.C.A., has four in the exhibition; (3) "Early Spring," (17) "Par derrier, chez mon pere," and (52) "At the Window," (8) "Le Jour de Fete," (30) "Study of a Head." All of these are exceedingly pleasing and interesting. No. 17 represents a view behind a farmer's house in Normandy, and a little girl in a short frock is looking at a flock of chickens feeding near a brook. A lane winds off through the trees, and the picture is complete and very effective. It attracts and retains interest, as it is a piece of artistic realism. The other pictures are carefully and truthfully done.

Mr. R. Harris, R.C.A., has some excellent portrait work, consisting of numbers 5, 20 and 38. The portrait of Canon Norman is, perhaps, the best, and is a most admirable one in every way. No fault can be found with it in any particular, it being a highly creditable and careful work. He deserves special praise for it. Other studies by the same artist are (16) "An Exile," (24) "Composing his Serenade," (46) "Little Gossips," and (64) "A Chelsea Pensioner." The latter is an interesting bit of color and expression. "An Exile" is specially good.

Mr. T. Mower Martin, R.C.A., has (6) "Bacchus," (12) "Mount Stephen," (35) "Mount Sir Donald," (43) "Hermes." The views of Mount Stephen and Mount Sir Donald have evidently been done with much care. The snow-topped peaks are well brought out, the forests and sky are effectively contrasted, and the whole effect is striking. Both of them are creditable, and form valuable companion pieces. The study of a hound's head is lifelike, and is probably a speaking likeness of a favorite hound of the artist.

Mr. J. Kerr Lawson's work is represented by (9) "A Village Sol." representing an individual in *sabots* tilted back in a chair and taking a pinch of snuff. On a table near by are a bottle and a glass. The idea is well carried out without the aid of many details, and yet is not offensive. A creditable result artistically wrought.

Mr. O. R. Jacobi, R.C.A., has (10) "A scene on the Georgian Bay," (37) "Scene in the Backwoods." This artist's works are so well known and have been so often commended that it would be a matter of supererogation to add to the praise he has already received. However, the scene in the Georgian Bay is a beautiful effect and a revelation of color. But we may be pardoned for expressing the opinion that we prefer his water colors.

"Theodosia" (41), by Mr. Percy Woodcock, R.C.A., is well worth inspection. The coloring and tints are blended and contrasted admirably, and the face is exquisitely given. The effect of the lace over the red and gold bodice is charming.

"A Country Road" (18), by Miss Helen MacGilbert, with its green herbage and babbling brook, is a very choice piece and attracts much notice.

Miss May Manley Bethune paints flowers and fruits most realistically; her (19) "Study of Roses" and (23) "The King Apple," being very attractive results and happy blendings of color. The coloring of the roses is specially truthful.

While it might be somewhat difficult to decide which picture was really the best in the whole exhibition, there can hardly be any difference of opinion but that (21) "After the Rain," by Mr. J. M. Barnsley is a magnificent painting. The color, the tone, the harmony, in this are truly most attractive. The quiet grays and modest greens give a sense of quietness; the small pools here and there, the refreshed feeling which comes after the storm, are excellently depicted. (29) "A Breezy Day," by the same artist is a gem of marine painting.



"Papa will Return," (22), by Mr. Paul Reel, A.R.C.A., is a harvest scene, representing a child in a wheelbarrow of grain playing with a few straws, while the mother standing near by, with a scythe, watches the little one with a loving look. It is a large canvas and the subject has been wonderfully well treated. It is a picture that one loves to linger over, so real and kind and true is it, and so motherly does the harvest worker look. She has evidently given up work for a moment or two to look at her little one.

Mr. W. Raphael, R.C.A., sends (25) "L'Enfant du Sol," (33) "Autumn" and (50) "In the Adirondacks." All these deserve very kindly notice for their clearness of execution, their realism and their artistic sense. "L'Enfant du Sol" represents a habitant in a blue tunic smoking his pipe, and one almost expects to hear the old chap explain "Bon jour." It is a fine typical effect. The "Autumn" is an excellent forest coloring, and the view "In the Adirondacks" is one that breathes of the forest and babbling brooks.

Other oils which are excellent are (34) "When the Kye Come Home," and (39) "A Misty Morning," by Mr. Seymour, which are both more than good; (40) "Decorative Heads," and (57), by Miss Mary A. Bell, are really admirable, and more beautiful symphonies of color are not in the exhibition; (51) "Speckled Beauties," by Mr. E. S. Shrapnell, a couple of trout just caught correctly and prettily drawn; (58) "Study of Onions," by Miss Minnie R. Simpson, a careful and creditable result. Mr. Homer Watson sends (61) "His Head Towards Home," a study in quiet grays and sober greens which is worthy of this artist's reputation. "The Guitar Player" (62), by Miss M. Heister Guit, deserves special praise for the drawing and coloring of the central figure. "The Ford" (54), by Mr. Arthur Cox, represents an island, at the end of which a farmer is driving a white horse. The water of the running stream is most cleverly done; the trees on the mainland and the island seem almost to wave in the breeze, and one is almost tempted to say that the splashing of the horse's hoofs could be heard. It is not a large picture but deserves careful study.

Mention is made above of Mr. Brymner's pictures, and one of them deserves further notice. This is (8) "Le Jour de Fete." It is dark in tone, with the exception of one of the girls, who brushes the hair of another seated in a chair. On one side of the room is a dressing stand, on which is the usual cross and statue of the Virgin. A light is burning and the shades are most exquisitely managed. It is a very "sweet" picture.

The number of oils on exhibition is sixty-six. The water colors number seventy-two, and will be noticed in future article.

## AMONG THE WATER COLORS.

*Gazette* 10/4/88  
A Rather Uneven Collection at the Art Gallery, 1A

But on the Whole Creditable to the Artists and the Committee.

As in the moral world there is but one virtue, so in art there is but one true path. Perfection consists in the union of the idea and vitality; everything that breaks this union—every deficiency on the one side or the other—is a fault; and if further developed, or adopted as a principle, will lead, to mannerism. The idea, if suffered to predominate, produces works that are cold and inanimate or at least in some measure deserve the reproach of hardness. On the other hand, the attempt merely to copy nature and life, may in some cases produce showy effects as many of those of the naturalist school have done; but with the loss of ideality is banished all deep meaning and even that internal character which forms a most essential condition of art.

It seems to us, speaking in all kindness and fairness, that the water colors in the annual spring exhibition are, taken as a whole, open to the objection of a lack of reality and a too great tendency towards idealism. While some specimens of the true artistic spirit are shown, by far too many are crude and ill-judged both subject and

manner of treatment, and show in too many instances an almost absolute lack of knowledge of the rudiments of painting.

The drawings by Mr. O. R. Jacobi, R.C.A., are (93) "Rock Elms," (120) "In the Bush," (123) "On Georgian Bay," (129) "Sunset" and (132) "Burning Brush." It is very interesting to compare these with some of this artist's work in the permanent collection of the Art Gallery, work done over ten years ago and note the change. In these latter efforts, there seems to us a higher artistic expression and taste and we consider the "Sunset" and the "Rock Elms" as fine drawings as this talented artist is capable of executing. There is certainly no falling off and the "Rock Elms" is a piece of magic coloring and able treatment, and a characteristic poem.

Mr. F. M. Bell Smith, R.C.A., shows (68) "Valley of the Ottertail, B.C.," (83) "Roger's Pass" (99) "Sunrise in the Selkirk," (111) "Hazy Day," (131) "In the Illiwillwaet Valley and (119) "The Hermit Range." These have been on exhibition in an art store and have been much appreciated and deservedly. These views of mountain scenery of lake and tern are filled with vastness and breathe of the mountains. The forests seem to be vast armies of tall sentinels forming guard at the base of the grand monarchs of the Rockies, while the snow tipped peaks rise high into the azure vault. These drawings are all admirable in their perspective and if this artist had done no more than these, he would be entitled to a very high place in the roll of Canadian artists. The shadows in "Hazy Day" are most effectively and truthfully brought out, and the clouds in "Roger's Pass" are clouds and not daubs of grey.

The "Evening" (71) of Mr. Allan Edson, R.C.A., is a quiet symphony and up to the high standard Mr. Edson generally maintains, and (130) "Near Hampton Court" is one that will rightfully please many. It has an air of rural repose that is seldom attained and will well repay careful study. It is evidently a lingering memory dark and true, and a loved one, so kindly has it been drawn. It is unfortunately probable, we are informed, that Mr. Edson will do no more work, owing to ill health. A "Study of Pansies" (72), "A study of Sunflowers" (98) and a "View on the Thames" (136) are from the brush of Miss Kate J. Smardon and show care and an evident love of the art. The "Study of Pansies" is a fairly creditable treatment of these beautiful little flowers, which, on account of their bright colors, are always popular as subjects. The "Study of Sunflowers" is not quite so pleasing, being too glaring.

E. May Martin exhibits (74) "Muskoka Birkens" showing the sunlight and shadow in a grove of birches and to our mind an exceedingly pretty and artistic water color. Bright and cheerful in treatment, exceptionally true it must meet with a very high measure of praise. It is a really good picture. The president of the R. C. A. Mr. L. R. O'Brien is well represented showing as he does, (73) "Yale, B. C." (81) "Rail, Road and River," (84) "Perils of the Banks," (87) "On the Caribou Road," (94) "The Gate of the Canon," (96) "In the National Park," (125) "Vancouver Harbor" and (135) "An October day on the Fraser." Mr. O'Brien's works are certainly well known and find many admirers. While some of the above drawings are not up to a high standard, being faulty in tone and conception, there are two of very high merit. In (73) "Yale, B. C.," the water is beautifully done and deserves especial commendation. It has evidently passed through rapids or falls, concealed from view but the tale is told most strikingly. And (84) "Perils of the Banks" will very probably be given a very high place of merit in the present exhibition. It represents an Allan liner—the Parisian we presume—in a fog; a schooner is in the distance. In the foreground is a boat in which are two sailors and the distinctness of these figures is well contrasted with the foggy dimness of the more distant schooner. The varying lines of haziness are wrought with a truthness that is at once admirable and artistic. The sun breaking with difficulty through the mist also is very ably depicted. To our mind it is the best water color this artist has yet shown. "In the National Park" (96) is effective and carefully done.

Mr. E. W. Vanderpoel has (69) "Family Jars" (78) "Tulips" and (106) "Rosita." The study of tulips is a very pretty piece of work and free from the common error of endeavoring to produce a mere color effect, so

commonly found in flower studies. "Where the Wave Beats" (89), "Sketch in Sydney" (76), "Old Houses" (113), "The Old Bonsecours church" (115) are from the brush of Mr. H. J. Macdonnell. The only one of these which we can praise is "Where the Wave Beats" and this is really a creditable marine sketch and very pretty. The others are, we regret to say, either hastily or very carelessly done. "The Old Bonsecours church" is certainly incorrect in perspective.

Mr. John Hammond shows "good work," "The Lac D'Amour" (90) and "Evening" (77) are very noticeable pieces. The "Lac D'Amour" is in a dark subdued tone and in harmony—it is a dreamy monotone, possessing a charm of its own. The "Evening" is not quite so well treated. Mr. J. L. Weston shows two small pictures "Evening Montreal Harbor" (137) both of them delicately executed and little gems in their way. They are both well worth inspection and much more than a passing glance.

"A Blizzard" (107) by Miss Libbie H. Lambe represents the blinding snows beating about a country residence. It is realistically done. "A Study of Lilacs" (127) by Miss Zaidee M. Lambe is an ambitious coloring and it is successful. The leaves are very cleverly drawn and the colors artistically contrasted. It is creditable.

Mr. J. T. Rolf, A.R.C.A., has a large number of drawings: "Bay of Quinte" (70), "High Park, Toronto" (95), "After the Shower" (114), "Dusty Lane" (117), "High Park, Toronto" (118). The great failing of three of these drawings is their somewhat poor choice of subject, which are fairly enough treated. Numbers 70 and 114 are laudable efforts and well worth possessing but this artist can, we are sure, do very superior work to his present efforts.

Miss Marion Lang exhibits a number of sketches of Colorado wild flowers which show much painstaking application but appear to us more like botanical illustrations than artistic sketches. One or two are however of excellent merit, the grouping being done with much taste and discretion.

An exhibitor who makes a fair showing is Mr. T. Mower Martin, R.C.A., who has three drawings: (80) "The Glacier of the Selkirk," (108) "Van Horne Range," (122) "Mount Field, B.C." This artist has not put a very high value on his works which are fairly worth his estimate. The scene depicting Van Horne range is perhaps the best of the three, that of Mount Field being rather stiff and somewhat hard. Mr. Forshaw Day, R.C.A., has several Northwestern views; this field of landscape work is evidently destined to be a prolific one. They are (103) "Lake at Laggan," (116) "Mount Devilla Range" and (134) "Falls Leachchoile." While this artist has very evidently worked *con amore* and has produced fairly satisfactory results, he has been somewhat diffusive in treatment and has failed in some measure to instil feeling into his drawings. He has not fully appreciated his difficulties and for that reason has not attained that success he is surely capable of. Miss Lily M'Entee Brown has three sketches (66) "Sketch," (86) "Spring," and (97) "Late Summer." These are modest efforts which show much power and good future possibilities. She has certainly kept well within her abilities and produced something worthy of exhibition.

Mr. E. S. Shrapnell, A.R.C.A., has sent in (82) "Travelling in a Jumper," (88) "Deer Hunting Bivouac" and (121) "Cutting Ice." The latter is somewhat weak and displeasing, while the first mentioned is quite the contrary. It is a picturesque little coloring and is striking. It deserves and will win favor as it tells a story.

Mr. W. B. Lambe has (78) "Lac Lorne" and (101) "Study of Maple Leaves." We can not say we admire this latter at all; it is a glaring discord in red and is probably only useful as a "study." The "Lac Lorne" is certainly much better. L. M. Lambe has selected sketches of gulf scenery showing (92) "Cap Blanc," (104) "Cliffs at Murray Bay" and (109) "Sea Shore, Cap Rosiers." These are fairly well drawn and the coloring is conscientious, more attention is paid to being locally correct perhaps than to anything else.

Prout's Neck is favored with three views by Mr. T. F. Beevor, (67) "A Wet Day," (100) "On the Sands" and (133) "Spouting Rock." Further experience will doubtless improve Mr. Beevor's work, which is faulty in some important essentials, yet in spite of this is worthy of some commendation. Mr. Henry Carter with (91) "Elaine" and (128)

"Chateauguay" does not call for special or sharp criticism. His exhibits possess in an eminent degree that quality which may be designated as "safeness"; they are neither strikingly faulty nor are they brilliantly attractive. The exhibitors of single sketches are Mr. J. Aitken with (124) "On the Berwickshire Coast" and Mr. J. W. Barnsley with (126) "Spring Time." The former is fairly good; the latter exceptionally so and one of the best in the exhibition. Mr. Montagu Castle has some excellent and artistic architectural and decorative designs on view.

The committee of management deserve credit for the arrangement of the pictures in the exhibition, both oils and water colors.

In conclusion it may be stated that the water colors in this year's exhibition are, judging them all, a very pleasing and creditable collection. Most of them show marked evidences of the artistic spirit, though too many of them show lack of technical training and education.

It must be therefore a matter of importance to the lovers of painting that the Art association have done so much to place the art classes within the reach of all and have put them on such a plane of excellence in their choice of a teacher, who is not only competent to instruct but is also a true artist himself.

In the catalogue are marked the prices of the pictures and one is certainly struck with the moderateness of the artists' estimates of the value of their work. And anyone who complains of the absence of a Canadian school of merit can do much to raise the present standard of that school (which is assuredly meritorious) by encouraging the artists practically.

## Herald WORKS OF ART.

Among the many works of art in the present exhibition at the Montreal Art Gallery, are several beautiful sketches in water colors of views taken in the Rocky Mountains by Mr. Forshaw Day, R. C. A., of Kingston, Ont. Among them, Number 103 in the exhibition, sketched 9,000 feet above the level of the sea, Lake Laggan, almost at the summit of the Rockies; No. 116, Mount Delille, one of the Van Horne range, near Field Station; and No. 134, Leachchoile Falls, at the junction of Beaver and Kicking Horse Rivers, are deserving of special notice. Mr. Day is well known to the Canadian public, more especially during the past nine years of his connection with the Military College at Kingston, and his pictures are highly prized by those fortunate enough to possess any of them in their collections.

## Employees and the Art Gallery.

The council of the Art Association of Montreal has decided to issue to employers of labor tickets of admission at the rate of 5 cents apiece, to the permanent and transitory exhibitions held on the premises. These tickets will be sold in blocks of twenty-five, and are intended solely for the benefit of the employees and their families. The council hopes that by this scheme such advantages from the civilizing and enlightening influence of art as can be offered in this city may be placed in the way of the many whom it is thus desired to reach and benefit. The galleries are open daily, and on Tuesday and Saturday evenings, from 7.30 to 9.30. There is at present, and until April 21, an interesting exhibition of oil paintings and water color drawings on view. *Gazette* 12/4/88

The Council of the Art Association of Montreal will in future sell books of tickets of admission to their rooms, at the rate of five cents each, to employers of labor, in order that the advantages of their art exhibitions may be reached by the poorer classes of the community. *Star* 12/4/88

## The Worth of Our Public Men.

At the Boisseau picture sale Friday at Hicks' auction rooms, a number of portraits were put up, this having been Mr. Boisseau's well known specialty. Some celebrities of the stage and concert room went cheap; Hon. Mr. Ferrier brought \$7; Sir John Macdonald went at \$10.50, whilst the portrait of Hon. Mr. Mercer brought out some lively bidding and fetched \$16. A fine picture of the late popular preacher, the Rev. Mr. Martineau, was knocked down at \$20.



## NEW YORK GOSSIP.

*Herald* 1/4/88  
National Academy of Design—National Opera Company—Mrs. Thurber—Music in Toronto, Madame Valda. the Soprano—Partners at Madison Square—Fashing Thursday—Spring Fashions—Shades in Vogue—The New Wraps—Dove Gray—Whims in Vogue Table Novelties.

(SPECIAL CORRESPONDENCE OF THE HERALD.)  
New York, April 5.

The National Academy of Design has opened its spring portals to the multitude. And never since the Academy began has there been such a charming exhibition of native art. Even those of us who are much inclined to *taboo* and *poo hoo* the meritorious works of our own countrymen, because they are our own, and we feel we have an inherent right to snub them, now pause and take breath, and by force of reason are obliged to admire.

Of the six hundred exhibits there is not one that the true lover of art may not pause to admire something therein. The older academicians, and the younger here put their best foot foremost, and the result is a capital display. Some portraits attract much attention; that of Mr. John Gilbert, the actor, painted by Alden Weir; that of the late Moses Taylor, for the Chamber of Commerce, by D. Huntington, and that of Mr. Wm. D. Sloane, by Eastman Johnson, being among the most noted. The landscapes are beautiful in many instances. "A Day in Early Winter," by J. R. Brevort, is charmingly illustrative of the sober season, with just enough tenderness of tone in its russet tints to remind us that nature is resting, not dead.

Among the pictures of a religious nature, we may speak of the fine large canvas of Mr. Chas. H. Miller, "The Emblem of Universal Peace—Ending of a Tempest in Tyrol." The picture represents an Alpine pass, boldly painted, with fine cloud effects. A Christ on the crucifix is seen in the foreground, approaching which are three monks and a woman. A rainbow gracefully and delicately spans the group, and in gazing one feels in the religious gathering the sentiment of the title, "The Emblem of Universal Peace."

In the corridor hangs a well handled marine, "Calm Morning—Gloucester Harbor," by Mr. Sydney Lawrence, a young painter of exceeding promise. Mr. Thomas Moran's "Sand Dunes of Fort George Island, Florida," is among the most interesting and truthful of landscapes, catching the exact tone of that portion of our country at the entrance of the St. John's river. "A Burgomaster of New Amsterdam," by Mr. Huntington, is a strong and characteristic portrait of a Dutchman of the times. Paintings of the supernatural are finding place. The work on these, though not specially to my liking, shows a tendency to poetic treatment that is agreeable. The exhibit is well worth one's while to linger over for hours, and will help one to form lively impressions of the genuine painstaking and advancement of our American artists.

*Herald* 1/4/88  
An Excellent Move.  
The Council of the Art Association of Montreal has decided to issue to employers of labor tickets of admission at the rate of five cents apiece to the permanent and transient exhibitions held on the premises. These tickets will be sold in blocks of 25, and are intended solely for the benefit of the employees and their families. The Council hope to enlist the public sympathy and encouragement which this scheme deserves. The galleries are open daily and on Tuesday and Saturday evenings from 7.30 to 9.30. There is at present and until April 21st an interesting exhibition of oil paintings and water color drawings on view.

## Opening of Art Galleries on Sundays.

To the Editor of the STAR: 12/4/88  
SIR,—In the last edition of the *Canadian Workman* there appears a criticism on two letters, one by Mr. E. Wollerstan Thomas, criticizing the report of the Sabbath Observance Committee, which was composed of ministers and elders of the Presbyterian Church. Mr. Thomas stigmatizes this report as being a sarcastic criticism of the actions of some of Montreal's citizens.

The other letter is an answer by Rev. J. Nichols to Mr. Thomas' criticism, showing conclusively, if Mr. Thomas had taken the trouble of examining the full text of the report made by the committee instead of a short synopsis which appeared in the papers, he would no doubt have dealt more fairly and been less misleading in his statements.

Mr. Thomas seems to be extremely liberal in his views in regard to the opening of places such as the Art Association and Fraser Institute on the Sabbath for the benefit of the working man, and looks upon the action of this committee of ministers and elders of the Presbyterian Church as narrow and bigoted, but I fail to see how Mr. Thomas or any one knowing anything of the maxims and views of that church could expect any other report to be rendered regarding the opening of any such places as have been referred to, and in regard to that much travelled word *liberty* I fail to see that there is any liberty where there is no restraint and every person may do just as he or she may take the whim. No further proof is needed to substantiate this assertion than to pay a visit to Paris or any other large European city where the Sabbath is ignored, and all places of amusement, and even those that are edifying and refining, are thrown open to the public. And what is the result? You will find anarchy and communism running riot, the rich making a play day of the Sabbath and the working man deprived of the one day in seven for a rest, and obliged to work as usual day after day, year in and year out. On a visit to Paris I found dance houses and all places of amusement in full blast, while the carpenters and masons were at work on that Sabbath on a large church and also on the Emperor's palace.

It is but inserting the thin edge of the wedge, encouraging people to profane the Sabbath by visiting art galleries, etc., and freeing them from all moral and social restraint. I might say that through the advocacy of the press and the voice of the people, most of the working men in our large establishments have the whole or part of the Saturday afternoons to themselves, and which could easily be taken advantage of to visit these places of culture and refinement and which should be free on Saturday afternoons and evenings for the special benefit of the working men, which would obviate any necessity for desecrating the Lord's Day.

Mr. Nichols' letter is written in a very charitable manner and merely shows where Mr. Thomas is wrong in his conclusion, which was arrived at hastily no doubt from the synopsis of the report which appeared in the public print, and although Mr. Nichols makes no comment about the excellent company Mr. Thomas refers to, yet I fail to see that the sin is any less a sin although committed in the company of bishops, etc.

But to come to a close. If we are Christians and take the Word of God rather than the opinion of man for our guidance through life, we can arrive at only one conclusion, viz., "Remember the Sabbath Day to keep it holy, for I have given you six days of the week for your own employments, but I have reserved unto myself the seventh day," and we are urged not only to keep this command personally, but those in authority are to compel those under them to obey it likewise.

Looking at it from this our highest authority we ought to throw aside all sentiment and fleshly failings and obey the laws of God rather than man's laws, for God's laws are just as binding to-day as they were when Moses received them from Mount Sinai and wrote them on the tables of stone.

ROBT. BRONIE.

## ART ASSOCIATION

*Herald* 1/4/88  
OF MONTREAL, 17 PHILLIPS SQUARE.

LAST WEEK OF THE SPRING EXHIBITION.

Galleries open daily from 9 to 5, and on Tuesday, Thursday and Saturday evenings from 7.30 to 9.30.

Members free. Public 25c day; 15c evening.  
April 17 92

## ART FOR THE MASSES.

The Cheap Tickets Draw a Large Crowd  
to the Art Rooms. 14/4/88

The council of the Art Association having decided to issue cheap tickets, the Art Association rooms were well filled on Saturday evening with the employees of many of our city firms, the proprietors of which had bought a large number of tickets at 5 cents each for distribution. An observer visiting the rooms on Saturday could not fail to be convinced at the large amount of good, both morally and intellectually, to be derived from this kind action. Here and there could be seen family groups, the father explaining to his youthful heir the meaning of the scene before them; the widowed mother with her daughter quietly but earnestly gazing on some bit of landscape that reminded her of days gone by never to return; the engaged young couple with faces aglow gazing on a pretty little seascape and no doubt settling in their own mind that they would like to spend their honeymoon near such a lovely spot. There was the bachelor young man who, finding he had nothing to do, had dropped in to spend five minutes, then stopped an hour, so interested had he become with the works of art exhibited for his delectation. The ubiquitous small boy was there as usual, laying down the law as to the excellence of this or that picture; but the one that seemed to draw the most attention was a lovely oil sketch entitled, "Study of Lilacs," by Zaidée M. Lambe. As a study of still life it is a masterpiece. The lilacs look as if they had just been cut, so life-like are they depicted. This shows that the artist treated her subject as an ideal one and not as a mere object. "Papa, give me those." "Mamma, may I have one?" "Oh, what lovely flowers." Such were the ejaculations heard around the room.

The next pictures that claimed the most attention were those by F. Bell Smith, R.C.A., water-color drawings of points of interest in the Rockies, his later efforts being in marked contrast to his previous ones.

The new departure is deserving of the warmest encouragement, and should be supported heartily by all employers of labor. The only regret heard on all sides was that the rooms were not opened to the public on Sunday afternoons, as in Boston, where they are opened from 2 to 5 p.m., thereby not interfering with divine worship. As many as 4,000 persons have attended at that place, and no complaint has ever been laid as to misconduct on their part, and it is a great pity that the working people of this city cannot have the same benefit extended to them.

The following have already bought tickets:—

The Canadian Pacific Railway, 400; Grand Trunk Railway, 400, and Messrs. J. Lovell & Co., S. Carsley, J. Morgan, of Morgan & Co., S. E. Dawson, D. Bentley and G. Brush have also bought large numbers.

Judging from the first experience on Saturday evening, the movement promises to be an extended one, and cannot but have a beneficial effect on thousands of our workingmen and their families.

## ART ASSOCIATION OF MONTREAL.

17 PHILLIPS SQUARE.

*Gazette* 20/4/88  
THE LAST TWO DAYS OF

THE SPRING EXHIBITION.

FRIDAY AND SATURDAY, April 20th and 21st.

The Gallery will be closed on and after MONDAY, 23rd, until further notice.

## A MONTREALER IN PARIS.

Something About Art and Art Galleries—

Mr. Mercier's Decoration—

*Gazette* 14/4/88  
Boulangierism.

Before settling down to study I took a trip on the Continent. I want to give you an idea what I have seen in the way of the fine arts, as I know your tastes run that way. I visited the museums of Lyons, Marseilles, Morocco, Monte Carlo, Pisa, the Vatican (Rome), decorated by Raphael himself; Naples, Florence, Venice, Milan and Turin, and the museum next to the Louvre, Paris. Rome I consider as the flower of my trip. Great things have I seen there. I was received by the Pope with several other Canadians at a private audience. The museums here are different from those in Italy. There it seemed to me to be a monotony of the same subjects—which is done away with by the French school and its wider sphere. The old Italian masters seem to have confined themselves to scriptural and mythological subjects. The French are very cheerful in their manner, their colors are bright and bold and subjects pleasant to contemplate. The Louvre, as you are aware, is the largest in the world, and takes one a week to visit. They must have over fifty large works by the great Rubens, and this is not surprising when you remember he spent most of his lifetime here under the patronage of the French Queen. A great many of the old Italian masters' works are in France, also some by purchase, but most, I am led to believe, were stolen from Italy by Napoleon le grand, who would also have carried off cities if it were possible, and even transferred Rome to Paris! I live near the Luxembourg and often spend a delightful hour there. I must admit I greatly admire a painting by Rosa Bonheur, representing "Oxen Ploughing the Soil." You know the wonderful reputation she has for animal drawing. Another favorite with me is the sun shining on a *fete Dieu* procession passing through wheat fields—in the country, near a village—by the famous Jules Breton. The most wonderful man, in my humble opinion, of olden times was Michael Angelo. True, he lived to be a very old man, but all over Italy you see the impress of his master hand, in churches, statues and paintings. It is truly wonderful and impresses one strongly. Raphael did well for the short time he lived—dying when only 33.

*Gazette* 14/4/88  
The Art Gallery.

The Council of the Art association having decided to sell tickets for the spring exhibitions in blocks of at least twenty-five, at the rate of 5 cents each, for the use of their employees and their families, several of the large employees took advantage of the opportunity, among them being the Canadian Pacific railway, Messrs. Jas. Morgan, Jr., John Lovell, S. Carsley, S. E. Dawson, D. Bentley, the George Bishop company, and Geo. S. Brush. About 2,000 tickets in all were sold and the Art gallery was visited in the evening by large and orderly crowds, who seemed to thoroughly appreciate the privilege of seeing a really interesting collection of paintings and water colors, and it cannot but have a good influence upon them. The directors are to be congratulated on their liberal action, and the enjoyment would be added to very much if music were provided. The gallery is open every day and three nights a week, Tuesdays, Thursdays and Saturdays. Admission during the day is 25 cents and in the evening 10 cents to all but those provided with the tickets mentioned above.

## ART ASSOCIATION

*Herald* 20/4/88  
OF MONTREAL, 17 PHILLIPS SQUARE.

LAST TWO DAYS OF SPRING EXHIBITION, FRIDAY AND SATURDAY,

April 20th and 21st.

The Gallery will be closed on and after MONDAY, 23rd, until further notice.  
April 20 and 21. 95



# Art Association of Montreal.

## Phillip's Square.

25th FEBRUARY, 1888.

DEAR SIR,

I beg to inform you that the **Annual Spring Exhibition of Original Paintings, Drawings, Sculptures, Architectural Designs, Etchings and Designs in Stained Glass**, will be opened on the 4th day of April next, in the GALLERIES OF THIS ASSOCIATION, and closed on the 18th of the same month.

Such of your works as you may send, which are approved by the Committee, will be placed on Exhibition, and should you desire to exhibit for sale, a commission of 10 per cent. will be charged on any sales effected on your account.

All works must be delivered unpacked at the Gallery not later than Tuesday, 27th March.

Arrangements have been made on behalf of Exhibitors, with Messrs. Scott & Son, 1739 Notre Dame Street, Montreal, who undertake to receive all works, deliver them at the Gallery, removing and re-packing them for return after the Exhibition, at a charge of sixty cents for each picture or other work.

All freight must be prepaid, the Association holding the pictures, etc., insured while in the Gallery.

Artists are of course at liberty to consign their works to other Agents should they so desire.

Appended hereto is a printed form which intending Exhibitors will please fill up, giving full title of picture with price. The title of picture should also be placed on the back of each frame, with name and address of Artist.

Kindly return forms as soon as convenient, to this address.

I have the honour to remain,

Obediently yours,

JOHN MACGILLYCUDDY,

Secretary.



# Art Association of Montreal.

ENTRY OF WORKS FOR THE SPRING EXHIBITION, 1888.

*Full name of Artist,* \_\_\_\_\_

*Present Address,* \_\_\_\_\_

TITLE.	WHERE TO BE RETURNED.	PRICE.

*Signature of Contributor or of some person on Contributor's account.*

*Address,* \_\_\_\_\_



**The Opening of the Art Gallery on Sunday.**  
**To the Editor of the STAR: 19/4/88**  
 Sir,—Allow me, as a toiler, and a representative of the toiling classes to which I belong, to occupy a small space in your valuable paper in order to say "what I do" relative to the opening of the Art Gallery and Fraser Institute on Sundays. I heartily agree with Mr. Thomas in the noble and generous stand he has taken to benefit the toiling classes of our community, and I am of opinion that his efforts ought to be crowned with success. I cannot see any reason why the Art Gallery and Fraser Institute should not be open to the public on Sundays, for their being so would prove of great benefit, both morally and mentally, to the masses, who would be lifted to a higher and better level in the contemplation of the beautiful, and the storing of their mind with wholesome knowledge for reflection and utilization. Let me ask the dissenters from Mr. Thomas' proposition whether it would not be of more infinite good, if the numerous young men and women of our city could find free admission into the Art Gallery and haunts of knowledge on Sunday instead of promenading the thoroughfares, with no other object than to display their gew-gaws and create envy or disgust within the breasts of their fellow creatures? And in addition to the foregoing, where are the toiling masses to find sufficient leisure during a toilsome week in order to view and enjoy the treat their more independent brethren monopolize? I cannot agree with Mr. Brodie in thinking that any desecration of the Sabbath takes place in the contemplation and admiration of the workmanship of those whom God has so gifted in order to illustrate the fountain head from which true greatness springs. In the words of St. Augustine: "There is nothing more noble than the moulding of the mind of youth; and it is in the appreciation of the beautiful in all the arts that the mind of man derives its essential nobility. I do not hesitate to say that if the vote were put to the people the result would be in favor of the Sunday opening and a denunciation of such puritanic scruples as have been given to the public of late."  
 B. D.

**ART ASSOCIATION OF MONTREAL**  
 17 PHILLIPS SQUARE.  
*Gazette* —:— 21/4/88  
**LAST DAY OF THE SPRING EXHIBITION.**  
 9 a.m. to 5 p.m., and 7.30 to 9.30.  
 Members and Ticket Holders FREE. Public, 25c Day; 10c Evening.

The Gallery will be closed on and after MONDAY, 23rd, until further notice.  
**Art Association of Montreal**  
 PHILLIPS SQUARE.  
*Gazette* —:— 23/4/88  
 The Galleries are CLOSED until further notice. The Reading Room is open to Members and their families as usual, 9.30 a.m. to 5 p.m.

**ART ASSOCIATION OF MONTREAL**  
*Witness* 23/4/88  
 17 PHILLIPS SQUARE.  
 The Galleries are closed until further notice.  
 The Reading Room is open to members and their families as usual—9.30 a.m. to 5 p.m.

**ART ASSOCIATION OF MONTREAL**  
*Herald* 16/4/88  
 17 PHILLIPS SQUARE.  
 The Gallery is open daily from nine o'clock until five, and on Tuesday and Saturday evenings from half-past seven until half-past nine.  
 Members and their families free.  
 Public:—Day, 25 cents; evening, 10 cents.  
 April 20 100

**Art in New York.**  
**To the Editor of THE HERALD: 27/4/88**  
 Sir,—A word from a Canadian about some current exhibitions in New York may be of interest to Canadians while they are discussing their own position in the world of pictorial art. For this city is likely to be the art as well as the commercial centre of America for very many years to come. Some day—how far in the future cannot be reckoned with any certainty—when this enormous structure, the flat house will have given place to some better proportioned edifice, through the influence of art, she may then have gained for herself a more congenial home, where she will be better understood and always welcome. But for the present—which is the age that most concerns us—let us be thankful for what we have here. And let us assist in engraving and naturalizing the pictorial art and fairly starting her on her mission of unfolding hidden truths. Let us not care too much whether the subjects be from Canada or Candahar; if the work produced be artistic, the artist should not go without the reward, at least, of our appreciation and gratitude. The study of Corot or Millet, of Turner or Constable, will do as much for us as if these men had painted the scenes we are most familiar with, because these artists do not give us exact copies, but interpretations of nature—more of that inner spiritual sense inexplicably yet very really felt in the presence of nature.  
 The exhibition at the National Academy this spring is perhaps on the whole better than usual, but there is still far too much of that amateurish work suggestive of students. The hanging committee have made a good many serious blunders. They are good, well meaning men in their way, but it would seem as if they lack sympathy with the quieter, more thoughtful works.

Frank M. Boggs has a good picture from New York harbor. There is a fine feeling in the heavy swell of the sea as the little tug struggles with "A winter tow." The statue of Liberty is seen to advantage when shrouded in vapors. This artist has strength and a good feeling of motion in his work. R. B. Fitz, an American artist of the Munich school, has two good landscapes—one picturing some peasant women at work, being especially refreshing in its out-of-door feeling and richly quiet color. J. Alder Weir has several pictures, but is best represented in his portrait of John Gilbert, the well-known actor. Mr. Weir is especially successful in his portraits of men, and his works are always characterized by sympathy, refinement and dignity—surely good qualities in a portrait. While speaking of Mr. Weir, I may mention a portrait (bronze bust) of him here by Olin L. Warner, a representative American sculptor. This head is well constructed, and well marked in points of character. Mr. Warner is one of the chief supporters of the scheme to found a university in New York for artist artisans. The educational board is to be formed entirely of artists, and the financial, of business men. Mr. Hartley has a portrait bust in plaster of Ada Rehan, as Katherine the Shrew, a good portrait of the fair favorite, and wrought with much spirit. Augustus St. Gaudens has a splendid bust of General Sherman, severe, keen, and strong in character, modelled by a masterly hand.  
 It would take too much time to notice all the pictures in the galleries, so I will only attempt to speak of the best. "A Lady in Yellow," by T. W. Dewing, artistically framed in pale greenish gilt, is attractive and much admired. The head and shoulders are carefully painted, but there is a little lack of grace in the draperies; they might have followed the lines of the figure more pleasantly. Mr. Dewing is one of the best representatives of the French school among the American painters. Walter Shirlaw exhibits rarely, though his studio is hanging full of pictures. But on this occasion he has two canvases of such a quality that they would hold their places better in a gallery of old masters than they do

There is a sense of masterly composition, well modulated light and shade, and a quality of color that make these pictures far surpass anything else in the collection. One small picture of three dogs, "Cronies," is particularly strong in character. It has been purchased by Thomas B. Clarke for his gallery of representative American painters. "Melody" pictures a young woman in a dull yellow gown singing to her lute, the figure being reflected in a large mirror. Rich color, quiet tone, and a feeling of light and space characterize it throughout. The figure is plastic and at the same time very beautiful in its suggestion of movement. Wm. M. Chase has a number of canvases. He has a good portrait of a young lady in pink, admirably painted, plastic and true in color and handling. We cannot see too much of what this spirited artist does at his best. Another full length portrait of a lady is refined in treatment, with a nice sense of textures. Apart from his work in portraiture, he has some fresh glimpses of green landscapes. George Innis, recognized among artists as the best of American painters, has a "September Afternoon" that is worthy of him. Wyatt Eaton has some good work here, and F. D. Millet a pleasant decorative figure. All Canadians, especially Montrealers, take a particular and homely interest in the work of Mr. Eaton, and always feel an almost personal gratification at his well merited success. His masterly and sympathetic portrait of the late Archdeacon Leach, painted last summer and now in McGill, is fresh in memory. Geo. de Forest Brush has a piece of honest work, "The Sculptor and the King," two Indians; there is much dignity in this composition, as also in the treatment of the picture. R. D. Sawyer has a good landscape and a study in still life. Horatio Walker has a morning scene well worthy of notice. Thomas Moran's "Venice" is a pleasant picture. R. C. Minor has some twilight scenes. Charles Melville Dewey, J. Francis Murphy and many others are worthy of more notice than I can give them here. It is to be regretted that such pictures as these have not free access to our galleries in Canada, they would help our growth in art, and our appreciation of whatever good may be produced at home.

DONALDA.  
 New York, April 21.

**Death of a Leading Artist.**  
 Mr. Allan Edson died at Glen Sutton, Que., on Tuesday night after a short illness in the fortieth year of his age. Mr. Edson held a high place among Canadian landscape painters, and no finer work of this kind has appeared in the Paris Salon than his. He was born at Stanbridge, and at an early age came to Montreal and was for some time a student under Mr. Duncanson. He studied in England with Mr. Holyoake and was under the patronage of Mr. J. C. Baker, a Stanbridge banker. After a year's study in England he went to Paris and was for five years in the studio of the great master, L. G. Pelouse, who acknowledged that the student would in time equal himself. Mr. Edson first came into prominence by his picture "The Land of the Lotus Eaters," and now his works are found in the gallery of every connoisseur in America. His contributions to the Royal academy and the Paris Salon were always accepted and hung in prominent places. Mr. Edson returned from Europe about two years ago and settled at Glen Sutton, where he has been giving attention to winter landscapes. Mr. Edson leaves a widow and four children. *Gazette* 9/5/88

**THE LATE MR. ALLAN EDSON.**  
 The funeral of the eminent artist, the late Allan Edson, took place from the Canadian Pacific Depot yesterday morning to the Mount Royal Cemetery. The body was accompanied from Glen Sutton by Mrs. Edson, her four children, his two brothers, M. G. Edson and Walter Edson. It was met at the depot by some fifty friends of the deceased and a few brother artists. Amongst them were Messrs. Woodstock, J. A. Harris, S. C. Hawksett, John Popham, C. M. Arthur, W. P. Scott, W. Scott, John Ogilvie, W. D. O'Brien and others. *Herald* 9/5/88

**THE ART GALLERY.**  
**A New Departure—Free Opening Two Nights a Week. 5/5/88**  
*Gazette*  
 It is a good sign of the times, as the saying goes, that the Art association is about to try the experiment of opening its doors without charge on two evenings in each week. The governors are evidently encouraged to this action by the marked appreciation with which the five cent tickets were taken advantage of during the late exhibition, and it would be difficult to suggest any more pleasant or profitable manner in which the hard working mechanic or artisan, accompanied by wife and children, can spend a few evenings. As the influence of reading strengthens and improves the mind, so the influence of form and color on the eye has for it a quickening and educational power, while a familiarity with pictorial representation surely, though perhaps insensibly, guides the observer to that love and reverence for the Creator's handiwork, as shown to us in nature, which cannot but ennoble man's intelligence. It is a fine thing to observe the steadfast manner in which the governors of this association are striving in all ways to make it worthy of its name and of its position as a great educational centre, and there can be no doubt of the feelings of satisfaction which the founder would experience in the knowledge of these efforts. There have latterly been presented to the collection a fine oil painting by Salanson; a large crayon drawing by Sir Noel Paton, and a large drawing in the same material by Sheffield. Collections of noteworthy works accumulate but slowly, in the nature of things, still it is remarkable that in a great city like Montreal the accumulation should be so very slow. It is true that the association has in its galleries several first rate examples of modern paintings, but not only are the members and public indebted to one or two private individuals for the loan of most of these works, but further by their very excellence these works cause the gaps to be made noticeable. There is, however, no cause for despondency with the success of the endowment fund. Fine works will be procured from time to time, and in a wealthy and advancing city it is always safe to place some considerable reliance on the public spirit of private citizens. One should not prophesy, according to the old saw, until one knows, still it is pretty safe to predict for this venture a great success.

**ART ASSOCIATION OF MONTREAL**  
 17 PHILLIPS SQUARE.  
*Herald* —:— 5/5/88  
 The Galleries are open daily from 9.30 a.m. to 5 p.m. Admission to non-subscribers 25 cents. On Tuesday and Saturday Evenings, until further notice the Galleries are open free to all, from 7.30 to 9.30. The large Exhibition of Etchings comprising examples of all the most eminent masters will commence Monday, May 21st.  
 May 2 108

**Art Association of Montreal**  
 PHILLIPS SQUARE.  
*Gazette* —:— 5/5/88  
 The Galleries are open daily from 9.30 a.m. to 5 p.m. Admission to non-subscribers, 25 cents.  
 On TUESDAY and SATURDAY evenings, until further notice, the Galleries are open Free to all, from 7.30 to 9.30.  
 The large Exhibition of Etchings, comprising examples of all the most eminent Masters, will commence MONDAY, May 21st.

The Art Gallery is to be opened twice a week free to the public. This has been decided on by the governors in consequence of the marked appreciation exhibited by the public of the five cent ticket system, and in order still further to promote the study of high art by the poorer classes. *Herald* 5/5/88



## AT YE FAYRE.

THE UNIQUE SCENE IN THE DRILL

HALL.

Opening of the Entertainment in Aid of the Convalescent Home—The Various Sections, and the Ladies in Charge of Them.

The Drill Hall last evening presented a beautiful and unique scene. For weeks past the lady friends of the Children's Hospital and Convalescent Home have been busily engaged transforming the interior of the hall into a scene depicting London streets as they were in ye olden time. Last evening the Fair was formally opened by His Excellency Lord Lansdowne and the scene which presented itself was one of great interest.

Shortly after eight o'clock the vice-regal party arrived at the Hall, where they were received by a guard of honor from the Governor-General's Foot Guards and the Princess Louise Dragoons. The guard formed a passageway up the centre of the Hall to a raised dais, to which the vice-regal party were conducted.

Lord Lansdowne, in a few happy words, declared the fair opened.

## YE FAYRE.

The different "courts" of the fair are arranged in the shape of a street along either wall of the hall, while at the upper end is the front of an old stone castle with the old-fashioned turrets, and barred windows. Through the main doorway of this old building is the entrance to the Theatre Hall.

Passing along in front of the different courts from the lower end on the right hand side of the ancient street, the visitor first passes the photographing and fine art court, in which fair ladies in tall head dresses and ancient attire take the visitor's photograph by the light of a pistol when fired off. This court is beautifully decorated. The walls are hung with steel engravings and photographs. The court is presided over by Mrs. Thos. White, Mrs. Brown Wallis, Mrs. Fred White, Miss Laura Smith, Miss Miall and Miss Jessie White.

Next is a long rambling brick store with old fashioned open front windows giving a view into the interior which was replete with ladies' wear, laces, dry goods and all bright-colored stuffs which please the female eye. The pretty sales-ladies were becomingly attired in costumes ancient and comical, but very pretty withal. They were Mrs. Marler, Mrs. Martin Griffin, Miss Jarvis and about a score of other young ladies.

Passing on, the visitor came to the next old-fashioned building. This bore the date A.D. and which was used by a number of pretty ladies making and selling basket work of all descriptions. The interior of the court was furnished in a quaint style while on shelves and tables were hundreds of pretty baskets of all makes and kinds. The ladies in charge who were costumed in old puritanical garb of gray, white collars and cuffs, with tremendous head dresses, were Mrs. H. K. Egan, Mrs. F. A. Dixon, Mrs. McIntyre, Miss Mackay, Miss Blackburn, Miss Thistle, Miss Champion, Miss Mackintosh and Miss Wise.

Next was a large brick building with a turret and a wide entrance, through which could be seen pretty bar maids attired in brilliantly colored dresses fitting too and fro supplying the thirsty with lemonade and other cooling drinks. The interior of this old-fashioned apartment was certainly worthy of notice. In front of the entrance is the old-fashioned fire place with the logs upon the grate while all around the room are articles of furniture of the old English style making the scene a truly realistic one of the old English hostelry. The ladies presiding over this interesting court were Mrs. Allan, Mrs. Rowley, Mrs. L. Jones, Mrs. Devlin, Mrs. Lewis, Miss Richardson, Miss Gilmour, Miss Taschereau, Miss Stewart, Miss Scott, Miss Roe, Miss Lindsay and Miss A. Scott.

## A DANGEROUS PLACE.

Passing along under the frowning walls of an old castle to the further side of the street the visitor comes to the prison, a gloomy apartment in which are the old English stocks. Last evening the stocks created much amusement. A party of ladies assisted by one or two of the stronger sex rambled over the hall during whom they could and carrying them to the prison, where they are placed in the stocks. While there with their feet in the stocks they were taunted by the young ladies.

*Ottawa Evening Journal*  
19/4/88

# YE FAYRE of ye OLDE TYME.

To be opened by His Excellency the Marquis of Lansdowne  
IN AID OF THE CHILDREN'S CONVALESCENT HOME,  
DRILL HALL, APRIL 18, 19, 20 & 21.  
Old London Street! Old Shops!  
Costumes of the Last Century! Strange Sight!  
Theatrical Performances! Grand Procession!  
Military Bands! All the Fun of the Fair!

A little of this amusement was very well, but by and by the prisoner would try to bribe the jailor to let him out. Sometimes he was successful, but at other times his fair tormentors would pay the jailor to keep him longer in agony, or only allow one foot out. A member of parliament was imprisoned last evening and the ladies were so anxious to keep him that he had to bribe the jailor to the extent of \$15 to make his escape.

## MORE COURTS.

Next the prison is the post office, a very ancient piece of architecture. Inside pretty young ladies supplied the visitors with letters for them upon the payment of postage, of course. The lady postmasters were: Misses Carling, Hale, Hall, Meredith, Magee.

Next along the street is the toy store furnished with all kinds of children's toys, presided over by Miss Percival and Miss Armstrong. Next is the china and crockery store, which is perhaps the most elaborately furnished court on the street. Through the latticed windows may be seen an assortment of beautifully painted crockery and china ware. The walls are covered with old fashioned damask curtains and the apartment is furnished with low divans and chairs and lighted by the soft mellow light of a number of wax candles. This beautiful court is presided over by Mrs. Skead, Mrs. E. Moore, Miss Lily Fuller, Miss Skead, Miss Brown and Miss Church.

Next and last comes the Apothecaries Hall which is presided over by a large number of young ladies who, from the many shaped bottles on the shelves could supply the visitors with all the medicines of Old London. The lady druggists were: Mrs. Grant Powell, Mrs. Gormully, Miss Gordon, Miss Schrieber, Miss Broughall, Miss Kaulbach, Miss Meredith, Miss Jarvis, Miss Ogilvy, Miss Walker, Miss L. Powell, and Miss Isabel White.

In the centre of the street chairs were arranged for the accommodation of visitors.

## IN THE CASTLE.

Passing underneath the old castle gateway through a long hallway, the visitor is ushered into the theatre, which is a large apartment with a commodious stage elegantly appointed.

Shortly after eight o'clock the lady shopkeepers all appeared in front of their establishments and formed a procession marching round the hall and again forming in groups in front of their stores.

In the theatre an excellent programme was presented, opening with a dance by a score of pretty little girls dressed as milkmaids with stools and pails.

"Up in the World," an amusing farce was next presented, those taking part being Messrs. Ritchie, F. White and G. A. Henderson, Badgely and T. White and Misses M. White and Jessie Gordon.

The music during the evening was furnished by the Governor-General's Foot Guards, Band.

The number of visitors last evening was immense, and a large business was done.

## YE FAYRE TO-MORROW.

The following is the programme for to-morrow:

(Open at 3 o'clock.)

5.00—Tea at Ye Hostelry.  
5.30—Ye dance of Ye Merrie Milk-Maids.  
8.00—Grand Procession.  
8.45—Ye olde Englishe Concert.  
9.00—Ye Apothecaries' Revel.  
Pastimes—Ye talking head, ye Punch and Judy, ye Poste; fortune-telling by ye apothecaries; ye stocks; ye tea, coffee, chocolate, cigars, cigarettes at ye Hostelry; music by ye G. G. F. G. and ye 43rd Regiment.

*Ottawa Evening Journal*  
21/4/88

## Ye Olde Tyme Fayre.

Ye Fayre-Apothecaries Entertain Ye Ladies  
*Ottawa. Lansdowne Vestreen, Free Press*

Although the 'could blast' last evening was cutting, hundreds of people visited the Fayre of ye olden tyme, and enjoyed the scene of innocent merriment and amusement. The change from the dirty night to the gay fayre was one in itself calculated to rally the most flagging spirits. The houses composing the old street shone out in all their beauty beneath the rays of the electric light, whilst ever and anon in and out moved a crowd of mixed ancient and modern costumes calculated to charm even the most inartistic eye. Here a Bessy Throckmorton, in ruffled dress of the days of the Virgin Queen, crushed trains with a Dolly Varden; there a Di Vernon, formed a strong contrast to a Clarissa Harlowe. In other places the costumes of Charles II. vied in quaintness and color with those of the day of the first gentlemen in Europe, and a fair precisian of the 'common' wealth, in the studied quietness of her dress served to give the necessary contrast. The scarlet coated Maydens bearing ye maille, the merrie milkmaids, the gentlemen of the earlier decades of this century, and even the decrepit olde man, all had their fitting place, and part in the whole composition of the scene.

Her Excellency the Marchioness of Lansdowne again visited the Fayre yesterday, on a special visit to the fair revellers who compose the worshipful company of ye apothecaries. Her ladyship was received by Mrs. Grant Powell, Miss Gordon and the Misses Schrieber, Broughall, Kaulbach, Ogilvy, Jarvis, L. Powell, Meredith and Walker, and was conducted to ye hall, in the rear of the signe of ye rose in bonde. The hall was elegantly furnished for the occasion and was a perfect blaze of flowers. Lady Lansdowne was presented with a magnificent bouquet of yellow roses, which she was graciously pleased to accept, and afterwards was entertained to 5 o'clock tea in the hall. The Merrie Milkmaid's dance was as usual very well patronized and immensely enjoyed. The apothecaries revel was partaken in by the Misses Schrieber, Broughall, Kaulbach, Ogilvy, Jarvis, L. Powell, Meredith and Walker. The revel consists of a most excellent dance, invented for the occasion by Miss Gordon, and is danced to perfection by the young lady apothecaries. Another attraction last evening was the ancient concert, at which the programme consisted of 'Tom Bowling,' by Mr. Rowan Legge, a song by Miss Brown, 'Hearts of Oak' by Mr. Geo. Brown, and 'On the Banks of Allan Water,' by Miss Fortier. All the numbers were well rendered and heartily applauded. The stocks supplied great fun during the evening. It is possible the fayre may be continued next week.

*Ottawa Evening Journal*  
10/4/88

## Ye Olde Tyme Fayre.

The drill hall was again crowded last night at 'Ye Fayre of ye Olden Tyme' and the proceedings throughout were much enjoyed. The programme opened by the procession around the hall and the young ladies with their imitations of the ancient grey wings and attractive costumes presented a very picturesque appearance. Such an array of beauty as marched around the hall is seldom seen assembled together and all who were present must have felt proud of Ottawa and its girls. The imitations of the antiquated structures recalled to many, memories of bygone days and scenes in other lands with which they were once familiar. His Excellency visited the Fayre yesterday afternoon and purchased several articles. From early in the evening until near ten o'clock crowds continued to come and go and the tents and their occupants had always before them large audiences. The Dairy department and the post office was specially attractive, while the flower room and its old fashioned inn seemed to do the most prosperous business during the evening. Cabinet ministers, ministers of the gospel, professional men, legislators, municipal officers and common citizens all invested heavily in roses and bouquets. In the art gallery were several cabinet photographs of Lady Lansdowne and others. The sewing departments where several useful and fancy specimens of needlework were displayed, and also specimens of fancy embroideries. The 43rd band was stationed down near the door, and discoursed sweet music during the evening. The theatre was one of the many attractions at the great Fayre, and nearly all paid it a visit. The acting was on the whole very creditable. The Fayre will be in progress until Saturday evening.

## To-Nyte at Ye Fayre.

Ye Fayre closes to-night after a most successful run. Its success was assured from the first. The taste and skill and the energy and liberality displayed by the committee and above all by the ladies in charge made that a certainty.

The scenery and decorations are entirely novel. The dresses of the fair attendants are charming. (So by the way are the wearers.) The attractions are numerous and some of them most amusing and altogether the whole affair is something Ottawa should be proud of. Our last word are let all who can go to the Drill Hall to-night. Do not miss it on any consideration. Description is tame. See it for yourselves. *Ottawa Evening Journal*



# HISTORICAL PICTURES.

The Surrender of Poundmaker Depicted on Canvas.

OTTAWA, May 5.—A truly valuable historical picture just now adorns one of the alcoves of the library of the House of Commons. This is a painting of the now-well-known at Battleford between Major-General Middleton and the Cree Chief, Poundmaker, when the latter and a number of his subordinate chiefs surrendered themselves to the general. The artist is Captain R. W. Rutherford, "B" Battery, R. C. A., who sketched the scene at the time and has since elaborated it on canvas with rare success. The picture represents the general sitting in a chair outside of his tent facing Poundmaker and his chiefs, who are squatted on the grass. The general is attended by a number of officers and the background is composed of groups of volunteers and Indians. The group of officers includes about twenty of the leading officers of the North-West Field Force and Battleford Column, each of whom is clearly recognizable not less by his excellent portrait than by characteristic position and peculiar uniform.

## ERIC-A. BRAC.

Our National Art Gallery is small, but let us take a turn, and see what Canadian artists are represented on its walls. Here is one of the best known, perhaps, of all our brethren of the brush, Mr. L. R. O'Brien, president of the academy. Mr. O'Brien lives and paints in Toronto, and the roomy studio in his house on College street is a favorite haunt, one afternoon a week, with the elect of the social body of that city. About this time last year it was the darling ambition of every Toronto drawing-room of artistic pretensions, to own one of Mr. O'Brien's Rocky Mountain water-colors, the production of which made one of the most distinct sensations the art world of the Queen City has ever experienced. Although Mr. O'Brien did a good many there could not have been quite enough to go round, and he must feel a constant temptation to repeat his Western trip. The National Gallery's example of Mr. O'Brien's work is in oils, "Sunrise on the Saguenay." It presents that barren and melancholy district in the fairy colors of the earliest sunbeams and makes in its beautiful hazy color, a sort of idealization of Cape Trinity. I think most people will prefer this daintiness and goldenness, but there must be a few who will wish Mr. O'Brien had painted the chill gray light creeping up behind the solemn hills, the desolate river flowing on in her sad monotone, but this is an ardent sentiment and one must not be sentimental, even about the Saguenay, O reader, with you who are only "A Chance Acquaintance."

The average frequenter of the gallery pauses oftenest and longest before Mr. Robert Harris's "Meeting of the Trustees." It tells an easy story and tells it well, always a passport to popular appreciation. The trustees are rural functionaries and are seated about a little barroom chiefly in that comfortable informality of dress expressed in "their shirt-sleeves." They are listening in most characteristic attitudes to the arguments of the teacher, a buxom young woman, who is evidently talking them over. She probably wants a new poker or another coat of paint on the blackboard. There is no doubt about her ultimate victory, and the different stages of conviction expressed on the trustees' faces are portrayed with great skill and insight.

Another Montreal artist, Mr. William Brymner, has several canvases here, notably the "Wreath of Flowers" which formed his chief contribution to the art department of the Toronto Exhibition two years ago, and attracted much attention there. There are children in it, as there are in almost everything that Mr. Brymner does, he having an especial sympathetic facility in the portrayal of child life. Three or four little girls are sitting on a bank playing with flowers. The gentleness and the tenderness of the picture, which one feels in the grouping of the little ones, the summer atmosphere, and the subdued and skillful treatment of the masses and foliage are very characteristic of Mr. Brymner's painting.

Henry Sandham, whose exhibition at Scott's has not yet been forgotten by Montrealers, has a small picture, "Beacon Light, St. John's Harbor," in which the action and color of tossing harbor waves in semi-darkness is admirably rendered. We have seen much better fishermen from Mr. Sandham, however, than these posing fellows in the boat. A curious little picture is Bourassa's "Legend de Berceau" further explained by "Baby Smiles at the Angels." The angels are babies too, and most terrestrial babies who are apparently tickling the ear of the wingless cherub with all the naughty delight of infants of this world. "Baby," is apparently sleeping on a slab too, in a most uncomfortable position, so that if he stirs a hair's breadth he will tinkle over with great disaster.

The Gallery is not fortunate in its selection of Mr. Homer Watson's contribution, "Down the Laurentides." While it possesses certain inalienable Watson qualities of force and energy, it is about as cold and unprepossessing a picture as this artist has ever shown. It is an excellent example too of Mr. Watson's unconquerable habit of geometrizing his canvasses with straight lines.

The most recent addition to the Gallery is a coast piece by Mr. Bell Smith shown at the last Ontario Society's exhibition. This investment, with the two Forbes pictures of the Rockies and an amateur representation of a scene in the North-West during the rebellion now waiting Government purchase in the Library, suggest very forcibly that the example of our neighbors in appointing a National Art Commission to help in deciding these things for Congress, might be wisely followed by Parliament. GARTH GRAFTON.

## EXPERIENCE OF ASPIRING ARTISTS.

The novice chooses a cast, and falls to work. At first with much assurance, he goes rapidly through the sketching in, giving little heed to what others are doing around him. But as he goes on, a slight feeling of intimidation comes over him, when, solicited and unsolicited, his fellow-students give him the benefit of their critical judgment. No formal introduction is needed in the classes, and at the end of a day he is quite on good terms with most of the others to make a tour of the easels and acquaint himself with the methods of work in vogue. Whatever may be his secret belief as to the rightness of his own manner, unless he is a dunce he soon sees that his comrades pursue a different way.—Ernest Knauft, in *The American Magazine* for May.

ART IN THE EVENING 7/5/88  
Saturday was the first evening on which the Art Gallery has been thrown open to the public, free. There were thirty or forty visitors, all of the working classes,—though the fact that the Gallery is now open free from 7.30 to 9.30 every Tuesday and Saturday evening is as yet scarcely known.

## The Royal Academy 4

There was a large and fashionable attendance at the Granite skating rink in the evening when His Excellency opened the Royal Canadian Academy of Arts. President O'Brien made a speech, in which he went into the history of Canadian art. An address was presented to His Excellency, who in reply expressed high hopes for the future of art under the Royal Canadian Academy. *Gazette*, 8/5/88

At the Art Exhibition, 18/5/88

There was a large and fashionable audience at the Granite rink last night, when the Vice-Regal party attended at the opening of the Royal Canadian Academy of Arts. The club rooms and galleries were crowded, principally with ladies. The decorations were not very profuse. The band of the Governor-General's Body Guard supplied music. Among Academicians on the platform were: Messrs. L. R. O'Brien, president, A. Hutchison, vice-president, Henry Langley, Dixon Patterson, Wm. Geo. Storn, Hamilton McCarthy, W. Brymner, James Smith, J. W. Watts, Wm. Revell and others. Mr. Melton Prior, of the *London Illustrated News*, was among the visitors.

President O'Brien, in opening the proceedings, spoke at length on the history and progress of Canadian art, showing how it was fostered by the late Governor-General and dwelling in happy terms on the vote of the various cities of the Dominion in favor of the academy in Toronto. He hoped that the Governor-General would again have the opportunity of meeting them in the Royal Canadian Academy of Arts when their condition would have prospered and developed by time, he would even tell the audience there that when Lord and Lady Lansdowne were returning from India to England, they would come through Canada. (Loud applause.) He then read the address, which was beautifully made up in an album of fine Russian leather and inscribed on the outside to His Excellency. It was as follows:

To the Most Honorable the Marquis of Lansdowne, Governor-General of Canada.

May it please your Excellency: It is with deep regret that we learn that your Excellency is about to leave us and that we may not again be honored by your presence at an assembly of the Royal Canadian Academy of Arts.

We have to thank your Excellency for your services to the Academy and to the cause of Art in Canada that cannot be overvalued: for the deep interest you have taken in our affairs, and for your continued support and encouragement. We thank your Excellency for giving us this opportunity of expressing our sentiments of esteem and regard, and of wishing you success, happiness and prosperity in that high and important office to which you have been called by her Majesty, and in all your subsequent career. On behalf of Academy.

L. R. O'BRIEN, President.

Hon. G. W. Ross also spoke. He expressed the satisfaction which Lord Lansdowne's administration has given to the members of the Government which he represents. It was an administration showing itself not for the aggrandisement of the Sovereign, but for the peace, comfort and happiness of the people. He was glad to be able to convey to his Excellency the deep feeling of congratulation of the Government of the province upon the care which he had taken of those great constitutional principles which his predecessors had guarded. He referred to the manner in which his Excellency had made himself acquainted with the people of the country, from east to west, and hoped he had seen evidence of manly enterprise, character and national life. The completion of the Canadian Pacific railway was a striking proof of that enterprise. In conclusion, he expressed the wish for the future happiness of Lord and Lady Lansdowne. (Cheers.)

## Lord Lansdowne's Reply.

His Excellency in reply said: YOUR HONOR, MR. PRESIDENT, LADIES AND GENTLEMEN.—Let me in the first place echo the expressions of regret which fell from the President at the thought which is uppermost in my mind this evening, that this is the last occasion upon which I can hope to meet the members of the Royal Canadian Academy. It has been very agreeable to me (Mr. O'Brien) during the last four or five years to show the interest which I have felt in its affairs by word and deed, and although I am far from thinking that the academy has much to gain from such official recognition, I am glad that you regard favorably the slight efforts which I have been able to make on your behalf.

The kind words which have fallen from my friend, the Honorable G. W. Ross, have given additional weight to the compliment for he is here to-night in a double capacity, as a Minister of Education, who has shown himself a staunch friend of the arts, and as the official representative of the Government of this great province. When he tells me that the Government of Ontario proffers me its good will he offers me a reward and a prize which I esteem very highly indeed.

There is only one reason for which it is, I think, high time for me to leave Canada. I find it in the fact that I have made so many speeches in support of the claims of art that I have literally nothing more to say upon the subject. Speech-making is not like painting pictures. A good artist will paint the same subject again and again, altering the pose or the draperies or the expression of his subject or discovering new effects of light and atmosphere in his landscape so as to present the same natural object time after time under varying aspects. Speeches repeated again and again under the same subject are apt to contain a wearisome iteration of the same propositions, or else to become a little misty in their outline and confused in their effects.

I am, however, come here not to make a speech about art, but to take my leave respectfully of the Royal Academy. I am glad to do so under circumstances which are, upon the whole, of a very hopeful kind. Although I have never underrated the difficulties with which art and artists have to contend in a country situated as yours is, I do not think there ever was a moment when the outlook was upon the whole more reassuring. Above all, we may, I hope, congratulate the academy upon the prospect which it now enjoys of obtaining a suitable home for itself in this city. The possession of such a home is, I think, absolutely indispensable if the academy is to be regarded as a permanent and enduring Canadian institution. I think that even those who are not connected with your city will feel little difficulty in con-

fortunately for itself, a very admirable art gallery of its own, in the rooms of which it has not infrequently extended its hospitality to us on the occasion of our annual exhibitions.

Ottawa has, I am glad to say, lately been provided with much more suitable accommodation than it has up to the present enjoyed for the nucleus of the national collection which we have at the capital.

Under these circumstances it seems only natural that the academy should find a home in this city, where so deep and genuine an interest is taken in the painter's art, and which has contributed so many honorable names to the role of Royal Academicians.

This is the fifth year during which I have had opportunities of considering, not perhaps, with any special qualifications for criticism, but at any rate with all the attention that could be bestowed by one who has lived all his life amongst works of art and who has the profoundest admiration for them. The work of our Canadian artists and I am glad to be able to express my deliberate opinion that there has been a very steady and perceptible progress in the general standard of merit at which the contributors to your exhibitions have been able to arrive. I feel, no doubt, that we are justified in looking forward to the time when Canada will have a school of art of its own characteristic of the country and drawing its inspiration not from external sources but from the life and natural features so varied and so attractive of the Dominion itself. (Loud applause.) If my success is to be achieved in this direction it is worth our while to ask what are the conditions under which that success is likely to be attained. We are sometimes tempted and to think at once of Government assistance, to believe that the first step to be taken is to send a deputation to the Minister asking him to double our grant. (Laughter.) I certainly do not undervalue the assistance which we have received from such quarters during our first struggle for existence, but if I thought that the future of the academy depended on Government grants, I should feel less sanguine of that future than I do. There is certainly one kind of Government help which is of great use, and that is by offering encouragement to the study of drawing in your schools and endeavoring to give, as far as it is able, an artistic complexion to the general education of the people. It is during the years that your young men and young women spend in the schools and colleges that the first germs of artistic ambition must be developed, and I feel little doubt that many a boy and many a girl will grow up to become a thorough and accomplished artist who might never have done so if a pencil had not been put into his or her hands at school. Another condition of success which we have a right to look forward to is encouragement at the hands of the wealthier classes. It cannot be said too often that the owners of the many beautiful homes which are to be found in and about your larger cities have it in their power at one and the same time to add to the beauty of their residences and the enjoyment of their daily lives, and also to do something for the encouragement of Canadian art. If they will now and again spend a few dollars upon a Canadian picture, instead of upon imported engravings and imported chromo lithographs. (Laughter and applause.) In doing so they will be able to reflect that they are not only acting for their own advantage but that they are promoting the interests of an art which has played a conspicuous part in the life of every community, ancient and modern, which has had any pretension to call itself a great and cultivated community. (Applause.) I was told this morning that the population of Toronto had risen in five years from 95,000 to 150,000, and that its assessable value had increased from \$65,000,000 to \$100,000,000. That is one kind of greatness, but in order to achieve true greatness a city which aspires to play a part in the fortunes of our race stands in need of more than this, and I wish to urge upon you as strongly as I can that the Royal Canadian Academy should be placed in a position to do something towards the accomplishment of this end by stimulating study of an art which more than any other has helped to ennoble and refine the life of nations. (Great applause.) Now, sir, I have only to thank you again very cordially for your reference to my official connection with the Academy, and I can assure you that it has given me the greatest satisfaction to show the interest which I feel in its success, and that I shall continue to feel that interest long after my residence in your midst is terminated, and if that pleasant dream which you were able to indulge in just now should ever come to a body would be better pleased than I or than Lady Lansdowne, who should I ever be realized, certainly accompany me. (Loud applause.) I have now only to take leave of you and your colleagues, and to wish all possible success, and I do so with all my heart, to the Royal Canadian Academy. (Loud applause.)

The exhibition was then thrown open, and the audience crowded in on a tour of inspection. The pictures are all by Canadian artists and most of them represent Canadian scenes and landscapes. A due description of the merits of the works shown would take a couple of columns of a newspaper in itself, and will be duly attended to. It need here be only said that the exhibition is creditable to Canada and to the Royal Canadian Academy of Art.

Later on in the night the hall was cleared for dancing, and a most enjoyable time was spent.



## THE ART FAIR.

*Cambridge Toronto*  
A Brilliant Gathering in Aid of Toronto's Art Gallery. 17/5/88

The Granite rink last night presented a very gay appearance. The attraction was an art fair, in aid of the funds for an art gallery, which it is proposed to establish in Toronto. Not less than one hundred and fifty ladies and gentlemen, attired in every variety of 16th century costumes, took part in the proceedings and strolled about the old English town into which the rink had been converted by means as artistic as they were ingenious. Ye skopes or stalls which surrounded ye market place were attended by fair ladies, whose rich antique attire and insinuating manners rendered them first-class saleswomen. At one end of the hall was a portrait gallery, which attracted many admirers. A book shop, containing many rare volumes and bric-a-brac, was presided over by Mrs. G. Dickson, assisted by Miss H. Hill, Miss Flett, Miss Murray, Miss Temple, Miss Scott, Miss Goring, Miss Henderson, Miss Massey, Miss Horrocks and Miss Sullivan. The ladies all wore academic costume, and well they looked. The cottage and garden was attended to by Mrs. Nordheimer, Mrs. Cassels, Mrs. Vernon, Miss Marjorie Campbell, Miss Selina Vernon, Miss Maud Yarker and Miss May Dawson. The cottage was labelled "Ye Travellers' Joy," and this it proved to the visitors to the rink last night. The pavilion was run by Mrs. Drayton and Mrs. Cattanaach, assisted by Miss O'Brien, Miss Meredith, Miss Ardagh, Miss Kathleen O'Brien, Miss Florence Cole, Miss Sallie Muckle and Miss Violet Smith. From a booth presided over by Mrs. Skae, Miss Ruthertford, Miss Goldstiene, Miss Stevenson, Miss Osler and Miss Skae, sweetmeats and confections were dispensed. At the hostelry similar toothsome morsels were procured. It was presided over by Mrs. Strachan, Mrs. Hoskins, Mrs. McMurray, Mrs. Williamson, Mrs. Lee, Mrs. Muttelbury, Mrs. Evans, Mrs. Parsons, Mrs. Tazar and Mrs. Hodgins. Glass, chinaware, etc., were readily bought up from Mrs. Dame McMahon, Miss Burchall, Miss Hamden and Miss Bolster.

One of the many attractions of the evening was a masque of May day, representative of merry England in the olden times. The stage was very effectively got up, representing an English country scene. In the centre was a May-pole, decked with garlands and rosettes and festooned with spring-time green, and the caste was as follows:

The Lady of the May	Mdme. D'Auria
The Maids of Honor	Misses Laidlaw, Adam, Ince, Armstrong and Woodworth.
Piper	Mr. Stuart Morrison
The Fool	G. C. Rutherford
The Dragon	Master Hall
The Hobbyhorse	Mr. Baird
The Gentleman Usher	E. Wood
Robin Hood	Mr. Sims Richards
Stukely	Capt. McDougall
Will Scarlet	Mr. Ince
Little John, Bow Bearer	J. Fox
Friar Tuck, Chaplain and Steward	M. Dunston
Maid Marian	Miss Wetherston
The Sheriff	Mr. R. Moffatt
With a motley crew of Scaramouches, Whiffles, Marshals, Minstrels, Jugglers, Mountebanks, Witches, Rustics, Courtiers, Morris Dancers, Shepherds, Chapman, Men at Arms, etc., etc.	

Among the features of the representation was the Maypole, the Pavane, from pavo, so stately is it in its measure, and the Morris dance. The figures are very graceful, and thanks to the careful tuition of Professor Davis, were got through with ease and precision. Claxton's orchestra supplied the music, which was capital. It is understood the art show will be continued for six nights longer.

## CANADIAN ART.

### THE COMBINED EXHIBITION IN THE

*Cambridge Toronto*  
GRANITE RINK. *Toronto Mail*

A Glance at the Water Colour Studies—Rocky Mountain Scenery—Contributions from Well-Known Artists—The Merits of the Pictures Discussed. 19/5/88

As there are few members of the Royal Canadian Academy who are not also members of the Ontario Society of Artists, this exhibition is practically, as far as the exhibitors go, the ordinary annual exhibition of the Ontario Society of Artists. As such we may hail it as marking an improvement in the quality of the work. The old order of things is passing, and while hopes are now-a-days so loudly expressed of the grandeur of Toronto in the near future, we may also rejoice that the painter's art has at last reached a point when it gives pleasure to the beholder, and that its cradle and home is Toronto. But much, alas, is yet wanting and it is unpleasant to think that the fundamental deficiency is in the state of our civilization in this country. The main fault in the exhibition is a paucity of ideas. Yet what ideas are there in the air except dollars and cents and Commercial Union to force themselves upon the mind of an artist. We are cut off at once by an absence of historical association in our surroundings from the ground motive of half the pictures that are produced in Europe and the remainder of our life is still too uncomplex to furnish the elements of picturesqueness necessary to bring out much life either in art or literature. In company with this lack of interest in our social life is the bareness of nature in the rural districts, denuded of their primeval beauty and not yet grown up into the grace of cultivation.

One obvious walk in Canadian art is fully represented in the gallery. A new and striking country has recently been opened up and a troupe of topographical artists, led by Mr. O'Brien, have availed themselves of the advantages of the C. P. R. to explore and delineate the great features of the Rocky Mountains.

Mr. O'Brien easily leads with a fine set of careful and substantial water colour drawings in which he has studied a great variety of the subject matter and atmospheric effects of the country. It is refreshing in No. 34, "The Hermit Range of the Selkirk Mountains," to look up from the familiar soft yellow green of the valley meadow before us to the "mountain summit far withdrawn," reared up sharp-edged and black into the thin atmosphere above, where the snow lies coldly in sheltered hollows. No. 57 shows the town of Yale lying under a towering cliff, round the base of which the river sweeps with a rapid and eddying current. But the best of his collection, from a pictorial point of view, is the view of Mt. Baker, Vancouver's Island, No. 72. It has the charm of charms in the rich blue colour of the stretch of water in the middle distance, which is set like a gem between the two shores; curved and clothed with soft foliage on the near side and straight on the distant land; broken by a line of islands between which the eye is led over the levels of the Island of Vancouver, an illimitable distance, to where the foot of Mt. Baker is shrouded in haze and the snow peak hangs sharp and clear in the sky above.

While Mr. O'Brien has devoted himself to telling us as much as possible about the new country, Mr. F. M. Bell-Smith has apparently turned his mind to making the mountains the basis of a series of cheap effects of pine trees and mist. They are clever no doubt, and he has got a touch with his pine trees which Mr. O'Brien might study with advantage, but they are not great or adequate to the subject. No one who has gazed up with awe to the severe modelling of a rocky mountain peak and delighted in the deep intensity of its colour which, in that rarefied atmosphere, has all the "value" of a precious stone, can accept Mr. Bell-Smith's crude unappreciative washes as anything but an impertinence. Nor does the presence of a well-judged grizzly on the path to give a sense of solitude, or of an eagle floating in mid-air before the mist to increase the ideas of space and height, and hint at screams and echoes, lift the thing into the realm of poetry. These are still but shallow artifices. If we could

get nothing else the Rocky Mountains would soon become as loathsome to us as many another line of painters' subjects has become. Let Mr. Bell-Smith give us the ideas of height, space and magnitude, by faithfully drawing the signalements of these facts, and we will thank him. In the theatre, where a hint is all we want to help ideas otherwise given, the scenic artist may properly adopt these dodges. We do not want to bestow our attention upon his work. But in a representation of the Rocky Mountains we want to gaze for ourselves upon the cumulation of appearances that express the magnitude and grandeur of the scene until the sense of awe is roused. As Mr. Bell-Smith has already advanced so much, we hope this is a phase which will pass and give place to more substantial work.

One wonders why Mr. Matthews does not apply himself to greater finish in his drawings. The good qualities of his work are qualities of refinement which consort ill with the rough and ready handling he always adopts. In No. 25, National park, Banff, he has given a capital sketch, carefully drawn, and with a pleasant little surprise in the contrast of surface and reflection in the water of the foreground, but it is nothing but a sketch and ought not to leave the artist's portfolio. That he can finish is shown by the fine depth of the stippled sky in No. 17, Mount Sir Donald and Glacier. This he has used to give value to the delicate and admirable drawing of the mountain peak, and as a bit of colour it is a pleasure to look at from any part of the room; but apparently he thought that was enough and below all is splash, wash and poverty; specks of the same white paper, which does duty for snow above, appearing everywhere and killing all breadth. Practically, no doubt, the question of highly-wrought finish comes to be a question of the market, and Mr. Matthews' surface is a large one to cover, but it is always open to try a smaller dimension. Size is not the measure of excellence when the amount of finish proportioned to a small surface is spread out to cover a large one.

The fourth of the Rocky Mountain set is Mr. L. Mower Martin, but in what branch of subject does not Mr. Martin figure. He invades all fields and displays a dreadful familiarity with bears, Indians, Mr. Verner's buffaloes, and other creatures. He appears to best advantage in his studies of still life, and if the visitor to the exhibition wants to see a good piece of work (or make a judicious purchase), let him go to the South end room and look at No. 271, a large and fine water-colour of a Dead Swan, admirable in composition, colour and handling. In this same room is another large water colour by Mr. Mower Martin, No. 250, "The Last Snarl"—of a huge bear shot by an Indian who approaches on snowshoes, but not too quickly for caution, and looks ready to run on the slightest sign of revival in the monster. This drawing is not hung where there is much light and may perhaps be none the worse for that, as it is on a large scale.

But a beautiful little Fowler below has been wretchedly treated. This is No. 249, called "Black Oak in October." A green, shady, country road passes under the spreading arms of a magnificent oak which, with its leaves turned to a fine orange, contrasts agreeably with the cool road tunnelling under it and has its upper branches inlaid by the blue sky, making one of those decorative effects of colour in which Mr. Fowler excels. It is sometimes difficult to refer one's pleasure in a Fowler to anything more definite than the rich colour and its harmonious arrangement, but he is no mere impressionist, as a study of his more elaborate works will show. Take, for instance, No. 45, called "Mid-day Shade," and see how fully he has brought out all the points which charm in such a scene: the plummy droop of the trees, the broken sunshine on the road flickering between the tracied shadows of the branches, the perspective of the snake fence, broken by a shadow here and concealed by a bush there until the insistence of its regularity is lost and it becomes a picturesque object; the retreating road disappearing round the knoll on the left, up the shady surface of which one looks confidently through the trunks of the trees, following all the contour of the ground to the top where there is a peep of the blue sky beyond. There is no mere impression of nature in that, while there is all its poetry.

Mr. Jacobi is the true impressionist. He gives us nothing more, and to the uninitiated he may not give so much. In fact, Mr. Jacobi can sometimes floor the faithful. But look at No. 58, "Upper Montmorency," to see the dash and tumble of a river rushing

down a gorge, or at No. 9 for a vision of a storm approaching at sunset. These also give the poetry of nature; the gist and spirit of a scene. And Mr. Jacobi has also the gift of colour. It is a pity he does not give us a greater variation in its arrangement.

Mr. F. C. V. Ede has scored a decided success in his three drawings, Nos. 19, 35 and 51. He is a colourist and has his own pet scheme of colour, a pleasant contrast of bluish green and red. He has given nothing else, and it is to be hoped that we are not witnessing the rise of another mannerist in colour. But Mr. Ede has another gift—a graphic power of a noteworthy character. His pictures tell their own story, and he loves to bring out expressive points. There are several (to borrow a term from Mark Twain) in the angular characteristics of the Western gentleman who leads the party in No. 35, called "Peril en Route." Or see in No. 19, called "Divided," the defiant way in which the angry lover puts his hands in his pockets and squares his shoulders. One feels how exactly he knows the direction of the young woman from whom he has just parted, and how careful he is to square his shoulders at right angles to the line of her direction. But perhaps the artist's power is best shown in No. 51. The subject is called "High Park." It practically centres in three everyday young women dressed in the most uncompromising stiffness and conventionality of fashion, which would easily form a stumbling block for an artist, and has been Mr. Ede's triumph. The starch and stiffness, the trimmings, the pointed toes of shiny leather and the hinted vulgarity are turned into poetic attributes by the tact with which they are noted as attributes and not for their own sake. The scene becomes a study of character. One thinks not of the accessories but of the personalities. The imagination is appealed to.

It is to be regretted that Mr. Perré is so scantily represented. One good thing he has—a full-toned yet delicate and suggestive piece of work in "Big Falls" (No. 13), showing the approach of the water from the green pool under the trees by various rivulets and little falls to its final plunge in the foreground.

Mr. Millard has left us, but sends three or four excellent Welsh studies. He did not succeed very well with Canadian scenery, so perhaps it is as well that he should thus project himself from afar in subjects we are glad to have.

Mr. Verner adopts the same plan, but is not so welcome. He possesses the magician's touch that turns everything to wool before him.

Mr. James Smith has taken to naval architecture, and has several spirited sketches of yachts in motion—really tearing along. But he has not mastered his water to the same extent.

Mr. J. T. Rolph deserves favourable mention before quitting the water colours, and Mr. C. Macdonald Manly has a prominent piece of work in No. 234, called "Spring is Here and Summer is Coming."

## YE ARTE FAIRE.

GRANITE RINK, CHURCH STREET,  
MONDAY EVENING, MAY 21st,

YE ANCIENTE MEASURE OR COURT MINUET

AND

## ILLUSIONS.

Chorus of Bohemian Gypsies.

ADMISSION, 50 CENTS.

High Tea at Ye Hostelry of Ye Starre and Garter from 5 to 8 every evening, 25c. Coffee House Concerts every night at Ye Signe of the Cat and Fiddle.

GRAND FANCY DRESS AND CALICO BALL,

FRIDAY EVENING, MAY 25th, at 9 p.m.

Tickets can be had at the Fair or from the following committee: Messrs. L. R. O'Brien, S. Morrison, G. Michie, E. C. Rutherford, Hollyer, Spratt, C. S. Dickson, Shanly, J. Hay, Cronyn, R. Thomas, A. Nordheimer, Harcourt Vernon, W. R. Moffatt, G. Torrance, Fox and M. McKenzie. Ladies tickets, \$1. Gentlemen's, \$1.50. Tickets for admission to the gallery, 50c., to be had at the Fair, and at Messrs. A. & S. Nordheimer's, King street east.

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# Art Association of Montreal.

PHILLIPS SQUARE.

NINTH YEAR OF THE ADVANCED ART CLASSES.

The Session for 1889-90 will commence on *Wednesday, October 16th*, and will close on Friday, May 18th, under the direction of MR. WILLIAM BRYMNER, R.C.A. The studios are open for work every week-day ; and the regular instruction will be given, from 9.30 to 12.30 on the mornings of Monday, Wednesday and Friday.

The course is, as far as possible, that adopted in the French studios, which assumes the fact that until one step is well taken, it is useless to proceed to the next. A thorough study of form being of first importance, the Student will draw from the cast in light and shade, proceeding from simple objects, parts of the figure, etc., to the entire figure from the antique.

On the days when instruction is given, those students who will be benefitted by doing so, will paint from the cast or from still-life, and those sufficiently advanced will also work from the living model.

Subjects for composition will be given out occasionally during the Session.

The Session for 1889-90 has been made to extend over two terms, the first term being from the 16th of October to the 10th of February, and the second term from the 12th of February to the 18th of May.

It will be optional to students to attend by the Session, term or month.

Fees, in all cases payable in advance, have been fixed for the full Session at \$40 ; for the term at \$25 ; and for the month at \$10.



The classes are held in the Association's studios, Phillips Square, and the students are granted during the continuance of their study all the privileges of a membership, with the exception of the right to vote or to introduce friends.

#### WATER COLOR CLASSES.

In addition to the ordinary junior and advanced classes of the Association Art School, it is intended during the present year (1889-90) to add classes for instruction in Water-Colour Drawing. These classes will be held during the months of September and October, and will be under the direction of MR. J. M. BARNESLEY.

Instruction will be given on four days in each week, and will, whenever the weather is favourable, be from nature. Students will be entitled to attend on two of these days on payment of nine dollars monthly or fifteen dollars for the term (of two months), each student to elect when joining the class what days he or she wishes to attend upon, such election to be binding during the time of study.

The days appointed for instruction are Monday, 2 p.m. to 5 p.m., and Tuesday, Thursday and Saturday, 9.30 a.m. to 12.30 p.m.

Intending Students should communicate their names to the Secretary as soon as possible.

MONTREAL, July, 1889.





## Art Association of Montreal,

PHILLIPS SQUARE.

November 6th, 1889.

A Special General Meeting of the Members of this Association will be held in the large Gallery, Phillips Square, on TUESDAY, November 12th, at 4 P.M.

BUSINESS:—To confirm Resolution adopted at Meeting of Court of Governors, referring to Mortgage of Official Lot No. 1171, St. Antoine Ward.

JOHN MACGILLYCUDDY.

Secretary A. A. M.



# Art Association of Montreal

PHILLIPS SQUARE.

*Gazette* — 12/5/88  
The Galleries will be CLOSED from

Monday, May 14, until Monday, May 21,  
to allow of Preparations for the

## ETCHING EXHIBITION,

which will commence on the latter date.

## ART ASSOCIATION OF MONTREAL,

Phillips' Square. 12/5/88

The Galleries will be closed from Monday,  
May 14th, until Monday, May 21st, to allow of  
preparation for the Etching Exhibition,  
which will commence on the latter date.  
May 14 115

same direction. The present art is, in  
one sense, more restricted than the  
former, being confined to one branch of  
the engraver's art, but that probably the  
highest—etching. In reading the last  
clause of the last sentence, it may be  
remembered that John Ruskin has  
put the stamp of his "infinite authority"  
—to quote Frederick Wedmore's excel-  
lent phrase—to the assertion that etching  
is an indolent and blundering process at  
the best ("Ariadne Florentina").

One of the most noteworthy facts of the  
past twenty years is the revival of etch-  
ing; at the beginning of the present cen-  
tury it might have been styled one of  
the defunct arts. As a method of artistic  
expression it is most largely practised in  
Holland (where it found birth, practi-  
cally, nearly three hundred years ago)  
and France; England, Germany and  
Italy have also evinced a growing liking  
for it, and a consequent supply. So  
popular had etching become two years  
ago that the leading art journal of Eng-  
land decided to come down from the  
classic height of line engravings—and  
half-a-crown a number—and publish ex-  
amples of the softer, easier and cheaper  
process. Like engraving, etching was  
much used by the old-time artists as a  
means of original artistic expression, but  
in these later days needle and plate are  
mainly in the hands of translators. Still,  
when such names as Whistler, Seymour  
Hayden, Palmer and others in England  
are mentioned as original workers in  
etching, cause of congratulation is found.

All the leading European etchers—  
original and translating—are represented  
on the walls and frames of the Art Gal-  
lery this week and their work should be  
seen by all who, unable to see the works  
of the masters yearly at the Salon or  
Burlington House, yet desire to see and  
know something of the progress of  
modern art. A good etching is a picture,  
and all the points of a picture, except the  
color, may be reproduced by needle and  
plate and give a much better impression  
than anything caught by photography.  
Then if any one is so unfortunate as to  
have a defective color sense, or even be  
fully color-blind, he may find as much  
pleasure in looking on a portrait by Rem-  
brandt, a landscape by Claude, a repro-  
duction of Millet, or a bit of Paris from  
the needle of Charles Meryon—himself  
color-blind—as can his most color-sensi-  
tive friend.

It is impossible to enter into any de-  
tailed notice of the exhibition, from the  
hasty look round THE HERALD repre-  
sentative enjoyed on Saturday evening;  
enough was seen to impress him with  
the quality of the work on view. There  
are fifteen examples of the work  
of the father of etching him-  
self, Rembrandt. Six examples of  
that remarkable and singular ge-  
nius, Charles Meryon, will surely at-  
tract attention. Corot, Millet, Daubigny,  
Bracquemond and Charles Jaque are  
represented; so are Albrecht Durer,  
Gravesande and Josef Israels. Among  
English and American artists are Sey-  
mour Haden, Whistler, Palmer, the  
younger Macbeth (now, the only Mac-  
beth), Stephen Parrish, C. A. Platt and  
Ch. Walther.

It is something to be proud of that  
nearly all the works exhibited are from  
the collections of Montreal gentlemen, and  
it is to be hoped that the labors of the  
committee who have brought them to-  
gether for the pleasure and profit of the  
public will meet with that appreciation  
which they merit—full attendances at  
the gallery and recognition of what has  
been done. A number of the etchings  
are for sale, and should be "starred" at  
once.

The exhibition has been contributed  
to by the following gentlemen: The  
hon. Mayor Abbott, Messrs. R. B. Angus,  
L. J. Forget, E. B. Greenshields, S.  
Greenshields, John Hope, F. Keppel  
(New York), W. H. Meredith, D. Mor-  
rice, D. R. McCord, W. McLennan,  
John Popham, A. F. Riddell and J. W.  
Tempest; Messrs. W. Scott & Son also  
contributed.

*Gazette* The Art Gallery 12/5/88  
The second exhibition of etchings at the  
Art Gallery, was opened to the public yes-  
terday, and is certainly the best ever shown  
in Canada. The attendance was fair on the  
part of the public, and a great many mem-  
bers of the Association were present.

# Art Association of Montreal.

8th March, 1888.

The President and Council have pleasure in informing  
Members and the Public that the Gallery and Reading Room  
will be open on Tuesday and Saturday Evenings until further  
notice, commencing Saturday, March 10th, 7.30 to 9.30 P.M.

Admission to members and their immediate families, free,  
Public 10cts.



## Art Association of Montreal.

PHILLIPS SQUARE

## Exhibition of Etchings.

On Monday Evening, May 21st, there  
will be a Private View for Members and their  
Families.

The President and Council have particular  
pleasure in asking all those interested in Art,  
and the objects of the Association, to avail them-  
selves of the opportunities which this Exhibition  
affords. The collection is representative in its  
character and exceptionally fine. A Catalogue  
has been carefully prepared, giving a Literary  
Sketch, both of the Art of Etching, and in  
many instances of the Masters represented.

John Macgillcuddy,

Secretary A. A. M.

18th May, 1888.

Evening Press.

8 P.M.

## ART ASSOCIATION OF MONTREAL,

Phillips' Square.

## Second Black and White Exhibition Etchings.

Private view for members and their fami-  
lies, Monday evening, May 21st, 8 p.m.  
Music.  
May 21 121

### THE ETCHER'S ART.

Representative Collection of Etchings  
at the Art Gallery. 2/5/88

Again the thanks of the Montreal  
public is due to the Art Association. The  
gallery on Phillips Square is opened to-  
day with what must be the finest col-  
lection of etchings ever seen together in  
Canada. The selection has been most judi-  
cious, yet liberal, and the three hundred  
examples on view are finely repre-  
sentative of all schools. The committee  
who arranged the exhibition deserve all  
praise for the perfect manner in which  
they have accomplished their by no  
means easy task. Special appreciation  
will be expressed by all visitors of the  
labors of the compiler or compilers of the  
catalogue.

It is learned from the introduction to  
the catalogue that "when the black and  
white exhibition of the association was  
held in 1881 the committee expressed  
the hope that a further and more com-  
plete attempt would soon be made in the



## Art Association of Montreal,

PHILLIPS SQUARE.

ADMIT ONE.

THIS TICKET IS AVAILABLE ON ALL OCCASIONS WHEN THE GALLERIES ARE OPEN TO  
THE PUBLIC.

JOHN M. GILLICUDDY



# Art Association of Montreal,

PHILLIPS SQUARE.

*Gazette 22/5/88*  
**SECOND**  
**Exhibition of Black and White Etchings.**

9 to 5 daily. Tuesday and Saturday evenings, 7.30 to 9.30.  
Members and their families, free. Public, 25 cents.

## ETCHING EXHIBITION.

**A Fine Collection Admirably Arranged—Studies in Black and White—Some of the Principal Etchings—Highly Creditable Display.**

*Gazette 24/5/88*  
The executive of the Art association deserve exceeding credit for the many and successful efforts they have made and are making to intensify and increase art interest and taste in this city. The various special exhibitions given hitherto have been of a kind to merit the highest commendation, and the present one, though limited to etchings, is admirable.

In venturing to notice the present exhibition, one is met with an *embarras de richesses*, and criticism would be in a great measure hypercritical where the works are, as in the present instance, etched by such masters as Rembrandt, Schmidt, Ostade, Meyer, Buhot and Seymour Hayden.

The leading exhibitor is Mr. F. Keppel, of New York, a dealer in etchings. The Hon. J. J. C. Abbott, Messrs. R. B. Angus, L. J. Forget, E. B. Greenshields, S. Greenshields, John Hope, W. H. Meredith, D. Morrice, D. R. McCord, W. McLennan, John Popham, W. Scott & Son, J. W. Tempest and A. F. Riddell are the remaining exhibitors. Without any intention of invidious particularization, it is only fair to state that those shown by Mr. A. F. Riddell show an artistic discernment, taste and judgment in collecting, which are extremely creditable and pleasing. His judgment has been very wise and his taste true. But to continue: in the first place the catalogue is an admirable compilation and contains instructive notes, given concisely and clearly. The etching by Appian, "Le Marais de Purbanche" (3), as are the other examples of his skill shown, is a delicate and graceful treatment, and deserves study. Wilfred Ball is represented by seven examples, of which his "Ann Hatheway's Cottage" (8) is perhaps the best, though "The Power" (12), is a beautifully clear execution. "The Steps at Capri" (13), by Edgar Barlay, will probably please many as it is full of life and action. "Mon Ancien Regiment" (19), by A. Boulard, fils, an etching after d. Detaille,

THE CELEBRATED FRENCH WAR PAINTER, is one marked by delicate skill and judgment and tells its story at a glance. The works of Buhot shown are, with two exceptions, English scenes and are marked by a faithfulness to and appreciation of English tone remarkable in a foreign artist; they are numbered 23 to 28 inclusive. "The Bay of St. Malo" (30), is a charming study of light and shade, and very effective. A specimen of Jacques Callot's work, "The Great Fair of Florence" (30 a), is a wonderful example of figure etching and will delight all true lovers of the art. "A Lesson in Wisdom" (34), is an idyllic treatment of a pleasing nature. Two specimens of Claude de Lorraine's work are shown (35, 36); we must confess we do not admire them. Those of F. C. Daubigny shown (45, 46, 47, 48) are, we are confident, not good examples with one exception, perhaps, of this artist's capabilities. One specimen of the work of Delacroix, the renowned colorist, is shown and calls for no special remark. One specimen by E. Detaille, the French military painter, is shown and is accurate in drawing and of fine treatment. Six specimens of K. Van Elten's delicate work are shown, numbered in the catalogue 52-57. "The Night Watch" (60), "The Syndics" (61) by the great Flameng, are certainly beyond criticism as reproductions of Rembrandt's style and are grand works. Lucien Butler represented by "Lake of Como" (62) after Corot, is specially worthy of study and must elicit much admiration. The number of Seymour Hayden's marvellous etchings shown is twenty-six, and the following

notation is most apt and deserved: "None of his work is that of an amateur (we here use this word in the English sense), for he seems to have developed from the first a consummate practical skill and a most original and artistic treatment of his subjects; he has followed in the footsteps of his master, Rembrandt, with perfectly marvellous success and to-day stands at the head of English etchers." Jules Jacquemart is well represented by three specimens, and as studies of still life they are perfect. "China Caps" (122) and "Le Tisseur" (124) are perfect gems. "The Haymakers" (140), by Leon L'Hermite, is a pretty thing and naught else. "The Pied Piper of Hamelin" (144, 145) will probably attract much attention from the general public. "The Mushroom Gatherers" (143) is more curious than correct. The three specimens of J. F. Millet's art are Nos. 158, 159, 160, and these will be noticed eagerly, as are all the works of this great master in the art. The lights and shades in Ostade's specimens (Nos. 170 to 173 b) are wonderful. Samuel Palmer's clever work is seen in the four specimens shown, one of which, "The Rising Moon" (177), is specially charming. Stephen Parrish is represented by

### OVER THIRTY SPECIMENS.

a somewhat voluminous showing, all of which, however, are of great merit. The works of the great Rembrandt, shown number fifteen, of which all but two are small specimens. The two relatively large ones are "Presentation in the Temple" (233) and "Death of the Virgin" (236). These etchings are given a special place as was to be expected. Some of these will certainly be "caviare to the general" and we are obliged to state that several specimens shown do not possess that interest—to speak mildly—the works of this master should. It may be a heresy to express the opinion that some more modern etchings are more valuable artistically and are certainly more pleasing. Henry Sandham shows a typical specimen, "Old Canadian Homestead" (244), of fair merit. G. F. Schmidt, an engraver and etcher of the last century, has five specimens to represent him of which "A Head" (248 a) is perhaps the best. Some nude figures, "Daphne" (252) "Phryne" (253) and "Andromeda" (251) by Edward Slocombe are admirably and beautifully drawn. The "Andromeda" is fascinating in its expression of suffering. The good examples of the work William Strang (262, 263) are exhibited. One example of the great painter Turner's skill in etching is on view, the mezzo tinting in which has been done by another artist. C. Walter's work is well represented by eleven specimens on view of which to our mind "The Rabbi" (276) and "Le Doreur" (275) both after Rembrandt are the best. Of the artist Whistler's etchings, whose harmonies of color in his paintings have caused so much controversy there are excellent specimens, "The Old Rag Woman" (289) being very attractive.

The exhibition is as a whole most admirable and will probably further encourage the taste for this branch of art.

### NEW Etchings at the Art Gallery. 22/5/88

The second black and white exhibition of etchings was opened to the public to-day at the Art Gallery in Phillips square and the collection is doubtless one of the finest that was ever displayed in this city, comprising over three hundred pictures specimens of the work of the best known masters of the art living and dead. Rembrandt, the father of etchers and the first man who managed to give to black and white the life glow and depth of color is represented not only by several of his own pictures which should never have left the land of his birth, and were borrowed for the occasion of the descendants of old Dutch families now living in New York, and numerous copies of his famous paintings which are to be found in the Natural museum of Amsterdam and other world famous galleries. Besides these there are pictures of Millet, Whistler, Vanderhof, Kruseman, Von Elten, Sandham, Ostade, Meryon, Macbeth, Jacquemat and others, making a visit well worth the trouble to those that love pictures, full of life and animation, mingled with pathos and tender touches here and there, though they be only drawn in sombre colors.

## PRIVATE VIEW.

The Exhibition of the Etchings at the

*Gazette 22/5/88*  
Art Gallery.

The three hundred or more members who last night availed themselves of the opportunity offered in the private view of the etching exhibition at the Art gallery had a rare treat. At no time does the spacious gallery look so well as when lighted up for an evening entertainment, nor perhaps has there at any time in its history been so interesting an exhibition from a single standpoint placed before the people of Montreal. The admirable collection of oil paintings and the water colours shown about the time of the carnival last year, from the many beautiful masterpieces then seen, made it a matter of pretty sure prophesying to predict something good now, and the prediction has been more than verified. On entering the gallery the eye is at once dazzled and pleased by the quantity there is to see and by the admirable arrangements which have been made for the seeing of it. All round three sides are placed in a double row unframed works of various eminent etchers, whose names have become almost household words amongst those with whom a love for this art resides. Appian, Ball, Berlin, Dollet, Brunet, Debaines, Church, Costello, Daman, Van Elten, Flameng, Gaillard, Gravesand, Grenx, Haig, Jacques Lalanne, Law, Legros, Macbeth, Moran, Palmer, Rayon, Robertson, Slocombe, Smythe, Walker and Whistler. In the remaining side are hung framed works of several of the etchers already mentioned, and of Barlay, Bracquemont, Boulard, Chauvel, Coxe, Flameng, Flerkonill, L'Hermite, Martial, Robertson and Tissot. In the place of honor, on an arrangement of screens in the centre of the gallery, are collected works of the original great masters, of Rembrandt, the father of the art, of Schmidt and Ostade, his artistic descendants, while Buhot, the unfortunate Mergar, the celebrated Seymour Haden, Stephen Parrish and Platt also came in for that share of prominence which is so justly their due. For the very rare works, such as the Rembrandts, the Schmidts, the Estades, the Meyers, the Buhots and the Seymour Hadens, the association is indebted to the kindness of Mr. Keppel, of New York, who is perhaps the most renowned dealer in etchings on this continent or elsewhere. His position is fully marked by a small inscription to be found on one of Buhot's etchings, dedicating the work to Mr. Keppel as a proof of the artist's appreciation of Mr. Keppel's encouragement to this charming art. It would be impossible, at such short notice, to go into a detailed description of the various gems to be found in so many directions throughout the collection, but we hope to do so during the week, and would advise all Montrealeers to seize this unusual chance of learning something about etching, and the triumphs which can be achieved in it. The catalogue reflects the greatest credit on its compilers, and is what one would like to have at all exhibitions of whatever nature, giving as it does so much useful information in a concise and pleasant manner. The presence amongst the large crowd of members of so many of the council with the president and treasurer is a pleasing sign that the new life which has been breathed into our Art association is not to be allowed to speedily disappear from inattention on their part, and it may be hoped that the public will in greater numbers afford practical support by becoming members at the insignificant yearly subscription of five dollars.

**ART ASSOCIATION,**

Phillips Square.

*Gazette 22/5/88*  
**SECOND BLACK & WHITE EXHIBITION.**

**ETCHINGS.**

COMMENCING ON TUESDAY, May 22nd.

Members and their families, free: Public, 25c. 9 to 5. Tuesday and Saturday evenings, 7.30 to 9.30. 119 ft

## THE ETCHINGS' EXHIBITION.

*Gazette 24/5/88*  
Two of the Etchers.

There are but few people in the world who have not at some time or other paused for a moment to think of the infinite disparity which fortune presents in her distribution of rewards. There are but few who are not in some way acquainted with the pictorial representations of this disparity which have from time to time appeared on the walls of art museums or galleries under more or less taking titles, such as "Poverty and Riches," "Prosperity and Adversity," "High Life and Low Life," and so on. Further, there are but few who, in an indistinct though general way, have not memories borne in upon them of having heard or read of the sufferings and misfortunes, the heart-breaking struggles for appreciation, the wearisome fights with poverty and privation, the final collapse and abandonment of the apparently hopeless effort which so many of the sons of genius have met and succumbed to. 'Tis but of little service to catalogue the long list of names representing those who were capable of rendering to the world immortal services in the various arts, but whom the apathy, the indifference and the ignorance of the world let pass, knowing not that an angel's visit was thus repulsed, that a light for all time was thus quenched. Rarely, if ever, has an opportunity such as that offered at present to the city of Montreal been obtainable of comparing and estimating the work of an artistic genius, killed by cold neglect, with that of another artist, who rides by virtue of merit on the flood of success. In the gallery of the Art association there are now to be seen six etchings by the unfortunate Meryon, and twenty-five by the equally talented but fortunate Seymour Haden. What a lesson is to be drawn from these two lives. Meryon, born in 1821, and brought up to the sea in the naval service of France, being of a too delicate constitution to stand the necessary hardships of the profession, betook himself, after some thought, to the career of an artist, commencing as a painter. Not finding this a very remunerative pursuit, he allowed his genius to stray off into the etcher's art, and found immediately that here he had discovered his true metier. Being of a strongly reverential turn of mind and working in Paris at that period when the Third Napoleon and Hausman were occupied in rebuilding the city, when the crowbar and the gun powder were working havoc among all these picturesque nooks and corners of old buildings which the true artist loves so dearly, he naturally devoted himself to the representation of these monuments of the past, so soon to become dust and rubbish. Into the scenes which his needle has preserved to us, Meryon has breathed that love which flowed from him to all quaintly beautiful objects in architecture, and this same sympathetic affection, for what was so soon to perish, has preserved to us the beauty of those old Parisian streets and towers with the added charm of the artist's soul. His work has placed him upon the topmost pinnacle of the temple of fame as an architectural etcher from the farthest depths of the past to the misty termination of the future. In the direst poverty these matchless plates were completed; without a word or a sou of encouragement from the Government or public he struggled on. He published a few of the plates, but no buyers were forthcoming; still he toiled at his life's work, and at length, overcome by sickness, poverty and insanity, he passed away at the asylum of Charenton in 1868. His etchings possess a singular individuality, with strong poetical conception and finish. Examples of them are now sought after with ever increasing and just avidity, and the Montreal gentleman who owns the excellent examples now on exhibition is much to be envied. Seymour Haden, a London physician, in large and remunerative practice, became incapacitated from following his profession, owing to over work, and was ordered a long cessation of his medical labors. Being a profound admirer of the art of etching and the possessor of a fine collection, it occurred to him that he would try his own hand with the needle and copper, his intention being solely to find a pleasant occupation for a busy mind. Having shown some of his work to capable critics, he was persuaded to publish a number of etchings in the form of a portfolio, and no issue of etchings ever had such rapid and complete success.



the London papers spoke in terms of  
praise of the work, and Mr. Haden  
himself the most celebrated etcher of  
his time. He is an unrivalled master  
in drawing of trees and foliage, water  
buildings he draws well, the effects of  
setting sun are caught and retained  
with the most marvellous fidelity. As in-  
ces for illustration "Kensington Gar-  
," and "A By Road in Tipperary" for  
trees, "Greenwich" and "Windson" for  
water and buildings, the "Sunsets in  
and," and "On the Thames," and the  
drawing up of the Agamemnon may be  
The most beautiful of his works,  
the "Mill Pond," requires to be seen again  
again to be appreciated and understood.  
The wonderful production stands alone  
in etchings and merits more description  
space allows. Haden was one of the  
few who recognize the power of the  
artist, whose name has been men-  
tioned first and tried in all ways to help  
him. For one plate Haden has realized  
more than the price of a first rate academy  
drawing, while Meryon was unable to scrape  
twenty sous to pay his printer!

**Mr. Allan Edson's Pictures** 2/5/88  
There is now on view in the Ottawa Hotel  
dining, No. 1827 Notre Dame street, a  
collection of pictures, the productions of the  
Mr. Allan Edson, R.C.A. The late Mr.  
Edson studied in the French school, in  
which he showed remarkable talents. He  
improved wonderfully of late years, and his  
works were much superior to those  
previously sent from his studio. He was also  
painstaking with the subjects he took  
and, generally a realistic production  
the result. Mr. Edson had a love for  
scenery, and many of the present  
collection are of that character. The collec-  
tion which comprises 106 pictures, goes to  
show that Mr. Edson was a true artist in  
every sense, as in each there is a vast wealth  
of color which blends harmoniously with the  
other surroundings, which is always sure  
to make a picture attractive and  
pleasant. Many of the late gentle-  
man's best works are to be witnessed, among  
them "In the Mountains, Glen Sutton,"  
which was exhibited at the Royal  
Canadian exhibition, 1886. "A Winter's  
Day, Returning Home" is the last produc-  
tion of Mr. Edson, and in it he depicts what  
difficulties are to be encountered in plod-  
ding a way through the snow. "Sunset  
Winter," "Burns Cottage," "Old Wall in  
Scotland," "Old Lumber Road," "A Frozen  
Cascade," "Tuscan Rocks," "A Peep  
through the Trees," "Waterfall in the  
woods," "Salters" and "Evening" are  
among those which are likely to attract  
attention as works of considerable merit. The  
exhibition will take place on Tuesday afternoon,  
when there is sure to be a large attendance  
of those desirous to procure works of one  
who was a thorough master of Canadian  
scenery.

## ART ASSOCIATION OF MONTREAL, Phillips' Square. Second Black and White Exhibition. ETCHINGS.

Daily, 10 a.m. to 6 p.m. Members and their  
families, free. Public, 25 cents. Tuesday,  
Wednesday, Thursday and Saturday Evenings,  
6 to 9.30. Admission free.

## Association of Montreal, PHILLIPS SQUARE. SECOND Black and White Exhibition, Etchings.

Daily 10 a.m. to 6 p.m. Members and their  
families, free. Public, 25 cents. Tuesday,  
Wednesday and Saturday evenings, 7.30 to 9  
Admission free.

## ALLAN EDSON PICTURES.

Nature in All Its Phases Truth-  
fully Depicted. 28/5/88

A Grand Display of the Canadian Master's  
Work in Oil and Water Color.

The sale of Edson's pictures, which is ad-  
vertised to take place to-morrow afternoon,  
naturally leads to the desire to know some-  
thing about the man and his work. Of the  
man himself, unhappily passed from  
amongst us forever, it is unnecessary to say  
much. After some years of artist life in this  
country and the States, Edson made his way  
to Paris where his talent was speedily re-  
cognized and cordially acknowledged, the  
great French landscape painter, Pelouse,  
taking special interest in the young Cana-  
dian artist, and freely bestowing upon him  
all the advantages of his far reaching  
knowledge. Leaving Paris, Edson spent  
some time in England, and the present col-  
lection is enriched with two or three charm-  
ing reminiscences of both these countries.  
On his return to Canada, Edson at once gave  
proofs of the great service his travels had  
been to his observant mind and eye; it is  
some of these later works which are  
offered for sale now. Of a somewhat  
shy and retiring disposition, Edson  
found himself more at home in the haunts of  
the bird and bee than in the crowded cities,  
and to this disposition may, to some extent,  
be attributed the beautiful representations  
of woodland solitudes, of upland meadows,  
and of snowy wastes which sprang from his  
definite brush as by the wand of a magician.  
Stricken down, some months since, with a  
premature decay, Edson breathed his last at  
the village of Glen Sutton, dying it may al-  
most be said in harness, his latest work be-  
ing of the district he loved so well. In so large  
a collection of one man's work, there being  
some twenty oil paintings and over seventy  
water color drawings, it is inevitable that  
there should be some inequality, but it is re-  
markable that Edson's high artistic position  
is so fully preserved in by far the greater  
number of these works. The work as a  
whole being so excellent the difficulty of  
selection for special mention is the greater.  
Among the oils, however, No. 49, "Fullwell  
Park, England," is of peculiar merit, the  
dreamy quietness, the admirable tone, and  
the depth of this picture render it a  
fitting subject for praise in any ex-  
hibition. Among the smaller oils may  
be noticed Nos. 51, 53, 56, 59 and 64, all of  
them fine examples of the deceased painter's  
best work. Among the water colors per-  
haps the best of many good works is No. 41.  
"A winter's day; returning home." As the  
name implies, snow is everywhere; in the  
middle distance are two figures, lending a  
human interest to the scene, moving home-  
wards towards the cottage which appears in  
the near background, while the distance is  
filled in with the slope of a mountain, peep-  
ing out from the evening mist, a

MOST IMPRESSIVE AND BEAUTIFUL WORK  
this. How easily, while looking at it, does  
the mind revert to twenty below zero, and  
to the comfort awaits that one in the well  
warmed home. In all the representations of  
hoary winter which grace this collection,  
Edson shows himself equally the master.  
What keen observation! what bold and deli-  
cate execution are apparent in these wintry  
skies, where the crimson fades to orange,  
and the orange fades to gray, as the sun  
rolls down below the horizon, bidding this  
side of the world a bright good-night. How  
familiar, too, and how true to all those who  
have donned the snowshoes for the cross-  
country tramp, are the glimpses of the  
woods which may here be found. It is a  
question, perhaps, whether Edson excelled  
more in depicting the blanched face of  
nature when the snowy clothing left but the  
outlines of her features visible, or when put-  
ting on all her smiles and winsome graces  
bursting from the strong hand of winter she  
revels in the glad days of spring and sum-  
mer, or again with slow and melancholy  
mood she prepares herself for her annual  
sleep. Those woodland scenes when the  
light steals softly down among the quivering  
leaves, as the great sun drives his  
chariot up the skies, have a wonderful and  
irresistible charm. There all is peace and  
quiet and endless rest, the tender shades of  
green show out in all their beauty, the  
lichen covered rock, the foaming cascade,  
the path brown with the leaves which fell  
last autumn, all invite admiration, all pro-  
mise content, and all of these has Edson  
caught in their loveliness and transferred to  
a medium which holds them fixed forever.  
So many of the water colors are more than  
worthy of mention that it may be better to  
advise a visit to the collection ere it is  
separated, than to attempt the individual  
criticism which each subject so well de-  
serves. In Edson's death, Canada in gen-  
eral, and Montreal in particular, has sustained  
a very heavy blow; talents such as his are  
granted but occasionally, and it is a matter  
of sincere congratulation that it is possible to  
obtain a lasting memorial of that handiwork  
which can, alas, never be repeated!

## Art Association of Montreal,

PHILLIPS SQUARE.

The pleasure of your Company is requested, to see  
the Spring Exhibition of PAINTINGS and WATER  
COLOUR DRAWINGS, on Saturday Afternoon, April  
7th, 1888. 4.30 to 7. Music and Tea.

JOHN MACGILLYCUDDY,

Secy A. A. M.

## ALLAN EDSON'S PICTURES.

Yesterday's Sale by M. Hicks & Co.  
Realizes Five Thousand Dollars.

The sale of over a hundred paintings in  
oil and water colors by the late Allan Edson  
was very successfully conducted by Messrs.  
Hicks & Co. yesterday afternoon. The at-  
tendance was quite large, and the bidding  
brisk. Picture sales of late in this city,  
with one or two exceptions, have not been  
very flattering successes; the sale yesterday,  
however, proved another exception. Among  
those present were Messrs. Geo. Olds, John  
Popham, D. H. Henderson, R. B. Angus, E.  
Lusher, T. G. Shaughnessy, M. P. Davis, E.  
B. Greenshields, S. Greenshields, O. W.  
Stanton, Walter Drake, James A. Cantlie,  
W. D. O'Brien, and many others.

The oil paintings numbered from 46 to 66  
inclusive sold very fairly. Mr. W. H. Davis  
securing No. 46 for \$275, and Mr. M. P.  
Davis No. 47 for \$100. Among the other  
buyers were Dr. McEachran, W. S. Walker,  
A. Boas, J. McArthur, D. H. Henderson, and  
others. The average price obtained for the  
oils was over \$50 each. A considerable  
number of them were small studies. The  
water colors seemed to be more in favor  
with the majority, and in some instances  
brought higher prices. No. 37, "A Frozen  
Cascade" brought \$280, and was a good  
purchase; No. 38 sold for \$100; No. 39 was  
knocked down at \$250, and was easily  
worth the money, and the six successive  
numbers (all Canadian scenes) realized good  
prices. Among the principal buyers were  
J. McArthur, C. F. Smith, J. R. Wilson, D.  
A. McCaskill, Dr. McEachran, M. P. Davis,  
W. H. Davis, D. Crawford, O. W. Stanton, L.  
Gnaedinger, Wm. Towers, Walter Drake, W.  
S. Walker, W. P. Scott, G. A. Grier, D. Rae,  
J. C. Dunlop, B. A. Boas, D. H. Henderson,  
Jordan J. Lindsay, Mrs. Barlow, Miss Dun-  
can, W. H. Scott, and Mr. McGarry.

The sale realized about \$5,000, and was  
ably conducted.

Mr. Paul Peel, the Canadian artist, is  
meeting with success in Paris, where the  
great annual exposition is in progress. Mr.  
Peel's last exhibit in the Salon was pur-  
chased by Lord Gower, an English  
connoisseur, and the Princess of Wales  
secured his Copenhagen exhibit. Several of  
Mr. Peel's productions were on view at the  
recent art exhibition in this city.

**WHISTLER'S DEFEAT.**  
Last night Mr. Whistler was defeated for re-  
election as President of the Royal Society of  
British artists, and in a fit of anger and dis-  
appointment, he resigned from the Association.  
Twenty-four of his devoted followers, sym-  
pathizing with him, imitated his action and also  
handed their resignations to the Society.

## THE EDSON SALE The Pictures Auctioned Off By Mr. Hicks at a Round Sum.

Every one concerned is to be congratulated  
on the sale of Allan Edson's pictures yester-  
day afternoon. In the neighborhood of  
\$4500 was realized, and the artist's widow  
and four boys will have something to face  
the world with. Almost at the outset the  
sale promised to be a good one, No. 3, a small  
water-color, being knocked down for \$42.50  
to Mr. J. R. Wilson, of Robertson & Co.,  
hardware men. The average prices for  
some time were from \$35 to \$50,  
and a couple were bought by Mr. G. A. Grier  
for \$85, and Mr. Walter Drake for \$60.  
When about three dozen had been disposed  
of, there was a sudden jump in prices,  
and the beautiful "Frozen Cascade" was  
awarded to Mr. M. P. Davis, one of the con-  
tractors for the C. P. R. depot, for \$280.  
Both this gentleman and Mr. W. H. Davis  
bought largely, and at good figures. Mr. J.  
C. Dunlop secured the "Lumber hut in the  
woods" for \$250, and the bidding was quite  
spirited after this, Mr. Hicks wittily helping  
it on whenever it showed signs of flagging.

The first of the oils offered was the large  
painting exhibited at the Royal Canadian  
Exhibition in 1886. This was bought by  
Mr. W. H. Davis for \$275. A few of the oils  
went low, but most fetched from  
\$35 to \$75. By five o'clock the last  
water color had been knocked down  
after some keen competition to Mr. Davis,  
for \$75. It is said some of the purchases  
will be presented to the Art Gallery, which  
did not buy anything.

The buyers were the Messrs. Davis, Dr.  
McEachran, W. S. Walker, B. A. Boas, J. C.  
McArthur, C. F. Smith, J. R. Wilson, D. A.  
McCaskill, J. Robertson, G. A. Grier, L.  
Gnaedinger, W. P. Scott, D. Crawford, Wm.  
Towers, K. K. Macpherson, D. Rae, L. Hen-  
derson, T. Jordan, Robinson, J. Lindsay, Mc-  
Garry, F. S. Lyman, O. W. Stanton, Miss  
Duncan and Mrs. Barlow.

Mr. O. R. Jacobi, R. C. A., who was present,  
said the sale proved that the interest and  
appreciation for real art is well sustained in  
Montreal. Not one of the pictures, ever so  
slight, but showed Edson's earnest and fine  
conception of his subject and of nature, and  
at the same time his practical talent as a  
painter.

## ART ASSOCIATION OF MONTREAL, Phillips' Square.

The Galleries are closed until further  
notice to allow of the removal of the Etching  
Exhibition, etc. An interesting and valuable  
collection of Oil Paintings and Water Color  
Drawings will be exposed for sale at an early  
date in the small Gallery.

June 2



*Gazette* — 2/6/88  
The sale of the late Alvan Edson's pictures, on Tuesday, was a token of good taste on the part of the purchasers, and a tribute of admiration to the memory of a national artist. About one hundred pictures—a few in oils, and the larger number in water colors—fetched some \$5,000, showing a handsome average price. The attendance was large, and made up of many of our best people, whose bidding proved how they understood the treasures before them, and it is some satisfaction to know that the bulk of that last Edson gallery will be kept in our fair city.

Edson will live as one of the glories of Quebec. His heart was wrapped in the Eastern Townships, and specially his native Glen Sutton, the beauties of whose mountain and woodland scenery he was never weary of painting. In these last remains, there were no less than twenty views of Glen Sutton, the most of them in water colours. But one in oils, exhibited at the Royal Canadian Academy of Arts, was sold for \$275. It is a pity that these Glen Sutton pictures could not have been saved from dispersion, and bought for a separate collection.

There has been a second attraction this week—the display of Etchings, at the Art Association of Montreal. Only one thing need be said to every one of the readers of this column, dwelling in town—to go and see it, if you do not want to miss the rarest of artistic treats. It is a wonder, even to the managers of the exhibition, that this city should be in the possession of such treasures. Well, and it was not dreamed that there were so many fine proof etchings in so many hands. The descriptive catalogue of these works is a further dainty, the work of Messrs. Wm. McLennan and Wm. Brymner.

## CLOSING NOTES 2A

Of the Black and White Exhibition

*Gazette* — 6/6/88  
AT THE ART GALLERY.

Further Descriptive Criticisms—An Exhibition of Unusual Merit.

The exhibition of etchings in the gallery of the Art association, terminating last Saturday evening, was of unusual interest and merit. Not peculiarly rich in the works of the earlier masters, it on the other hand could boast of an extensive collection from modern etchers, France, England, America, Germany, Belgium and Holland each contributing specimens of the skill to be found amongst their respective countrymen, and those citizens of Montreal who availed themselves of the rare opportunity afforded by this capital collection, must, doubtless, congratulate themselves on having done so. Among the more valuable and interesting works exhibited were the two etchings by Millet, entitled "Les becheurs" and "La grande bergere," the property of a Montreal collector. In both these works Millet's finished draughtsmanship, and the absence of unnecessary embellishments, are the salient features, all interest centres on the figures themselves, the attention of the spectator not drawn off by any tricks of prettiness or finish, dwells uninterruptedly on that portion of the representation which the artist intended to give prominence to, and the landscape is but the merest, though a delightful, accessory. In strong contrast to the style of Millet is that of Felix Buhot, an art workman of infinite fancy, of whom it has been said that "Nineteenth century complexity has found no better expounder

with the needle than Felix Buhot; he combines the very latest developments of French art, those of the impressionistic school, with methods that, at times, recall the work of mediæval engravers. He is a dozen etchers in one, etc." A man of fantastic, mystical taste, recalling the inspiration of a Meryon, one comes across in his works, here and there, plates so austere in their simplicity that the memories of a Millet rise at once in the mind. The greatest of contemporary experimenters in the art of etching Buhot gives his fancies the rein, painting now on white paper, now on yellow, again on all brown, on blue, on grey, in all varieties of ink, in turpentine, in nameless mixtures of his own. The majority of his plates are surrounded, as if by a garland, with the fleeting forms of beauty which wing their way through the artist's busy brain, and which his nimble fingers convey to the receptive copper. Of this affluence of illustration the works on view during the past fortnight afforded fitting examples. Clustering round the edges of the "Westminster Palace" and "The Clock Tower, Westminster," countless dainty little sketches afford food for wonder and admiration, while in the plate "Country Neighbors" mist-like faces peep shyly out upon the world. Of Gravesande, the celebrated Dutch etcher, the institution possessed no less than eight fine plates, including the remarkable "Au Bord du Gein," reckoned by Hamerton as one of the six most desirable etchings in the world, and the large dry point plate, "The Y near Amsterdam," lent for the occasion by Messrs. W. Scott & Son, to whom the association is also indebted for several other very fine works, which the firm, with their usual kindness, allowed the committee to select from the large stock of artist-proofs which Mr. Scott has so carefully and judiciously chosen and imported. Gravesande, from the simplicity of his style, one of the most charming and accurate of etchers, could not himself have desired a more appropriate choice from his works than that recently on view. The quiet suggestiveness of the "Au Bord du Gein," where all is at rest, save the swallow dipping down for a second to the mirror-like water, which breaks into a little rippling smile at the spot its swift-winged visitor has caressed the almost cloudless sky, the slumbering woods, the idle mill, the silent meadow, all convey the intended impression of intense rest, and all are conveyed in but few strokes. The Ynear Amsterdam, a sketch of that great estuary which the hard working Hollanders have created, and over which so many proud fleets have sailed out to do battle with "the mariners of England," partakes of the same simplicity so remarkable in the etching last mentioned; the plate is an unusually large one, and interesting also from being an entirely dry-point, and the only state. The "Entree de Foret," a work of peculiar merit, has been secured by a gentleman to whom the association is much indebted for assistance in the exhibition, and whose technical knowledge has been of great avail to the compilers of the admirable catalogue. This etching, representing a forest of what might be the Carovingian epoch, is approached by a road which at its pictorial inception lies in the fullest sunshine, but having passed the woodland threshold immediately receives the dark and grewsome shadows in which the recesses of the wood are wrapped. The distance obtained through the tree-trunks is most admirable and the work has, as a whole, an extraordinary and attractive power. Whistler the apostle of Harmonies and Symphonies of color, of nocturnes and arrangements, has by his masterly etchings of the Thames, including in that expression its banks, its bridges, its wharves, and its endless phases of human life, placed himself amongst the immortals and no exhibition of etchings could be by any means considered complete without some proofs of his skill. The late exhibition was not very amply supplied with examples of this artist, still what there was, gave a fair sample of his work and included his two celebrated plates of "The Old Rag Woman" and "The Kitchen." Unlike Gravesande, his great Dutch contemporary, whose work is singularly free from obtrusive lines, Whistler is remarkable for his constant use of line, to such an extent indeed that Hamerton calls his etchings "Notes of strange concurrences of line." Four of the Thames plates were exhibited and attracted that critical attention they so well deserved. Though the attendance

at this exhibition does not appear to have been so large as might have been hoped, those who visited it can, doubtless, appreciate the labor and judgment which the collection of such a mass of interesting and beautiful work must have entailed upon the gentlemen who devoted their time and attention to the getting up of the exhibition. On the other hand, these gentlemen have every cause to be pleased with the reception which their efforts have met in the frequent visits paid to the gallery during the past fortnight by those interested in the art of etching, and the people of Montreal may be proud that so excellent a collection can be obtained almost entirely from the walls and the portfolios of gentlemen living within her boundaries.

## Art Association of Montreal, PHILLIPS SQUARE.

The Galleries are open daily from 10 a. m. to 5 p. m. Members and their families, free; public, 25 cents.  
TUESDAY and SATURDAY EVENINGS, 7.30 to 9.30. Admission free.  
A number of fine Oil Paintings and Water Color Drawings are placed for sale in the smaller Gallery.

## Art Association of Montreal, PHILLIPS SQUARE.

The Galleries are open daily from 10 a. m. to 5 p. m. Members and their families, free; public, 25 cents.  
TUESDAY and SATURDAY EVENINGS, 7.30 to 9.30. Admission free.  
A number of fine Oil Paintings and Water Color Drawings are placed for sale in the smaller Gallery.

*Gazette* — 23/6/88  
(After the emphatic expression of opinion at a late meeting of the Montreal Art Association, there is no use insisting on the advisability of keeping the gallery open on Sundays, but the same reserve does not obtain in respect of evening exhibitions. A gallery such as ours, on Phillips Square, is peculiarly well adapted to illumination by gas light and there appears no doubt that if this concession were made to the public, for a couple of hours every evening, or on certain evenings, the exchequer of the association would profit thereby.

Our Canadian artists hold their own abroad. Even those that leave us to tempt fortune in the United States are heard from as doing well. Henry Sandham, a draughtsman thoroughly imbued with the spirit of Canadian landscape, has regular entries in the Century, where another well-known Montreal man, Scott, sits in state as critic and arbiter of art. R. Harris is also seen in Harper's Weekly. *Gazette* 25/6/88.

## ART ASSOCIATION OF MONTREAL.

Phillips' Square. 12/7/88  
*Herald* — 12/7/88  
The Galleries are open daily from 10 a. m. to 5 p. m. Members and their families, free; public, 25 cents.  
A fine collection of Oil Paintings and Water-Color Drawings, for sale, are hung in the smaller Gallery.  
The evening openings are discontinued until further notice.  
July 12 157

## Art Association of Montreal, PHILLIPS SQUARE.

The Art Classes for the Session 1888-89 commence work on October 17th, and continue until May 18th, 1889. The studios will be open for study from 9 to dusk daily. Instruction given from the living model on three days in each week, 9.30 to 12.30. For further particulars please apply at above address.  
Galleries open to the public daily, 10 a. m. to 5.

## PLACES OF INTEREST IN MONTREAL.

*Gazette* — 27/8/88  
The Art Gallery. Bon Pasteur Nunnery.  
Theatre Royal. Hotel - Dieu Hospital.  
Court House. Mount Royal Cemetery.  
New Post-office. Roman Catholic Cemetery.  
New City Hall. The Drive to Lachine.  
Bank of Montreal. Drive to Mountain Park.  
Merchants Bank. Island Park.  
Molson's Bank. Reliance Cigar Factory.  
Bonsecours Market. Turkish Bath Institute, 140 St. Monique St. D. B.  
Music Hall. A. McBean, M.D., Proprietor.  
McGill College.  
English Cathedral.  
French Church.  
Jesuit Church.  
Jesuit College.  
Victoria Bridge.  
Viger Square.  
Place d'Armes.  
Drive around the Mountain.  
Grey Nunnery.

The Art Gallery in Phillip's square owes its existence to the liberality of the late Mr. Benaiah Gibb, who by his will left a plot of ground and sum of money for the erection of the present building; also donating his pictures to the Art Association. An additional sum for building purposes was raised by subscription, and the gallery has been open to the public since 1879. The collection contains fine examples of many of the eminent modern masters, and private generosity from time to time enriches and improves it.

## PUBLIC BUILDINGS.

## ART CLASSES!

*Gazette* — 22/9/88  
The Art Association of Montreal.  
The Art Classes for the Session 1888-89 commence work on October 17th, and continue until May 18th, 1889. The studios will be open for study from 9 to dusk daily. Instruction given from the living model on three days in each week, 9.30 to 12.30. For further particulars please apply at above address.  
Galleries open to the public daily, 10 a. m. to 5.

## ART CLASSES!

*Herald* — 3/10/88  
Art Association of Montreal.

The Art Classes for 1888-89 commence work on October 17th and continue until May 18th, 1889. Two competitive scholarships will be given by the Association at the termination of the session, each of which will entitle the holder to free tuition for two consecutive years from the date of obtaining the scholarship. Only those who have studied in the Association Art Classes during the session (88-89) will be allowed to compete.  
Galleries open to the public daily, 10 a. m. to 5 p. m. 237 11

## ART CLASSES!

*Herald* — 25/10/88  
Art Association of Montreal.

The Art Classes for 1888-89 commence work on October 17th and continue until May 18th, 1889. Two competitive scholarships will be given by the Association at the termination of the session, each of which will entitle the holder to free tuition for two consecutive years from the date of obtaining the scholarship. Only those who have studied in the Association Art Classes during the session (88-89) will be allowed to compete.  
Galleries closed for repairs until further notice.  
p. m. 237 11



## THE ART ASSOCIATION.

Art Classes for the Season of 1888-'89—  
Exhibition of Loaned Oil Paintings to be Held Shortly.

The session of the art classes for 1888-'89, which commenced on Wednesday under the able direction of Mr. W. Brymner, R. C. A., gives indication of being one of the most successful yet held, judging by the number of students who entered their names on that day. From the interest arising out of the "endowment fund" of the association, inaugurated last year, the council have determined to grant two competitive scholarships, entitling the holders to free tuition for two years from the date of obtaining the distinction. The time of deciding these scholarships has been fixed at the termination of the present session so as to give all students an equal opportunity, and they will be open for competition only to those who have studied, during the session, in the association art classes. It is encouraging to observe with what celerity the council has devoted the money at their disposal to the furtherance of art education, the true mission of all such bodies as the Art association, but it is a matter for regret that the endowment fund should still be so limited in amount. This fund, which has for its object the maintenance of the association, the purchase of new and desirable pictures from time to time, to add to the collection, and the granting of free education in the way of scholarships still remains quite inadequate for these purposes. The annual subscription of \$5 for membership of the association is in comparison with the subscription of other kindred associations but as one to two, that is the amount payable for such membership elsewhere in nearly every case is \$10, with exceptions where subscribers pay \$12 or \$15, while on the other hand the privileges, etc., are here much more extensive, and at present it is to this membership, almost exclusively, the council are obliged to look for the means of carrying on the association. With the endowment fund, as it now stands, no hope of improving the permanent collection by purchase can be entertained. A donor of one thousand dollars or over to the fund obtains, if so desirous, the right of presenting a free pupil to the art classes during the donor's life, and is made a governor with the privilege of five votes at all general meetings of the members of the association. It is proposed during the month of November to hold an exhibition of loaned oil paintings and water color drawings, which, it is said, will quite equal, if not surpass, the very excellent exhibition of February, 1887. Further notice of this undertaking will appear in due course.

## ART ASSOCIATION. PHILLIPS' SQUARE.

A LECTURE  
—ON—*The Voice and Voice Culture.*

Will be given by Mr. C. G. GEDDES, in the Large Gallery,

SATURDAY Evening, Nov. 10th.

The Lecture will be fully illustrated. Doors open at 7.30. Admission to the public 25 cents. Members will please bring their Lecture Tickets.

## Art Association PHILLIP'S SQUARE.

A lecture on "The Voice and Voice Culture" will be given by MR. C. G. GEDDES, in the Large Gallery, on

SATURDAY EVENING, NOV. 10th.  
The Lecture will be fully illustrated. Doors open, 7.30. Admission to the Public 25 CENTS. Members will please bring their Lecture tickets.

## Art Association PHILLIP'S SQUARE.

Loan Exhibition of OIL PAINTINGS and WATER COLOUR DRAWINGS.

Commencing FRIDAY EVENING,  
November 23rd.

with private view for members and their families only.

## ART ASSOCIATION, PHILLIPS' SQUARE. LOAN EXHIBITION

Oil Paintings & Water Color Drawings

COMMENCING  
FRIDAY Evening, November 23rd,

With Private View for Members and their Families only.

The Art Gallery Lecture. To-morrow evening, in the lecture gallery of the Art association, Mr. C. G. Geddes will deliver a lecture on "Voice and Culture." The subject is an interesting one, and should be so especially to the musical portion of our community. Mr. Geddes will undoubtedly handle his subject well, as he is in a position to make it very interesting.

## THE VOCAL ART. An Interesting Lecture by Mr. Chas. G. Geddes.

The Art Association room on Phillips square was well filled on Saturday evening by the elite of the city, on the occasion of a lecture delivered by Mr. Chas. G. Geddes, the well known professor of music, on the vocal art. The lecture, a highly interesting and intellectual one, not only from a musical but a physical point of view, was interspersed by vocal selections from Italian, German, French, English and other composers. It was further explained by diagrams beautifully executed by Mr. Bennett the artist, which gave the spectators a thorough insight into the technicalities of the theme. Mr. Geddes pointed out how necessary it was that the vocal organs should be developed whilst young and not allowed to lie dormant until they got to mature age, rendering it almost impossible to attain that perfection which would undoubtedly have been reached by beginning at the proper time. He announced his intention of forming vocal gymnastic classes for various ages, considering it the only true way of really forming the vocal powers to admit of their being used to the best advantage. He asserted that every school in the country should have a vocal gymnastic class attached to it, and where possible thoroughly educated teachers. He then entered into a technical dissertation of the subject, showing the advantages of the system. Teachers of the present day were often put to a disadvantage by having grown up young men and women coming to them and wanting to be taught how to sing songs inside of three months. They did not think it necessary, or rather they would not take the trouble, to learn the elementary part, thinking it only necessary to sing a song with a fair amount of precision. This could not but have a deleterious effect on the vocal singing of this country. Whereas, by learning the local gymnastic singing system in their youth, Canada, in a few years, would not only be able to boast of having one Albani, but many. He hoped that before long some rich men would establish a Montreal Academy of Music, as in Toronto, and they would find that the metropolis of the Dominion would soon outstrip its sister city in the west in vocal and instrumental art.

At the close of the lecture a hearty vote of thanks was tendered to Mr. Geddes for his able and instructive essay, also to Mr. W. R. Spence, organist St. John the Evangelist Church, and Mr. Harry Spence, basso, for their able assistance. As the inclemency of the weather prevented many musical people and others from being present, it is to be hoped that Mr. Geddes will repeat his lecture in the near future.

## VOCAL CULTURE. Artistic Lecture by Mr. C. G. Geddes Before the Art Association.

On Saturday night Mr. C. G. Geddes contributed largely to the advancement of musical culture and to the understanding of the physical side of vocal music by the masterly lecture he delivered in the gallery of the Art association. The gallery has been done over; the coxes in canary color, the cornices a darker shade and the walls a well-worked shade of terra cotta. Rev. J. Edgar Hill occupied the chair, and in the audience were people well-known in artistic and musical circles.

The lecture was upon "The Voice and Vocal Culture," and was illustrated by life-size diagrams made by Capt. Bennett from actual dissections of the vocal chords, larynx and pharynx, bronchial tubes, diaphragm and other organs concerned in the respiratory process, all of which indicated that Mr. Geddes has gone to the bottom of his subject and is standing on the firm ground of knowledge required by experience. The lecture was further illustrated by exhibitions of singing, in the lecturer's full, clear voice, and by Mr. Harry Spence, the basso in the choir of the Church of St. John the Evangelist, accompanied on the piano by Mr. W. R. Spence, the organist of the same church. Mr. Macgillivuddy also did good service in the arrangement of the diagrams and other details.

Mr. Geddes explained the action of the vocal chords and their relative position when at rest and in the transition from the chest to the head notes as well as the functions of the other organs. He urged the necessity for a higher standard of vocal culture and urged as the best means the education of children's voices from a very early age which is not only desirable, but the first step towards an improved vocal cultivation. A conservatory should be established in Montreal without loss of time similar, to that in Toronto, where students from all parts of the country could obtain instruction in every branch of musical training. There was a difference of opinion as to the advisability of a vocal training for children of an early age. As an instance of its bad effects choristers were pointed to, but the lecturer felt sure that no matter how much a child had to do he should have daily exercise of vocal organs; even if he did not enjoy it, in the end he would succeed and feel grateful. This exercise was more necessary for the weak than the strong; none should be exempt, for a systematic discipline was conducive to health and strength. There was little danger of straining; less, indeed, with a master than without. Their voices should be modulated and screaming avoided. In cases where the voice has been injured the utmost care was necessary to recover the vocal powers. What was taught easily at first was learned with difficulty at a later age, when the powers of imitation were dulled and the native naturalness was gone, but untrained naturalness might be the perfection of awkwardness. Singing was the beginning and foundation of all musical study; it should be practiced early to produce a pure tone, which once acquired was rarely lost, and made the change in voice easy. Another reason for early training was that the purity and innocence of childhood added a sweet loveliness to the virgin qualities of the voice. In addition to this all should bring their best and purest effort in song for their Creator's praise. In conclusion Mr. Geddes announced that classes for promoting vocal gymnastic exercises amongst children are now in progress at his studio, Queen's Hall block, over Mr. Roy Macdonald's Assembly rooms, where he will be happy to see parents any afternoon after 1.30 o'clock, and afford any further information that may be desired.

In closing Rev. Mr. Hill proposed a vote of thanks to Mr. Geddes and said that he did not know which to admire most, the high scientific order of the lecture, the masterly manner in which it was delivered or the finished artistic rendering of the musical illustrations.

In acknowledging this compliment, Mr. Geddes remarked that if his efforts would in any way contribute to the advancement in Montreal he would feel that his labors was amply repaid.

On account of the inclement weather the audience was not as large as could be desired and the feeling was expressed that it would be an advantage to all interested in song and speech if Mr. Geddes could be induced to repeat the lecture at an early date.

Mr. C. G. Geddes delivered an interesting and instructive lecture on vocal music, studied from a physical standpoint, in the Art Gallery on Saturday evening. The chair was occupied by Rev. J. Edgar Hill. Capt. Burnett's life-size diagrams of the vocal chords, larynx, pharynx, bronchial tubes and diaphragm served to illustrate to the eye what Mr. Geddes so clearly conveyed to the ear. The lecturer himself and Mr. Harry Spence, the basso of St. John the Evangelist choir, added to the attraction of the evening. The speaker advocated the establishment of a conservatory in Montreal for every branch of musical training. He thought that children should always have daily exercise in vocal music, and that the weak required it more than the strong.

## THE ART ASSOCIATION. A Magnificent Loan Exhibition Promised—Members' Night on Friday.

The Loan exhibition at the Art Gallery, which commences on Friday next, promises to be of exceptional excellence. Works by the most famous masters of the French, British, American, Dutch and other schools are in the collection. Turner, Corbett, Mauve, Daubigny, Diaz, Millais, Bliss, Baker, Alma Tadema, Doeharty, Stanhope Forbes, Harpignies, Henner, George Inness, Israels, Jacque, Baron Leys, Kewalski, M. Maris, J. Maris, Miller, Passini, Pelouse, Wyant, Van Marcke, Ryder and many other names of world-wide renown are found in the catalogue. Some of these artists are represented by two or more examples. It will be a great treat for those members of the association who avail themselves of the opportunity afforded by the private view on Friday night next, to which they are invited by the president and council. It is hoped that by a good attendance then and during the next fortnight, while the exhibition lasts, members and the public will show their appreciation of the efforts which have been made to place before them a collection of oil paintings and water color drawings which sustains the high reputation gained by the association at the carnival of 1887.



## NOTES OF THE PICTURES

TO BE SEEN AT THE FORTHCOMING LOAN EXHIBITION. 22/4/88

The members of the Art Association are to meet to-morrow evening in a social way for "a private view" of the finest collection of paintings which has ever hung upon their walls. These gatherings have a charm of their own, bringing together on the common ground of a love for art persons who could otherwise have few chances of meeting each other.

The collection is pronounced by those who can judge best one to be proud of. With regard to the former loan collection a leading American connoisseur is reported to have since expressed great surprise to a Canadian friend, assuring him that it averaged better than any similar collection which had been got together in New York. A Boston artist made a similar remark at the time, having had to do with one of the finest loan exhibitions which had ever been gathered in Boston. The present exhibition is believed to be decidedly superior to that one.

The leading interest will again—though only for one short week—be about a contribution of Sir Donald Smith, who is the fortunate possessor of one of Turner's most celebrated paintings, and one which Ruskin seems always to recur to with a special affection, namely, "Mercury and Argus," which is said to have been procured for something over four thousand pounds. A very fine specimen, showing what Sir John Everett Millais can do in landscape, is also lent by Sir Donald. It is called "St. Martin's Summer," and was recently described in these columns.

There is a perfect wealth of modern French and Dutch work of the very highest class. Alwa Tadema, the classic; Baron Leys, the remarkable reviver of mediæval splendours; Constant, the luxurious; Corot, Daubigny, Diaz, Maris and Israels, the poets of the brush; Pelouse, Mauve and Harpignies, all are represented at their best. A sadness hangs about a splendid picture—"A Woodland Brook,"—by William Bliss Baker, who would evidently have taken a first place in landscape art had his lamp not gone out in youth. His works are said to be already bringing extraordinary prices. Mr. Angus has the good fortune to have possessed himself of several of Mr. Baker's works. We can hardly particularize until after the exhibition is open, or we should have to refer to Bolton Jones, the rhapsodist Rider, the lamented Edson, Barnesley, Brymner, Woodcock, Harris, and a host of others who will be duly noticed later.

Employers have the privilege of buying blocks of twenty five tickets for this exhibition at five cents apiece for the use of their employees.

## MONTREAL ART GALLERY.

Finest Collection Ever Exhibited in Montreal. 23/4/88

The Montreal Art Gallery will open formally this evening for members, and their families only. Never before has such a galaxy of master-pieces been offered for public inspection as is composed in the present collection.

On entering the gallery, the attention is attracted to the opposite wall, the place of honour, which is occupied by one of Turner's best subjects, entitled, "Mercury and Argus." Nothing can exceed the beauty of this picture. Lovers of landscape paintings could profitably spend a whole day in its study. Ruskin says this picture is one of Turner's master-pieces and he draws special attention to the spirit of repose, the stream of water stopping twice in its descent into quiet and glassy pools, the countless modulations of the ground now sinking, now swelling, blending and breaking, forming an infinite unity; the earthy crumbling banks cut away by the water, the sky subdued and warmed by mingling grey and gold, and the fine aerial perspective. This picture is the property of Sir Donald A. Smith, and was bought by him last winter at a cost of £4,000. It is the only one of the kind in Canada, in fact there are only three by this artist on this continent.

The French school is represented by no less than four pictures of Corot's, two Daubigny's, three Pelouse's, and two Harpignies's. The name of Corot is sufficient, no eulogy is necessary to heighten the fame of this grand painter. It has been said of him that he was a poet. Nature being subjective to his mental vision. He was no seer, was not profound, but was sensitive, and, as it were,

clairvoyant, seeing the spirit more than the form of things. There is a bewitching mystery and suggestiveness in his apprehension of a landscape united to a pensive joyousness and absorption of self in the scene, that is very uncommon in his race. His four pictures on view are "Landscape," "Morning," "Midday" and "Evening." The Dutch school is represented by Israels, Mauve, Pagenbeek, Weissenbruch, Mesdayer and Hoppe. Israels is remarkable for the truth of his shading. His painting entitled, "Watching" fully illustrates this. That truthness of the light that is breaking in at the window, and gradually dying out into a more sombre shade, cannot but be noted as the work of a master. He is also represented by "Life's Daily Toil" and "Moonlight." A small painting by Henner, representing a nude figure at the fountain, is worthy of the closest attention, as it beautifully illustrates relief painting, and the finest conception of the value of shade.

The United States have no less than seven artists represented. George Inness, who was born at Newburg, N.H., in 1825, has painted some of the best landscape pictures ever produced in America. Two of his are on view, namely, "Sunrise in the Woods" and "The Old Mill." Scotland is represented by Ley's "Herdman's Farewell to the Glen." Another of the masterpieces is Ley's painting of "Antwerp," during the Spanish occupation. This is considered his greatest subject, indeed to such an eminence did Ley rise that he was called the Belgian Pre Raphaelite. Amongst the most noted of modern painters, is James Maris, a native of Hague. There was an exhibition of his works at Messrs. Bousso, Valdon & Co.'s gallery in London last year. He has three pictures here entitled "Amsterdam," "The Bridge" and "The Fruit Gatherer." He is remarkable as a painter for happy treatment of sky and clouds. Another noted painter is Mathew Moris. His paintings on exhibition here are "The Trysting Tree," and "At The Well." Israels has described the paintings of Mathew Moris as the fine gold of Dutch painting. A celebrated Dutch painter who died last summer, was Mauve, he was born in the year 1838 and studied under Israels. Two of his pictures are on view namely, "Entering The Village" and a "Landscape With Sheep." In his treatment of animals he is careful to render them with due reference to aerial surroundings. Another masterpiece is Pasino's "Hall of the Circassian Horsemen." Here the beauty of colouring is fully realized, the treatment of the architecture is marvellous in itself, for although on first looking at the picture one would be inclined to think it fairylike, yet on closer examination the delicacy of the structure dies somewhat away and the strength and solidity of the building is impressed upon the mind. He is now Honorary Professor of the academies of Parma and Turin.

It is, however, utterly impossible to do justice to all the great works the Art Gallery now contains, in a newspaper report. However, it can be safely said that never before has there been such a representative collection in this city as the present one embodies. And when opened to public inspection an opportunity will be given to all to admire for themselves the works of the best modern masters that the world now boasts of, to say nothing of the grand old masters of the past. The water color collection is very fine and also represents the best masters of the day.

Next week the gallery will be open for the public, and employers can buy tickets in packages for their employees, at the nominal sum of 5c. This gives everyone an opportunity of seeing this splendid collection.

## THE LOAN ART EXHIBITION.

A large and influential gathering assembled last evening at the formal opening of the loan collection at the Art Gallery. The decorations were fine and the music excellent, while the art collection was of course the great attraction.

## ART ASSOCIATION of MONTREAL

PHILLIPS' SQUARE. SPECIAL LOAN EXHIBITION

## Oil Paintings & Water Colors.

Open daily, 9 a.m. to dusk, and 8 to 10 p.m. until further notice. Non-Subscribers 25 cents admission.

## THE ART ASSOCIATION.

Lower Collection of Oil Paintings and Water Colors.

A private view was given last night to the members of the Art association of the loan collection of oil paintings and water color drawings on exhibition in the Gallery. The exhibition is now open to the public and the council, and councillors deserve general gratitude for their efforts towards the cultivation of an artistic taste. The pictures have been arranged with care and are easily classified; the surroundings are attractive and the gallery should be largely visited as much in the public interest as that of the association. Mr. MacGillcuddy is contributing largely by his knowledge of art matters to the success of the exhibition.

## Art Association

OF MONTREAL. PHILLIP'S SQUARE.

SPECIAL LOAN EXHIBITION

Oil Paintings and Water Colours

OPEN DAILY 9 a.m. to dusk and 8 to 10 p.m. until further notice.

Non-Subscribers - 25c. Admission.

2821

## OPENING OF THE ART GALLERY.

A Large and Fashionable Gathering.

The formal opening of the Art Gallery took place last night. There were no less than 300 members and others present. Among others were Messrs. R. B. Angus, John Popham, Leopold, Galarneau, A. Roy, Fred. Lyman, D. Bently, Allan, Roswell, Fisher, J. O'Brien, G. W. Stevens, C. Gibb, Gillespie, Thompson, Fenwick, Boodle, McLennan, Brymans, McCulloch, Rentoul, Mills, Balys, Hope, McEachern, Turnbull, Hadrell, McIntosh, Dr. Howard, Dr. McAllum, Capt. Bunnett, and Rev. Dr. A. T. Charter, of Buffalo, N.Y., the hon. secretary of the Art Gallery in that city. The evening was a very enjoyable one, every one expressing satisfaction, at the unusually fine collection. The gallery was beautifully decorated, presenting an appearance almost equal to a conservatory, on account of the profuse distribution of plants and flowers. These in connection with the soft strains of music and the wealth of art which hung on the walls, appealed strongly to the senses, making the occasion a memorable one. Turner's painting entitled Mercury and Argus, was the centre of attraction. Corot's painting next came into prominent notice, attracting comment, on his wonderful counterfeiting of nature, especially the vividness of his cloud painting. The gallery will soon be open to public inspection and it is hoped no one will neglect this rare privilege of seeing these masterpieces.

## Art Association of Montreal

PHILLIPS SQUARE. SPECIAL LOAN EXHIBITION OF OIL PAINTINGS AND WATER COLORS.

Open daily, 9 a.m. to dusk, and 8 to 10 p.m., until further notice.

Non-subscribers—25c. admission. 2771

## THE LOAN EXHIBITION

AT THE ART ASSOCIATION ROOMS.

Crowded Assembly of Members and Friends at the Private View—Fine Collection of Pictures.

The Loan Exhibition of pictures at the Art Association rooms was opened in a very brilliant way last night by a "private view" for members and their families. In addition to the Art treasures on the walls, groups of choice plants were scattered round the rooms, adding natural picturesqueness to the artistic display. Gruenwald's orchestra occupied the gallery in the staircase, and their music not only made promenading pleasant, but seemed to provoke some of the younger visitors to woo another of the sacred muses. Full dress was demanded, and with the exception of a very few of the sterner sex, was rigidly complied with. Needless to say that the lady visitors complied with the rule and appeared in the most tasteful dresses, making the rooms a moving picture, full of life and color. The guests began to arrive about eight o'clock, and very shortly after there was little chance of promenading, though there was no uncomfortable pressure at any time. Many of the visitors appeared to think that the "private view" was really intended as an opportunity of inspecting the pictures, instead of

A SOCIAL EVENING, in the way usually accepted as such affairs in the older art centres. The arrangements had been very carefully attended to, cloak-rooms and refreshments being well appointed, and the evening passed pleasantly and rapidly. Among those present were noticed: Mr. R. B. Angus and the Misses Angus, Mr. Forbes Angus, Mr. G. W. Stephens, Mr. Henry Lyman, Mr. and Mrs. Gillespie, Mr. and Mrs. Gibb, Mr. Charles Gibb, Mr. and Mrs. P. Scott, Mr. and Mrs. the Misses Hope, Mr. John Popham, Dr. and Mrs. R. P. Howard, Mr. W. C. and Miss Macdonald, Mr. and Mrs. John Lewis, Wm. E. D. and Mrs. Savage, Mr. and Mrs. Wm. Notman, Mr. and Mrs. R. Fisher, Mr. J. T. Molson, Mr. H. M. Allan, Mr. Brymner, R. C. A., Mr. Rob. Harris, R. O. A., and Mrs. Harris, Rev. Dr. Chester, secretary of the Buffalo Academy, Mr. and Mrs. S. E. Dawson and Miss Dawson, Mr. and Mrs. Jas. O'Brien, Mr. and Mrs. W. T. Costigan, Mr. George Hadrell and Miss Hadrell, Mr. W. D. and Miss Lighthall, Mr. Rob. Turnbull, Mr. and Mrs. F. L. Wanklin, Mr. and F. S. Lyman, Mr. and Mrs. P. A. Peterson, Mr. and Mrs. Elmenhorst, Hon. S. P. Stearns, Mr. A. T. Taylor, the Misses Jamieson, Mr. Florence David, Mr. and Mrs. and the Misses Macintosh, Mr. and Mrs. Slater, Mr. and Mrs. J. F. Cantlie, Dr. and Mrs. McCallum, Mr. and Mrs. James Burnet, Mr. and Mrs. J. W. Mills, the Misses Morgan, Miss Mr. Mrs. Fred and Miss Kingston, Mr. F. Hague, Mr. H. J. Hague, Mr. E. Lefleur, Mr. P. Lefleur, Miss Strachan, Miss Vallance (London, Eng.), Miss Cook, New York, Mr. J. L. Rankin, Mr. Leopold Galarneau, Mr. E. S. Clouston, Miss Plimsoll, Mr. D. Bently, Mr. Jas. Bayles, Mr. and Mrs. B. A. Boas and Miss Boas.

As to the pictures themselves, which for the evening are considerably at a discount and which can be far better appreciated when the social part of the exhibition is over, and there is a chance of seeing the contents of the walls, of course the chief attraction is the Turner, lent by Sir Donald Smith, which has the place of honor immediately opposite the entrance in the large room. It is a very fine example of this much disputed artist and very characteristic of his best work, the "pear strapped" tree so familiar in Turner's landscapes is seen

IN FULL PROMINENCE, and the hazy distance is there with all its suggestiveness. Perhaps the next in interest is a large example of Millais, who is generally considered only as the leading English portrait painter. The picture now under notice would do away with that idea, as the foaming torrent and sombre wood show that the artist is a master in landscape, as well as in portraits. On the other side of the screen is one by a much criticized English painter, Alma Sadema, and one which is a good example of his more pleasing styles, the figures not being



repulsive as many in his pictures are declared to be. Below is a painting "Antwerp during the Spanish occupation," by Tadmara's master Leys, which needs only attention to be appreciated. It is somewhat remarkable as bearing two dates, showing that eight years elapsed between its commencement and finish. Another on the same screen is a gem by Diaz, who has rarely done better work. Then there are four by Corot, three being for sale, and three by Pelouse. The Dutch brothers, J. and M. Maris, have three and two pictures respectively. Another Dutch painter, Hobbog, is represented by an "Interesting Conversation," a fine example of the smaller pictures which the artist occasionally paints, in preference to the large canvases that he loves. A very fine one by Constant is the more interesting, as it is likely that the artist will pay a visit to the Exhibition. An important one is the "Woodland Brood," by W. Bliss Baker, which gained the 3rd Hallgarten prize in 1884. One by the late Mauve shows that a picture may be not only a "thing of beauty," but

#### A GOOD SPECULATION,

as this artist's work has increased largely in value since his death. Besides many more foreign artists, our neighbors are represented by several pictures which have been kindly lent by their owners across the line. Our own Canadian artists are also well represented, and examples of O'Brien, Bremner, Edson, and others hold their own among the rest. Barnsley whose work was noticed last week, is represented by a good piece called "Dieppe," which gained the gold medal at Versailles. The exhibition is a very good one and the pictures have been carefully and skillfully hung under Mr. Brynmner's directions, and many a pleasant hour may be spent in studying the various styles of the different artists. The catalogue embraces a great variety, and gives a capital chance of studying the various schools of painting, as it is very cosmopolitan in character.

## THE ART ASSOCIATION.

Schools and Schoolmasters, Artists and their Art.

*Gazette* 26/11/88  
**A GUIDE TO THE GALLERY.**

**Loan Exhibition of Oil Paintings and Water Color Drawings at the Art Gallery, Phillips Square.**

The loan exhibition of paintings in oil and water color drawings, under the auspices of the Art association, which is now open at the Art gallery, Phillips square, is well worth a visit. The gallery has recently been done over, the coes in canary color, the cornices a little darker and the walls a well marked shade of terra cotta. In numbers the exhibition is smaller than previous ones, but there is a marked gain from this fact, for nothing is admitted that has not some merit of its own. The arrangement of the pictures is done with artistic care and at once there can be seen certain broad lines upon which the pictures should be examined. If one finds the right clue the pictures will fall at once into their proper classes as to the subject and manner of treatment, though it is not in every case easy to assign them to the proper school. The existence of well defined schools is now a thing of the past, and the conditions under which modern artists gain their education and carry on their work have little in common with those which determined the work of the painters of the middle ages. Then, the artists were bound closely together as members of guilds with a clearly defined set of rules and traditions, and the system of apprenticeship compelled young painters to work for years in the studios of freedmen of the guild, so that the impress of one man's genius was stamped on his pupils, who caught and retained for life certain tricks of manner and peculiarity of method. A whole group of artists would in this way acquire a general similarity in design, color or technique. Again, painting, architecture, music and poetry are but the expression of national life and a striving after an individual ideal. This attempt at the realization of an ideal has root far back in the nation's life, and each nation breathed forth its aspirations in its art. The heart of the Highlander de-  
notes his own martial strains which

speaks of the blue skies under which he dreamed away his days and the music of the German breathed forth loyalty and persistent faith in its rugged fatherland. And so it was with painting; the various systems grow out of

#### THE NEEDS OF THEIR CREATORS,

and were developed along the lines upon which they lived. There were also local influences which, for instance, impelled the Venetian painter to lay stress upon color and the Florintine to insist on form. When the conditions under which men existed were less complex, the circumstances less interwoven and their way of life more special it can be easily seen how each painter bore the impress of his day and generation. But as national lines became relaxed and the lives of men became less intense the schools overflowed their bounds and mingled their merits and defects; so that, in one picture, you may have an excessive realism combined with an impressionist style that suppresses form for the sake of color. To illustrate from the pictures on exhibition, the lines are broader but not so well marked. The first thing a visitor to this exhibition should do is to classify the pictures in some way, preferably by schools, keeping in mind the general blending spoken of, and he might begin with the British. The examples of this school that catch one's eye at once are Turner's "Mercury and Argus," Millais, "St. Martin's Summer," Alma Tadema's (Laurens) "The Last Race," and Stanhope Forbe's "Flower Girl." The British school had its origin in water color drawing, and took on the form of usefulness in miniature portrait painting; it passed into historical painting and culminated in the landscape work of Turner and the scholastic drawing of Ety; the tendency towards an ultra naturalness is seen in Landseers animals where the rendering of the hair and fur is at the expense of a harshness in color and a commonplace-ness of motive. Even in the pictures in the gallery there are traces of the influence of the pre-Raphaelite brotherhood, whose rise and development has produced painters of an earnest purpose and an originality of power. The first to be considered under this head is the "Mercury and Argus," No. 87, by Turner, which hangs opposite the entrance. First, it is marred by the glass, though it does not suffer nearly so much as the dark pictures, which in one case is nothing more than

#### A MASS OF REFLECTIONS.

From this picture one will understand what Ruskin meant when he called Turner one of the seven supreme colorists of the world. There are some lines in Milton that will describe his work:

Ye mists and exhalations that now rise  
From hill or steaming lake dusky and grey,  
Till the sun paints your flaming skirts with gold,

In honor of the world's great author's rise. Indeed, these lines were placed beneath some of his earlier pictures. In this picture one does not notice that mere topography of his earlier work; he seems to compose as he draws, to paint his dreams, and the visionary faculty, the true foundation of his art, asserts itself. It has poetry, and it gives expression to the mystery, beauty and inexhaustible fullness of nature; one does not detect much of the sternness of his manner, but there is his quiet gravity of color and his forcefulness of hand. In many of his pictures he maintains a bitter silence and disdains to tell his meaning, but in this one you can see that he deals with the spirit rather than with local detail, and that he de-rents the foreground where things are definite and clear, to dream in the suggestive infinity of space and distance. Over it all there is a golden cloud of yellow mists and sunlight through the vapor with a marvellous delicacy of finish, richness of color and carelessness of form. There is a union of strength and delicacy with a most subtle tonality; but it is in representing distance that Turner excels; it is the severest test of the landscape painter to represent distant effects—they come and go so quickly; they are often in a high key of light and color, and there is a mystery and delicacy about them that, to aim to reproduce them, would seem but to attempt to paint the un-paintable. This is what Turner does, as one can see from No. 87. Next in the English school comes Millais, with "St. Martin's Summer," intense in thought, and complex in emotion; and then the "Last Race," by Alma Tadema (Laurens). This picture is

typical of his work, which illustrates incidents in the daily life of classic Rome. It is rich in antiquarian learning and technical skill, with a colouring at once subtle and brilliant; there is little emotion, the female figures are coarse, but the learned arrangement of light and shade prevents one from passing this picture unnoticed. Such names as "Tarquinius Suberbus," "The Vintage," "A Roman Emperor" indicate the classic bent of his style.

#### THE FLEMISH SCHOOL

has been merged into the Belgian and has the representative Baron Leys, whose picture, No. 54, "Antwerp during the Spanish occupation," occupies a place near the centre of the gallery. In the Dutch school may be placed the Israels, M. Maris, J. Maris, Mauve, who was a pupil of Israel, Mesdag and Gegefelt. Their work is remarkable for the painting of genre subjects, often descending to an ignoble realism; but Rembrandt, the greatest, and not represented, developed an original style and a forcible treatment of light and shade, with no great attempt at color. Their work is further marked by miniature delicacy which brings that form of beauty observed in Terburg and Gerhard Douw. There are two well marked examples of Scotch art, one by Docharty representing Lock Kathrine, in which the foliage is very rich and the composition good; the rock and hill drawing is strong and the skies exquisite in the complex form; the other is by Herdman, a touching scene indicating a "Farewell to the Glen." The heads are real, and even the figures are well proportioned, but there is a lack of unity in the piece and a trace of the commonplace in its suggestion. Another instance of Scotch landscape might be added, MacWhirter's "Highland Post," which is broadly and somewhat sketchily painted. One would say that in the exhibition the French element predominates; it is represented by the works of Corot, Daubigny and Millet, three landscape painters of the last generation, and by Diaz and Monticelli, who comes from the South of France and is Italian tinged; Harpigny and Frere, Hanner, Jacques and Constant. Their works are usually beautiful and imaginative landscapes, like those of Claude Lorrain, though often wanting in a real study of nature. This school arose in the heavy atmosphere of the fifteenth century, and was noted for the hot coloring of its bacchanalian scenes; in the eighteenth the school was prolific of works that did not rise above mediocrity and with corruption and artificiality impressed on them. There was then the revival of a pseudo-classic style, and then Rousseau introduced the days of brilliant landscape painting, followed by Millet, who, at one time, was neglected, but now is much appreciated and represented by "The Shepherdess" in the present collection.

#### FRENCH PAINTING

is further marked by a supreme power of drawing and technical skill, but counter-balanced by unusual sentimentalism; on the other hand there is a group which may be called the naturalistic school, depicting the ugly and loathsome with a hideous skill. For instance, a picture received a gold medal in the Salon a few years ago which represented Job as an emaciated old man covered with ulcers, which were copied, with painful accuracy, from cases in the hospitals for diseases of the skin. In New York at present there is a strong liking for Russian pictures and there are three painters represented, Kowalski, Chelminski and Harlamoff, who was a pupil of Bonnett, and has strongly marked French inclinations. The feature of their work is the same throughout, snow covered plains and rushing horses. There is only one Italian piece from Passini, "The Hall of Circassian Horsemen," and it is not characteristic either, of the pictures into which the masters had turned the aspects of spiritual exaltation and discovered new worlds in the realms of color, as Beethoven showed us unknown kingdoms in the world of harmony. In the pictures of George Jones and Wyant one recognizes the work of American artists who have passed away. They are succeeded by a younger generation who have a marked leaning to the French style, as seen in the pictures of Bolton Jones, Ryder, Bliss Baker and Mowbray. The themes are often the same and there is a broad similarity in the method of treatment. This arises from the general habit of American artists to pursue their

studies in French schools. The pictures representing this school are "Sunrise in the Wood," by George Innes, and "Sunrise in the Adirondacks," by Wyant, two thoroughly domestic pieces, and "The Old Road to the River," by Bolton Jones; "The Flying Dutchman," by Ryder, a weird, strange thing; "Woodland Brook," by Bliss-Baker, a quaint, almost antique, study of rural life, and Mowbray's "Evening Breeze," which has a treatment surprising at the hands of an American. Lying very near the American school is that which is

#### DISTINCTIVELY CANADIAN.

On the north wall one's eye catches at once the "Summer Skies," by Brynmner, a rural scene, from Baie St. Paul, in which there is displayed an intimate knowledge of the principles of structure in natural objects. One seems able to take a lesson in geological formations from the low hills and dark outcrops, but it is the sky that impresses one with its pale blues and diffused daylight, in contrast with the grays and quiet greens of the foreground. There is "The Exile," by Harris, so often seen and easily remembered from its melancholy thoughtfulness; three pictures from Edson, each one typical of Eastern Township rural life, and two by Watson of the same nature. Barnsley, who is really a Canadian, in "Dieppe," has a living sea scene, in which one can almost feel the long heave of the ocean, and Woodcock paint a foreign thing, "The Neapolitan."

In the room assigned to water colors one might look at No. 22, "A Landscape," by Mauve, as the best, and "Waiting for an Audience," by Melville, "An Afternoon at Banff," by O'Brien, "A Fair Coxswain," by Zorn, and "Falls on the St. Maurice," by Jacobi. The style of drawing is peculiarly English, but in many cases the artists resign much of the peculiar freshness and brilliancy of pure water colors for the sake of rivaling the richness and depth of oil. One of the choicest bits in the gallery is "En Arcadie," by Diaz; his chief merit is in coloring, but in this picture he combines a richness of color with an unusual accuracy of form. It is impossible to more than generalize, but the following works, in addition to those mentioned, are the best of their class and deserving of study: A "Landscape," by Daubigny; "At the Well," by Matthew Maris; a "Landscape," by Corot; a "Girl with Hound," so often seen, by Monticelli; and "At the Fountain," by Henner.

These exhibitions are the best thing of the kind we have, and the efforts of the council and secretary and those artists who take so deep an interest in art matters as to devote their peculiar talent to arranging such a display, should receive a firm public backing and general support. The gallery should be largely visited, as much for the sake of one's own culture and knowledge as to show that such talent meets an appreciation amongst us.

*Gazette* 26/11/88  
**Employers and the Art Gallery.**  
Employers are reminded in connection with the fine loan exhibition of pictures now on view at the gallery of the opportunity offered by the council of the association, in issuing reduced rate tickets for the benefit of employees. These can be had in lots of twenty-five on application at the gallery at the rate of five cents each. When this rule was first inaugurated a good number took advantage of it, and it is expected that this year a better record will be established. The opportunity is one that affords the double advantage of aiding the funds of a useful institution and affording valuable instruction to large numbers who do not usually themselves seek it.

## ART ASSOCIATION,

*Witness* OF MONTREAL  
Phillips square. 26/11/88

### SPECIAL LOAN EXHIBITION

OF OIL PAINTINGS AND WATER COLORS.

Open daily 9 a.m. to dusk and 8 to 10 p.m. until further notice.  
Non-subscribers 25 cents admission.



## THE ART EXHIBITION.

Looked at as a means of education, the exhibition now going on at the gallery of the Art Association must be considered as the most important yet held in Montreal. This is as it should be. It shows that those to whom fortune has allotted her worldly gifts are still travelling onwards and upwards in their search for works of genius wherewith to delight themselves and enrich the society of which they form a part; for in the region of art, they cannot move without drawing after them the larger class who have not been in some respects so highly favored. In art as in literature it is possible to possess while sharing to the uttermost with others, for the enjoyment of such works as are now being exhibited is an enjoyment which is participated in solidarity by all who have the eyes to see and the mind to receive. Beyond question the greatest and most instructive work is the Mercury and Argus of Turner, contributed by Sir Donald Smith. It is one of those paintings which mark Turner's genius at its culminating point, and, with the first volume of Ruskin's Modern Painters in his hand, the conscientious student may now sit down before it and learn things not before possible to be learned in this city. He may study, in connection with it, the beautiful "Corot," which hangs beside it, and he may then compare the cool, quiet suggestiveness of the one with the warm palpitating glow which shimmers throughout the other, pervading it to its deepest shadows. Turner's color he will see in this beautiful work to be a whole octave in tone above that of all other painters. His deepest shadows commence with their half lights. The story of the picture is not apparent. Apart from the name one could not guess it. The scene is in the pastures of Inachos, King of Argos, whose palace is high up on the right and, reclining on the left, in the middle distance, is Mercury playing to Argus. The mythical story is in Ovid, or in any classical dictionary, but the theme of the picture is the sunlight—the sunlight which vivifies and the atmosphere which modulates the landscape. Turner, first of all artists, dared to attempt to paint. This exhibition is very remarkable in having no less than four works of Corot, three of which we observe are for sale. It is a great privilege to have such works as these brought among us. Corot is the first of the modern French school of landscape painters. His works command very large prices and are much sought after. They do not strike and dazzle the mind like Turner's but they steal upon the heart by degrees and, just as in the case of Millet's little Shepherdess, which we are glad to see again, they have more and more to tell us every time we return to them. Quite another school of landscape art is represented by Parton, an American artist. His No. 76 "Near Pangbourne," is a very charming picture of English scenery. No. 2, "A Woodland Brook," by William Baker, is another excellent American picture of scenery more familiar to an American eye, rendered with perfect truthfulness and more strength. Another landscape, with which a Canadian will feel thoroughly at home, is one by Chelminski, a Polish artist, trained in the Munich school. No. 7, "A Russian escort." Here we see most spirited drawing in the "escort," but also real snow with its stored-up light, and ice black by the contrast. Just opposite in the centre of the gallery is a landscape by Millais—a great name; celebrated as the painter of "The Huguenot," who of late years has left the lofty regions of ideal art for the more lucrative pursuit of portrait painting. A landscape by such an artist deserves careful study, and this shows in its careful painting the traces of the artist's pre-Raphaelite youth. The light seems unsuited to the work, for either the lower part is a stronger light or the picture is lacking in unity. Somewhere on the right

works in figure painting are exhibited, and chief among them is one by Baron Leys, a Flemish artist, who died in 1869, in whom Van Eyck seems to have lived again. Nothing is suggested here, everything is expressed in the most real and vivid manner. The drawing of the figures is a wonder, ever growing greater on examination, and the color and movement are not less surprising. The Belgians are proud of Leys, and with reason. This is one of his best works. It is *aut generis*, there is not another like it that we have seen in this city, and it should be carefully studied. Near it is a small picture by Alma Tadema, which, though small, is a perfect specimen of that great artist's work. Close to it, No. 17, "En Arcadie," is a gem of art, a small painting by Diaz, worthy of the closest attention. The exhibition contains many paintings of the modern Dutch school, No. 59, "At the Well," by Matthew Maris, is a very beautiful work; so is No. 48, by Koeck-Koeck, a perfect specimen of the landscape art of that school. Three works by Israels, Nos. 40, 41 and 43, and one by Newhays, No. 72, should be specially noticed. Indeed there are a number besides these of the modern Dutch school which are worthy of study and show that this school of art is maintaining its reputation of former years. The number of paintings exhibited is not large. It is the quality which is remarkable, and which gives this exhibition its educative value. The number even of mediocre pictures is small, and there are none poor. We would gladly call attention to others had we the space. No. 70 by Muller, No. 20 by Wyatt Eaton, No. 62, by McWhirter; No. 51 by Kowalski, No. 30 a strong piece of work by Hammond (a New Brunswick artist), No. 77 by Pascin, all call loudly for notice. We would urge on our readers to go and see for themselves and to take, if possible, the morning hours when the light is at its strongest, and not only to see but to study, remembering that a work upon which a first rate hand has put months of labor cannot be understood to the full in a hasty glance. The Art Association is doing a good work. These exhibitions have a wide effect in refining and elevating the taste of our citizens, and it is a duty to help them in every way. They never repay in money their full cost, for the expenses connected with them are large. Those who cannot buy costly paintings can help by becoming members, and, especially, by contributing to the endowment fund which has been organized to continue just such schools of art as this present exhibition.

ART GALLERY.—The loan exhibition now on view at our Art Gallery seems to have evoked considerable interest among the citizens, and deservedly so. Yesterday and last evening very good attendances were registered, considering the weather. Let it be remembered that the Turner and Millais are only permitted by the favour of Sir Donald, for one week and two more characteristic works of two great English artists, different as their methods are have rarely been seen in the same collection. A number of the canvases are starred for sale and collectors and art lovers generally should take advantage of the occasion.  *Herald 27/11/88*

## THE LOAN EXHIBITION.

Thumb Nail Notes on the Pictures at the Art Gallery.

The English School of Painting—The Appreciation of True Art in Montreal Progressing.

The great Loan exhibition promoted by the Art association and held in February of last year was memorable as an important step in the direction of an aggressive art propaganda. We have now to record another Loan exhibition of equal interest and quality. The first exhibition was a delightful surprise to most people, and we think that this will prove the same. When we bear in mind that some of the loan pictures exhibited then are included in the present collection, and that in the short space of less than two years the council of the Art association have been able to gather together another collection of nearly 140 pictures as unique, as valuable, and as good as the former it will be seen how the appreciation of true art in Canada, and especially in Montreal, is progressing by leaps and bounds. An intelligent study of the pictures now on view is an art education in itself, and the council of the association and the owners of the pictures deserve the best thanks of the community for promoting and making possible such an educational medium. There are some 97 oil paintings and 39 water colors. We will turn our attention first to the oils, and for simplicity of treatment we propose to glance at some of the pictures in their general classification of schools. What we may call the British school first claims our attention, and foremost in this is the magnificent "Mercury and Argus" No. 87, by Joseph Mallord William Turner. It has been too much the fashion of certain critics to depreciate English art, and even to deny the existence of it, but we have only to look at three pictures in the collection taken almost at random, viz., the Turner just mentioned; the St. Martin's Summer, by Sir John Millais, and No. 1 A, by Alma-Tadema, to assert that these three pictures are equal to any three pictures of any other school represented. It is true they are all very different in their characteristics—in this differing from the Hague or the French school, but this only goes to prove the versatility and individuality of the English school, and to demonstrate that their art-thinking is not in set grooves.

## TURNER.

The Turner arrests us immediately on entering, and enthralled us by its fascination. It was exhibited at the Royal Academy, London, in 1836, and was sold to the present owner at the recent Graham sale. The story of Mercury and Argus is familiar to most readers, the white cow in the foreground with the red band round its neck is evidently transformed. The picture is probably as splendid an example of the artist's middle period as he ever painted when his genius had loosened itself from all conventional fetters and his color had attained meridian fullness and strength, and before autumnal decay had fastened on his powers. Let us glance at the composition first. We are spellbound by the daringness of the conception; such a heaving up of cyclopean walls and towers and battlements blending with rock and piled up in picturesque strength and potency could only be conceived of in wildest dreams. Yet this picture has not the unrest of Salvador Rosa—it is the sublime in repose, nor has it the conventionalism of his great rival Claude Lorraine, although manifestly a composition it is a natural one. We are not careful to defend the figures and cows. Turner's strength lay in his unrivalled ability to interpret the different phases of nature at their grandest, humanity and the animal kingdom, generally were an accidental to be represented or not as the subject might require, animate nature was entirely subordinated to the inanimate. If his composition is bold, his color is bolder and more splendid, not in the crude way of a Monticello, but with subtle refinement and delicacy. Notice the wonderful jewel like brilliancy and play, the

skillfully broken up lights, the depth, strength and luminousness of the shadows, fully recognizing the great fact that what may seem but monotone and uniform in nature is composed of many tints, tones, and gradations.

## MILLAIS.

"St. Martin's Summer," No. 64, by Sir John Everett Millais, is precious as being one of the few landscapes he has painted in later years. This was painted in 1878, and is the last of his best known ones, as his "Chill October" was produced in 1871, his "Flowing to the River," and his "Flowing to the Sea," in 1872, and his "Over the Hills and Far Away," in 1877. In looking at this picture one regrets that he has almost abandoned this class of subject, for every stroke of the brush shows a master touch. As a boy he astonished every one by his precocity, and at the age of 20 he became one of the seven pre-Raphaelite brethren, producing his "Isabella" in that year, followed by "Christ in the House of his Parents." The seven young men were subjected to much ridicule, the witicism of their critics even going the length of interpreting the letters P. R. B., placed after their names on the studio doors as please ring the bell! Of his portraits, we are fortunate to have an example in the National Gallery at Ottawa, viz., that of the Marquis of Lorne, by request of the Princess Louise. "St. Martin's Summer" is a difficult subject to handle so as to preserve the unity of the composition and of the coloring—the upper rush of the broken, foaming water is in contrast with the quiet, still brown pool of the lower reach, the bright sunlight in the atmosphere and foliage of the upper part, with the mellow, rich browns of the lower. This, we think, the artist has admirably succeeded in doing. In the crispness and strength of the handling, and the firm, decided touch, there is evidence of a mind that knew exactly what it wanted to do—and did it. Millais' mind is not dreamy and poetic; he is not in strong sympathy with the Barbizon coterie, and least of all with the Impressionists; there is a healthy, English John Bullism about him and his work that is like the strong mountain air, and makes his work always enjoyable.

## ALMA TADEMA.

No. 1 A, is a very interesting, although small, example of Mr. Alma Tadema, and shows in miniature his virtues and his faults. Born at the Frisian village of Drowryp, in Holland, he has inherited the traditions of the great Flemings. Like Millais he early showed an unmistakable talent for drawing, and there is a story that before he was five years old he had corrected some faults in the drawing of a master who was teaching a class of older boys. Fortunately he came under the influence of Baron Leys, a fine example of whose work is hung just below, and to him Tadema owes in great measure his fidelity to detail and his antiquarian charm. In 1869 he removed to England and two years later became naturalized, and has lived there ever since. In attempting to analyze Mr. Tadema's work a few words of his own are germane. He says: "Art must be beautiful because art must elevate, not teach." "Art is the rendering of an impression received which must be individual and of which the rendering must be personal." "Again, he says, 'I love my art too much to like to see people scamp it, it makes me furious to see half work and to see the public taken in by it and unable to understand the difference.' These sentiments are the key notes of his work and are consistently carried out. We do not agree with him as to the limit he sets upon art, but no one can deny that he has worked faithfully up to the utmost limit of his ideal. He has exalted physical beauty and grace almost into a sacrament, and in his rendering of marbles, fabrics, metals, polished surfaces and soft luxuriousness he has inaugurated a new epoch. Soul conflicts and the expression of the noblest emotions he rarely attempts, and it is just there where his work falls short of the highest excellence. The title of the picture is not very clear, but that is not of much importance, for with the exception of his semi-historic pictures, the charm of them bear no relation to their titles.

## HERDMAN.

"Farewell to the Glen," No. 36, by Robert Herdman, R.S.A., was exhibited in the spring of last year at the Edinburgh exhibition. It is one of his last and most mature works. This picture appeals at once to the eye and will be one of the most popular.



30 collection. To those who look upon it as little less than a crime for a picture to tell a story this will transgress their whole decalogue, but to those who still find pleasure in the sentiment as well as in the abstracts of art this will be a joy. In a broad sense all the great pictures of ancient and modern art tell a story. You can admire perfect form, you can enjoy the sensations of pure color, and ideal beauty is delightful to the refined mind for its own sake, but you can only love that which lays siege to your heart. A genuine sentiment is good, just as a mawkish sentimentalism is utterly bad; the artist in this case may have got rather near the border line, but he has not overstepped it. The scene is one which unfortunately has only been too common in the Highlands of Scotland; probable to make room for sheep or deer they have had to leave their home, the simple 'biggan' is to know them no more; the old man may have lived in it, 'man and boy' for 60 years; the younger man may have brought his wife, a bride to it, and it may have been an earthly paradise to them. Their belongings are on the cart, they have closed the door for ever, they take a farewell look down the glen. The old man sees not the landscape, his thoughts are on days gone by and memories are crowding upon him; the broken spade is suggestive, the very dog is sympathetic. The incident is not much but it is life in miniature, and we are mistaken if this picture will not touch a chord in most hearts.

PARTON.  
"Near Pangbourne on the Thames" No. 76, and "A Good Fishing Day" No. 75, also a Thames subject, are both by Ernest Parton. Neither of them are recent examples of his work, and although they have much tenderness and show appreciation of the softer moods and inner voice of nature, they fall short of what he has subsequently attained to. In his interpretation of morning and semi-veiled effects of atmosphere and landscape he speaks with authority.

DOCHARTY.  
"Loch Katrine," No. 18, by James Docharty, A.R.S.A., is in many respects a striking contrast both in subject and treatment to the work of the last artist. The scene is almost hackneyed, but it is treated with considerable freshness and painted with great fidelity. It partakes, however, of a failing of the Scotch school—a lack of appreciation of the underlying spirit of the scene. All that he has given us in this picture the visitor to the land of Scott can see for himself; we expect more in the artist, and if he cannot give us more he forfeits his title to being a great one. An infusion of the methods and spirit of the Fontainebleau school into that of the Scotch would be marvellous in its results, and as the Ethick shepherd said of marriage, that it humanized a man, so would there be a humanizing influence here.

OTHER PAINTERS.  
No. 24, "The Flower Girl," by A. Stanhope Forbes, is a fresh out-door little bit in which the girl is as fragrant and sweet as her primroses. "Scene from Boccassio," No. 73, by J. Campbell Noble, is a picture that we regret we cannot honestly praise. In composition and color it suggests an amalgamation of Watteau and Monticelli, but without the grace of the one, or the skill of the other. It is essentially a studio picture and could never have been painted outside, and the conclusion is forced upon us that the artist has not been true to himself, to nature or to art. "Landscape," No. 84, by George Reid, R.S.A., is a bright transcript of a little genre subject—the side of a stone cottage, some poultry, a bit of green grass, and a tree, just what one would see anywhere in Scotland, but pleasant for the eyes to dwell upon. "On the Grand Canal, Venice," No. 70, by W. G. Muller, hardly sustains his reputation. It is bright and clear, and the architecture is carefully drawn; but he has somehow missed the great charm that clings around these mouldering palaces, missed the variegated colors on the old marbles, the subtleties of form, the multifarious play of light on the water and on the walls. With an apparent carelessness in the drawing of the reflections of the domes in the water, it is curious how the artist has left entirely the cupolas on the tops of the domes in his reflections. "The Highland Post," No. 62, by John McWhirter, A.R.A., is an early example of his work. He is now reducing some of the noblest landscapes of a year, with a good deal that is crude.

30 There is much that is good in this picture; he has succeeded in making us feel exactly what he intended—the bleakness of the moor, the strength of the wind, the faded condition of the horse contending against it, the unpleasant predicament of the man, who is thinking of the warm chimney corner, and no doubt of the "steaming swats" also at his journey's end.  
With this brief notice must come to a close our remarks on the British school. We hope to take up the Belgian and Dutch pictures next.

THE ART ASSOCIATION.  
The galleries of the Association are nightly filled by increasing numbers, who testify to the pleasure given by the admirable loan collection, which has been gathered together there. So many excellent subjects by so large a number of artists could not fail to draw immense attendances in any city of Europe, no matter how well off it might be for ordinary exhibitions. It is hardly, therefore, a matter for wonder that in Montreal many should hasten to pay the collection a visit, and having seen it should return again and again. The generous five-cent ticket scheme, by which all members of our society can take advantage of the rare opportunity now offered, appears to be meeting with the support its authors hoped for it, as several of our large corporations, wholesale dealers and manufacturers are buying numbers of tickets for those in their employ. The Grand Trunk Railway Co., Gault & Co., A. Ramsay, John Murphy, D. Bentley, and others, are amongst those who have already come forward, and doubtless many others will do so. The exhibition closes on Saturday evening, Dec. 8th.

THE PICTURE SHOW.  
NOTES OF THE NEW LOAN EXHIBITION.  
The Art Association seems to realize that nothing is so serviceable educationally as a good public exhibition. Loan Collections, Canadian Art and Black and White have been following each other with bewildering rapidity, and now we have another loan exhibition scarcely inferior to that held during the last Carnival, the excellence of which was universally acknowledged. The wealth of good art available in Montreal for two such exhibitions is something of a revelation, and the public is under a debt of deep obligation to Sir Donald Smith, Mr. Angus, Mr. Drummond and Mr. McIntyre for first buying such costly treasures and then so freely lending them.  
The pictures naturally divide themselves into two groups, English and American as one group, and French and Dutch as the other. The British section is notable for having three works of first importance by artists who are seldom seen in America, indeed very seldom seen out of Britain. The chief of these is, of course, the Turner landscape, "Mercury and Argus" so-called, and a splendid example of the master, and altogether beyond newspaper criticism. Our readers can turn to the first volume of "Modern Painters" to learn what Ruskin says about it, and then visit the gallery and judge for themselves. It came from the celebrated Graham auction in London last year, where it sold for £3,600 sterling.  
Next in importance is the Millais Scottish landscape, "St. Martin's Summer," from the Royal Academy exhibition of 1878. This master has not painted many landscapes. Besides his early "Autumn Leaves" and "Chill October," he had in 1875 "The Fringe of the Moor," in 1876 "Over the Hills," which recently sold for £5,000, in 1877 "The Sound of Many Waters," and in 1879 "That Tower of Strength." Since then he has been chiefly engaged in portrait painting, and on those illustrations of girl-life by which he is best known to the general public.

HIS LANDSCAPES BEING THUS FEW will become increasingly valuable. This present one is the realization of a magnificent effort to combine realism with a certain amount of that poetic sentiment without which all landscape art becomes mere topography. The work is of great educational value, and for this alone is deserving of study.  
The third artist, now first seen here, is Robert Herdman, the Scottish historical painter, well known through engravings and other popular reproductions of his works—chief of which is perhaps, the "Prince Charles in the crofter's cottage." The work here shown, "Farewell to the Glen," from last season's exhibition of the R.S.A. in Edinburgh, is a good example

23 of the artist's soft and smooth method of work. The man are of a somewhat idealized type, and the woman of refined face and features. The artist's subjects are commonly of a patriotic kind, and with a vein of sentiment which makes him popular with the general public. The present is one of those Highland evictions—episodes at which posterity will marvel. One country bidding for population; another expatriating the population which it has—making a solitude and calling it profitable peace! This picture and the Millais are both covered with plate glass, which is a hindrance to observation and study, and well-nigh useless as a protective medium in this climate.  
Apart from these, and from Alma Tadema, who is Dutch, the representative works of the British school are few and unimportant. There is a Venetian scene by the late W. J. Muller; also a Highland landscape by McWhirter; another by James Docharty, and another by George Reid, all characteristic examples of Scottish work. In view of the lavish investments recently made by our local magnates, it is too much to hope that in our next loan collection the British school will be more numerous represented, and that the next catalogue will contain the names of Landseer, Gainsborough and Reynolds, of George Mason, Fred. Walker, the elder Linnell, and Constable, and of John Phillip and Dante Rossetti among deceased artists; together with such names as G. Fred. Leighton, Burne Jones, Holman Hunt and Richardson among the eminent men who are living.

THE AMERICAN PICTURES  
are numerous but not especially noteworthy. There is a very dainty example of F. S. Church,—"Idlers," an idyll in pink and white, most dexterously rendered. The young lady is all there and very handsome she is, and the spoonbills with which she is holding sweet converse might have been designed as a natural history illustration of *Ajaja rosea* in a Florida swamp. Near by hangs a decorative work by H. S. Mowbray, (69) "The Evening Breeze," most harmonious in color and pleasing in general effect, even if the young ladies by their material weight defy all the laws of gravitation. Mr. Albert Ryder's "Flying Dutchman" has also a decorative motive as its main purpose. The spectre, the sky, the color scheme, and the general effect are every way admirable, and if we would suggest that the boatmen and boat should be somewhat more in evidence and the water somewhat more translucent, we would only be indulging a hypercriticism. Alden Weir's (94) "Still Life" might rather have been named "still death." The covered sacramental cup, the saint's effigy with the crucifix, and especially the dead "souvenire" roses are painted with a force and realism that is marvellous. Wyatt Eaton is well represented by (20) "The Gleaner," a pleasingly painted and strong figure piece of a stalwart French peasant woman, with a dignity of pose and mien that would do credit to Jules Breton. Of other figure pieces there are (5) "Little Sunflower," a fine bit of color by Maria Brooks; (98) "A Neapolitan," by Woodcock; and (34) "An Exile," by Harris. Of landscapes there are (16) by Dewey; (97) a fine Adirondack scene by Wyant; (6) by Brynmor, and a fine "Woodland Brook," (2) by the late Bliss Baker—a large snow scene by whom was recently sold for \$5,000. Three seascapes are noteworthy—(30) "A Moonlight in St. John Harbor," by Hammond; (50) by F. W. Kost, and (68) a fishing scene by Edw. Moran. The Dutch and French pictures we leave for another issue.

3. The Art Association.  
Large crowds again attended the loan collection in the Art galleries last night, and, doubtless, as the closing day approaches, which, it is understood, will be Saturday, December 8, a larger and larger influx of appreciative visitors will reward the efforts which have been made to provide a first-class treat. Over eight hundred five cent tickets have been purchased by different employers for the benefit of their employees, amongst those purchasing being the Grand Trunk Railway company, Messrs. Gault Bros., D. Bentley & Co., John Murphy, Alex. Ramsay and others. The gallery being open each evening is, no doubt, a great encouragement for those employers who wish to give their employees this excellent pleasure, and the evident enjoyment of those who are fortunate enough to be the recipients of tickets should be seen to be realized. The Turner landscape and the beautiful group surrounding naturally attract a very great deal of admiration, though for the Turner it is a matter of constant remark that the onlooker would prefer the twenty thousand dollars to the painting.

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THE LOAN COLLECTION  
Being Well Patronized this Week—A Few of the Pictures.  
The attendance at the Loan Exhibition in the Art Gallery this week has been very encouraging. Quite a number of large employers of labor have taken tickets for their hands. Amongst the collection in addition to examples by such well known men as Turner, Millais, Corot, Alma-Tadema, Mathew and James Maris, Dauligny, etc., will be noticed a painting by Diaz (de la Pena, Narcisse Virgile) No. 17, "En Arcadie." Diaz, born at Bordeaux, had the misfortune, when a boy, to lose his leg, owing to the irritation arising from the bite of an insect. At the age of fifteen he was apprenticed to a manufacturer of porcelain, and soon, making attempts at imitating what he saw around him, was promoted by his master to the studio, where he made the acquaintance of Dupré, Cubat, and Raffet. Finding his position uncongenial he left, and devoted his energies to painting. Then began a life of poverty. But at last he carried to Desforges, a picture seller, "The Descent of the Gypsies," which, after it had remained so long

WITHOUT A PURCHASER  
that Desforges had told him to remove it, was seen by M. Paul Perrier, who gave 1500 francs for it, in place of the 500 francs asked. This picture has always been considered as a *chef d'œuvre*. For some time after this Diaz essayed genre subjects, but with scant success, and not until he made landscapes his chief motive did the public appreciate his merits. Diaz, not always correct in drawing, was so excellent in the tone of his coloring that this in a great measure compensated for this occasional defect. His fancy was peculiarly delicate and playful, as in the example under our notice, and the absence of earnestness of purpose may account for his not realizing complete returns of his uncommon promise.  
No. 35 "At the Fountain," by Jean Jacques Henner, is well worthy of notice. The graceful attitude of this figure and its delicate flesh coloring, which in this artist's work has been compared to "the agreeable brilliancy of a white camelia opening itself to the sun," are in themselves sufficient to gain for this painting a place amongst any collection, no matter how select. Henner was born at Bernwiller and became a pupil of Drolling and Picot. At the Luxembourg are his pictures "The Chaste Susanne," "An Idyll," "The Good Samaritan," and "A Naiad."

ROUND THE GALLERY  
One of the Best Collection of Paintings Ever Seen in Montreal.  
CANADIAN ARTISTS WELL REPRESENTED.

The first sight appreciation of the loan collection of pictures at the Art Gallery is well confirmed on each succeeding view taken. The collection is a small one—only ninety-seven examples in oils and thirty-nine water colour drawings—but there is not a bad picture hung, and the proportion of really fine works is larger than found in any previous exhibition in Montreal. That the citizens are realizing this fact is made evident by the daily increasing attendances at the Gallery.

No one word can adequately characterize the collection, nor does it fall into definitely marked schools, the study of which might be educative; it is a collection of individual examples of what are loosely named schools. A first glance round will undoubtedly leave the impression that Gallic influence on Anglo-Saxon method is as yet but little mitigated. To discuss tendencies were tedious, and vain withal; to look round the gallery will prove more entertaining and interesting.  
Reaching the doorway of the main gallery the eye of the visitor is at once attracted to the place of honour on the north wall; there hangs the "Mercury and Argus." It is admirably—Turneresque. So much has been said of Joseph Mallard William Turner by that "man of infinite authority," as Mr. Wedmore styles the author of "Modern Painters," and chorused with so much of counterfeited admiration and concurrence, that it would



hard to say anything new and criminal to say anything hackneyed. The picture that claims next attention is the "St. Martin's Summer" of Millais, occupying the eastern side of the screen. This is one of the most interesting of pictures to the student, and one that can be enjoyed by "the general." It is a landscape, and it is dated 1878. Since that year Millais has devoted his genius almost solely to the portraiture of babies and public celebrities, so that in this picture, so luckily secured by the Art Association for the pleasure of the public, can be seen something of what the artist of "Chill October" is capable. To the visitor who only knows Sir John Everett Millais, Bart., as the painter of "Cinderella," "Cherry Ripe" or of even "Little Miss Muffit," this landscape must be a revelation. It is an English scene of late October or early November—"St. Martin's Summer" is the British analogue of our "Indian summer." In the middle distance of the picture a river, well swollen with October rains, comes tumbling over a rocky weir bounded with bosky banks in the first sere. The whole scene here is filled with clear sunlight that comes flooding from a sky freshly and brightly cold. In the foreground, below the river level and well within the shadow of steep, sloping banks and trees in golden-brown and fall-green foliage lies a placid pool, a cool retreat, where the noisy river may turn aside and pause to mirror the wealth of dying leaves or take them on its breast and carry them seaward. The wealth of colour in the whole composition may be hinted at, as may the fine appreciation of the season's mood and its perfect crystallization, so to speak, but it is not in "tongue or pen to praise aright." To see "St. Martin's Summer" and to study it till it becomes a mental possession is to store up for one's self many a moment of alleviating memory amid commonplace surroundings—as Wordsworth found of the daffodils.

Among the works of recognized masters represented, the three examples of Josef Israels must be particularly noted. The great artist of the Hague has devoted his, in many ways inimitable, powers to the pictorial chronicling of "the hard and simple annals of the poor," annals that have in them much of the deepest pathos and the highest poetry. The three pictures are well hung to the right of the Turner. In "Watching" (40) is depicted a humble interior, the details of the scanty furnishing, most lovingly treated, in which are a mother and three children. It is morning time and at the table on the right, near the fire-place, a little boy is eagerly supping from his porringer, unconscious of aught but the demands of his appetite; at the corner of the table is a baby-stand on wheels, occupied by a lusty infant brandishing an empty spoon, and between these two, between the table and the wall, stands a young girl, her food untouched, her eyes fixed with a yearning sympathy on her mother, who sits on the window seat gazing out of the little panes, watching and listening for the loved one's step or voice, while the shaggy sheep-dog of the household stands mutely sympathetic with his great eyes fixed upon his mistress. There has been a storm off the coast overnight, and the husband is long in coming. It is a scene of touching suggestiveness and one that appeals to everybody. The artist's skill is consummate and nothing is marred, nothing is missed. In "Life's Daily Toil" (41), Israels is as faithful to detail and as sympathetic in touch. Another interior is shown, shared by the oxen and the poultry, and an old woman stiffly bent, stirring a potage, while a substantial looking piece of meat is wrapped in the smoke that curls roofwards from a brazier in the centre of the floor. "Moonlight" (42) shows a country woman crossing a piece of rough land from the hamlet, bearing a child on her left arm, while her right hand grasps a rake, with which she has doubtless been doing good work from sunrise to the dawn of the full moon that now rides well above the scanty tree tops. One never tires of Israels.

The four Corots should next be looked at. They all demonstrate Corot's best characteristics—quiet pastoral landscape with overhead full-bodied, restful clouds opening here and there to show the depth of azure sky they shroud. From Corot to Daubigny is a natural step, and instructive. The two examples hung of the pupil of Paul Delaroche are typical of the poetic treatment of landscape; that is, the imposed poetic method as against the exposing method of Corot. There is one Millet in the collection, No. 65. It is admirable. The deliberate step and serious purposeful countenance of the girls' shepherdess leading her flock to the fold in the sunset light might have been the very look and mien worn by La Pucelle herself, ere yet, as a simple peasant girl, she had dropped her staff to grasp a sword.

A noteworthy feature of the exhibition is the number of works by Russian or Russo-Polish artists. Whether Russia is going to take the lead in modern pictorial art as she has, in the opinion of Mr. Howells, negatively assented to by Matthew Arnold, in imaginative literature, it would be rash to say. One or two Russian artists—mostly Parisian Russians be it remembered—have achieved great and merited distinction, but from a look round the examples of Russian work in the gallery here, little fear may be indulged that the genius of Tolstoi and Tourgenieff in letters will be equalled by any of their fellow-countrymen in painting.

Perhaps the most interesting series of pictures to many who "care for these things" is that of the American, and especially Canadian, artists. Many examples of native talent are exhibited, and although French influence is largely evident in them, still they are native. Turning to the left on entering the gallery the first Canadian work to attract is "The Skirt of the Forest" (92) of Homer Watson, an R. C. A. of some distinction. A well-rutted road skirts the wood, and on it are seen a man and dog, apparently taking a "constitutional" while the aerial clarity and the labouring clouds overhead might induce the walking gentleman to quote Banquo to his dog—"It will rain to-night." In 93, by the same artist, we have a sleepy hollow of the same wood successfully pictured. Between these are an example of Allan Edson and one of Bolton Jones of New York. Both are noteworthy. After an admiring glance at Wyatt Eaton's "Gleaner of Barbizon," one is held by the "Evening" of Neubert. A river flows lingeringly seawards between sandy banks. Not a ripple rocks

"The water lilies floating—  
Like a pearly skiff to bear the crews  
When fairies take to boating."

Great masses of cumulus and stratus heap the sky, lowering darkly on the horizon. A flock of wild fowl fly inland from the sea. From the right bank rise two trees in autumn bareness, their topmost branches tinged with gold, and near them is a clump flaunting still its pride of summer green. The scene is perfectly treated and the picture must be a favorite of all.

All the pictures of the west wall will repay a close scrutiny. The "scene from Boccaccio" is somewhat distressing in the strength of its colouring, and looking at the nine ladies and one gentleman we remember that the year of the great plague in Florence (1348 A.D.) is divisible by 4, without a remainder.

Turning to the north wall, Bliss Baker's "Woodland Brook,"

"That to the sleeping woods all night,  
Sings a quiet tune,"

attracts attention by its art qualities as well as its size. Above an example of Pelouse is W. Brymner's "Summer Skies," a little picture very successfully treated.

The east wall supports some capital examples of American art. Mr. Ryder's picture (85) we do not understand. While not unfamiliar with the legend, and fondly believing that we partially grasp the significance of Wagner's treatment of it, we confess Mr. Ryder's meaning is beyond us. The picture is chaotic, and long looking fails to evolve anything

cosmic from it; it is less weird than grotesque, and wholly unsatisfactory. Before leaving the gallery Robert Herdman's "Farewell to the Glen" is worthy of notice. So is MacWhirter's "Highland Post," with its wide stretch of windy moorland beyond which the sun sinks in blood red gloom.

Notice of the water colour drawings and some other pictures is reserved for another issue.

## THE LOAN EXHIBITION.

The French School of Painting at the  
Jagite Art Gallery. 5/12/88

The great struggle of classicism against romanticism has resulted in a victory for the latter all along the line, no longer are the influences of Claude Lorraine, Poussin and David dominating French art. The strongest artists of the time are those who have abandoned the old landmarks and have struck out new paths for themselves. They dared to look at nature with their own eyes and paint her as she revealed her charms to them. The result is the present French school—one full of life, enormous vigor, and entirely hopeful, even if somewhat revolutionary and Zolaistic in some of its tendencies; of its most entre utterances we have happily no example in the collection, but instead the quiet dreams of Barbizon tell us their visions and the pastoral painters interpret to us the language of nature. Surely the sweetest singer of all is Corot, the painter of dreamy silvery landscapes where all is peace and rest and quiet. There are four examples of him all more or less characteristic. His art was slow to come to maturity for he was forty before he sold a picture, but the ripe flavor is exquisite. We need not look in his work for the garish light of noonday or the brilliant splendors of a sunset, but if we love low sweet harmonies, crooned rather than sung, the impressions of vaporous soft early morn, or tender dewy eve, we will not need to go further. "Diaz, the splendidly capricious Spaniard," is nobly represented by No. 17 "En Arcadie," one of the gems of the collection. A discriminating writer says of him: "His palette was composed not of common pigments, but of molten jewels," and when we look at the richness and depth of his foliage and shadows, the soft and mellow brilliancy of his carnations and drapery, we feel this is not extravagant. The scene is dainty in its conception and handling—an apparently "Adamless Eden," where even the Cupid's occupation seems to be gone, and all the witchery of grace and loveliness is wasting its sweetness in forest air. We cannot pass over Daubigny without just mentioning him, although the two examples of him are hardly adequate to his reputation. "The Millet" is well known, and as we had occasion to refer to it before, we will hasten on to the small but exquisite example of Henner, No. 35, "At the Fountain." This or a similar picture is illustrated in an appreciative article in last month's *Art Journal*. "La Source," by the same artist, was

EXHIBITED AT THE LAST EXHIBITION

and is familiar to all. In both of these the music is on the same key and the artist's range is narrow, but within this compass he is irresistible as Orpheus. The art is sensuous without being sensual—the dark greens and golden browns of the foliage, the deep blue of the sky, the black shadows, the somewhat undefined figure outlines yet without the strong modelling, are the salient points that lie on the surface; the indefinable charm cannot be diagnosed. We are delighted to meet an example of Alberto Pasini in No. 77, entitled "The Halt of Circassian Horsemen." An Italian born at Busseto, he now resides in Paris and is well known there by his oriental pictures. This picture is exquisitely painted and has great finish without being finicky. He reminds one of Meissonier in his careful portrayal of the horses, but we think the best thing in the whole picture—where indeed all is good—is the old fruit seller in the foreground. There is not a better bit of painting in the gallery than this figure, and we would almost go further and say that Meissonier himself has never surpassed it. Examine it with a magnifying glass and you will be surprised at the finish and detail in it—the nonchalant poise of the figure, the golden green old coat, the rusty slipper, the

vivid fruit. But the face is the culminating point with its scarred and weatherbeaten aspect and the look of a thoroughly truculent old villain, proclaiming loudly that he did not always follow the peaceful occupation of a fruit seller. The generation and color of the Arabian architecture is deftly rendered. Benjamin Constant is again with us in No. 9, "An Eastern Beauty." He is becoming a favorite in Montreal, there being at least four important examples of him in private collections. We hardly think the present example equal to the "Herodia," which was lent a few years ago for exhibition by Mr. Drummond, but that is no disparagement of it, for we do not think the artist has ever surpassed the picture we refer to. In this one we have all Mr. Constant's dexterous facility of representing textures, embroideries and sensuous form. He has not aimed at anything more than what old writers called carnal beauty, and he has succeeded. We confess to a sense of dissatisfaction with the black dead wall painting behind the figure, put in doubtless to throw out the form, but could not this have been done in a more artistically harmonious way? Mr. Alma Tadema in No. 1 A, had the same problem and went somewhat the same plan in his background, but with how much greater success. No. 53, "A Stolen Kiss," by G. Kuehl, good alike in composition and coloring. The artist is a regular contributor to the salon and is doing capital work. Louis Germain Pelouse is well represented by three landscapes, Nos. 78, 79 and 80. The latter is especially charming; it is simple in its composition and in the key of coloring, there is no crowding. You take it all in comfortably without any givings of dyspepsia. His atmospheric effects are always rendered, and his work shows

AN AFFECTIONATE STUDY OF NATURE

in all her moods. Henri Harpignies looks at nature with entirely different spectacles from Pelouse. His two landscapes, Nos. 22 and 33, do not attract us. Both pictures are flooded with an arctic sunshine, which is well and consistently carried out, but such a cold, unsympathetic hard interpretation of nature is largely a personal element. Contrast them with Corot's work and they are as very dry prose to rhythmic poetry. Morelli, on the other hand, transports us to the tropics of color. In No. 66, "Picnic in the Forest," and No. 67, "Girl with Hound," we have examples rather less chaotic than the average, but even these are head-charged, and have somewhat the look of metamorphosed painter's palette. It is impossible to take them seriously; as examples of experiment in pure color sensation they are interesting, but if we are expected to look upon them as fulfilling all the requisite demands of a picture, we must decline to do so. For the girl and dog are out of drawing, have a wooden puppet attitude and expression. We are told that the artist produced a picture a day and sold it for what it would bring. We can quite believe it. The artist's life was a mottled one, and eventually a failure. The very small intellectual quality that was once in his work gradually faded out, and a carnival of unmeaning color succeeded, which is occasionally brilliant, sometimes clever, and always chaotic. In No. 29, "An Interesting Conversation," by A. Hagberg, we have promising work. Two figures are good, especially the man. They are perhaps a little too much silhouetted against the silvery grey sky for the perfect unity of the picture, but not unpleasantly so. How convenient the basket fish is; it keeps them just the right distance from each other—not too near and yet too far! The coloring is delicate and fine, and showing considerable finesse. Nos. 44 and 45 we have small but admirable examples of Charles Emile Jacques. He is essentially the artist of farmyard life, always redeeming his animals and subjects from the commonplace, and weaving round them an environment of ideality and poetry. He was a companion of Millet's and formed one of the famous band at Barbizon. As an etcher, also, his works are much prized. Var Marcke will fitly bring to a close our brief notice of the French school. Nos. 89 and 90 show his early and later efforts. He was a pupil of Troyon, and although he has not yet developed the strength and power of his master he has produced much



admirable work. In "Landscape with Cattle" he has given us a work of great fidelity and truthfulness; while liberated from slavish detail, there is a perfect understanding of the utility of minute phenomena, as witness the white cow which is as good a piece of work as Troyon ever painted. The respective values of the different parts of the picture are rendered with consummate art. We must leave for another notice the pictures by artists on this side of the Atlantic.

## ART ASSOCIATION OF MONTREAL

PHILLIPS' SQUARE. 6/12/88

### SPECIAL LOAN COLLECTION

Open daily, 9 a.m. to dusk, and 8 to 10 p.m. Admission to non-subscribers 25 cents. Exhibition closes Thursday evening, Dec. 13th. On SATURDAY evening, December 8th, Mr. POPHAM will deliver a Lecture on "Glimpses of Art in Spain." Red Tickets are not available on this night.

*Parade* The Loan Exhibition. 6/12/88  
The loan exhibition of paintings and water color drawings at the Art gallery continues to be visited by large numbers. It is a matter of much satisfaction that the efforts of the association are meeting with such marked appreciation, and each exhibition is an advance on the last. Several of the large companies have taken tickets for presentation to their employees, and in this way are doing much to widen and deepen the growing taste. The gallery is continually crowded with visitors, some from curiosity, many from a desire to study, and there is no one, be his knowledge of art ever so wide, who cannot find food for reflection in the many types of paintings. There is not one bad picture in the gallery, and no one with the slightest pretention to good taste or desire for culture should fail to spend an hour or two in the gallery before the exhibition closes on Thursday, the 13th December. Mr. John Popham will lecture in the gallery on Saturday evening, when only holders of lecture tickets are eligible for admission without the payment of the usual rate.

## Art Association OF MONTREAL

PHILLIP'S SQUARE. 6/12/88

### SPECIAL LOAN COLLECTION

OPEN DAILY—From 9 a.m. to dusk and 8 to 10 p.m. until further notice. Admission to non-subscribers, 25 cents. Exhibition closes Thursday evening, Dec. 13. On SATURDAY EVENING, December 8th, Mr. POPHAM will deliver a Lecture on "GLIMPSES OF ART IN SPAIN." Red tickets are not available on this night.

*Parade* NOT TO CLOSE SO SOON. 6/12/88  
The exhibition at the Art Gallery will not close on Saturday, as originally intended, but will remain on view till next Thursday. The Council of the Association have decided on this extension of time in view of the large and increasing interest being manifested in the collection by all classes of the citizens.

A pleasant feature to record in the extensive use being taken of the advantage given to city firms to buy blocks of employees' tickets at a considerable discount. Nightly, large numbers of workmen and workwomen visit the galleries and the appreciation they manifest is pleasing and intelligent, and might be taken as an earnest of what could be expected did the working classes have such opportunities vouchsafed on their respites. The thanks of the public are due to Sir Donald Smith who has kindly allowed his pictures to remain till the close of the exhibition, so that those who failed to visit the gallery last week will not miss the Turner, Millais and Diaz this week, and those who have already seen them may see them again. Mr. John Popham will lecture on "Glimpses of Art in Spain" to subscribers in the

## ART ASSOCIATION OF MONTREAL

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## Art Association of Montreal

PHILLIPS SQUARE. 6/12/88

### SPECIAL LOAN COLLECTION!

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*Star* Loan Collection. 6/12/88  
Such increasing popularity is attending the Art Exhibition at the Phillips square gallery that it has been decided to prolong its period of existence till Thursday of next week. Many city firms—among others, the C. F. R. and G. T. R. companies, Messrs. Robert Mitchell & Co., Ames, Holden & Co., Montreal Rolling Mills Co., and George Reed—have taken advantage of the employees' tickets system. These red tickets will not, however, be available on Saturday evening, that being a lecture night, when admittance will only be granted to lecture ticket holders and those paying the usual rate.

## Art Association OF MONTREAL

PHILLIP'S SQUARE. 7/12/88

### SPECIAL LOAN COLLECTION

OPEN DAILY—From 9 a.m. to 6 p.m., and 8 to 10 p.m. until further notice. Admission to non-subscribers, 25 cents. Exhibition closes Thursday evening, Dec. 13. On SATURDAY EVENING, December 8th, Mr. POPHAM will deliver a Lecture on "GLIMPSES OF ART IN SPAIN." Red tickets are not available on this night.

## ART ASSOCIATION OF MONTREAL

PHILLIPS' SQUARE. 7/12/88

### SPECIAL LOAN COLLECTION

Open daily, 9 a.m. to 6 p.m., and 8 to 10 p.m. Admission to non-subscribers 25 cents. Exhibition closes THURSDAY EVENING, December 13th. On SATURDAY EVENING, December 8th, Mr. POPHAM will deliver a Lecture on "Glimpses of Art in Spain." Red Tickets are not available on this night.

## ART ASSOCIATION OF MONTREAL

PHILLIPS square. 8/12/88

### SPECIAL LOAN COLLECTION

## Art Association of Montreal

PHILLIPS SQUARE. 8/12/88

### SPECIAL LOAN COLLECTION!

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*Star* 13 ART ASSOCIATION.  
Increasing Crowds to See the Pictures—The Five Cent Tickets. 8/12/88  
As might have been confidently expected the excellence of the exhibition now on view in the Art Galleries is attracting larger and larger numbers each day of its continuance. While most interest naturally centres round the thirty thousand dollar Turner picture, both from its intrinsic beauty and the fact that it is one of the great pictures of the world, the American works attract much comment and admiration. The strong bold painting of the cattle piece by Horatio Walker is very remarkable; the vividness of the grass is perhaps a little overdone, but the management of the light and shade, the arrangement of the cattle, and the general composition and feeling of the picture are particularly pleasing. Perhaps the most puzzling expression of the brush in the whole collection is the Ryder picture showing the passing of the "Flying Dutchman." One or two minutes of careful inspection are necessary before the small boat in the trough of the sea can be discovered; another few seconds and the three shipwrecked sailors become apparent, exhibiting the natural signs of awe which such a sight as the "Flying Dutchman" would inspire. Then the "Dutchman's" hull, masts, and sails strike on the eye, and by the time that one has determined what the painter has intended to represent, the conviction is borne home that he has done his work well. It is not on glassy seas the "Dutchman" appears, but when the roaring winds heap up the frenzied waters like frowning precipices, and such a scene is never, for more than an infinitesimal division of time, exactly the same. The artist has proposed in this work to convey a glimpse of the troubled sea, and adding to the natural terror of the scene the terror of the supernatural has produced a work well worthy of careful consideration.

A considerable sale of five cent tickets is taking place, several employers being generously anxious to benefit their employees by giving them the advantage of this scheme.

## 14 THE PICTURE SHOW.

VITRUS 8/12/88  
FRENCH AND DUTCH ART IN THE LOAN COLLECTION.

Up to the date of the Centennial Exhibition in 1876 the minor arts of life were little cultivated in America. The inventive genius of the people had been largely directed towards the perfection of machinery, to the neglect of handicraft, until the latter had become a good deal of a lost art. In the United States' section were miles of furniture exhibits and acres of pianofortes, and for the latter particularly there seemed to be but one available wood and one factory, with the legs and lyres of all made by the same machine. In marked contrast with all this were the French and British exhibits, and in the case of the latter the courts of such firms as Coxes, Shoolbrede, Collingson & Locke, and especially the St. George's House, came upon the Yankees like a revelation. It was different in the department of fine art. Although in the British section there were pictures by Constable, Gainsborough, Holl, Landseer, Leighton, Millais, Orchardson, Reynolds, Alma Tadema, Turner and Watts, the English school was nevertheless very poorly represented; and as regards the schools now under review—the modern French and Dutch—they were not represented at all. The hundreds of pictures sent over from these countries were for the most part the work of unknown artists, and were not, as in the case of the English, on loan, but were sent for sale, seeking a market abroad that

COULD NOT BE FOUND AT HOME.  
But the work left undone by the Centennial authorities, as regards French and Dutch art, was entered upon by private enterprise, and notably by a couple of Scotsmen. Just about the time the Centennial was creating the demand two London picture dealers, Daniel Cottier and James Inglis, opened a gallery in New York to furnish the supply. Their motive was rich Italian renaissance, consisting of richly painted ceilings, sumptuous stuffs, and dainty inlaid furniture for the one part, and French and Dutch pictures on the walls for the other. Having out this motive they had the gener-

who, like their French and Dutch brothers, though derided at first, have now fought their way into public recognition and honor. The Cottiers tried an auction early in 1878, the catalogue of which contained one hundred and sixty-three works, including every name now famous, and the announcement and exhibition created as great a furore as did the Mary Morgan sale, excepting only as to the prices obtained. Of Millet there were six examples, including his great work "The Sower," etched by Matthew Maris and now in the Vanderbilt collection. Of Corot, ten examples, including his great picture "Orpheus" from the Demidoff collection, a sort of companion picture to the "Dante and Virgil" of the Boston Museum. Of the Maris Brothers, eight examples; of Troyon and Theo. Rousseau, neither of whom we have lately seen in Montreal, three examples each; and so of Metting, Georges Michal, Roybet, Bosboom, Bonvin, and Latouche, all of whom were worthily represented. Of the names known to Montrealers, Artz, the Daubigny, Diaz, Dupré, Harpignies, Israels, Jacque, Mauve, Meadag, Monticelli, and Neuhaus, there were numerous examples of greater or less excellence. But

THE TIME WAS NOT RIFE.  
the old school still maintained its ascendancy, and the Cottiers had to wait for a better and more enlightened era. That these have come cannot be better proved than that two such exhibitions as the present and the last are possible in Montreal.

The principal Dutch picture in the room is the long processional work by Baron Leys, the great Belgian historical painter, (54) "Antwerp during the Spanish Occupation," the which, if studied in connection with the smaller work, "Lady Bountiful" in the last exhibition, will give a good exemplification of the master's methods. This masterpiece came from the Graham auction in London, where it sold for £1,470. Near by hangs a characteristic work by the Baron's most famous pupil, Alma Tadema,—"The Last Race." The ancient athlete is having a good time, reclining on a veritable bed of roses, tended and fed with loving care, surrounded by all the elegancies and the luxuries of life. Perhaps the title should be "His Last Race is Run," or mayhap "The Last of His Race," seeing his companions are all women and the ancients were believers in the Salic laws. But any way the costumes and furnishings are object lessons in archaeology, and the marbles in economic geology. Georg Ebers, the novelist, in an appreciative sketch, "Lorenz Alma Tadema, His Life and Works," tells how the young painter, discouraged at finding himself towards the end of the catalogues, betthought him to add the prefix Alma to his name, so as to bring it up among the A's. He is now in the first rank of living painters for other than alphabetical reasons, and this example of his work is not inappropriately numbered A1.

On the other end of the screen is (17) "En Arcadie," by Diaz, than which nothing can be finer in its way. Among the moderns Diaz is unrivalled as a painter of landscape genre and as a colorist, and the present small canvas is a lovely example of the little master. There is but one example of Harlamoff (31) "Inez," the twin sister of "A Gypsy Girl" in the last exhibition, and like it having its excellence concealed by a plate glass front. Both these works are softly and tenderly rendered, but on the whole we prefer

THE ARTIST'S MORE VIGOROUS BRUSH-WORK as shown in his upright of child-life, "Spring Flowers," hanging in the hallway,—one of the President's numerous gifts to the Association. Benj. Constant—or as he now writes his name in the Paris catalogues Jean-Joseph-Benjamin Constant—is well-known to Montrealers from his Alhambra picture and his "Herodiade" of previous exhibitions. The dancing girl here shown (No. 9) is perhaps less learned than those, but it unites a more pleasing subject with brilliant and harmonious color, and very charming effect. A fourth important example of this artist, from the salon of 1879, is in Sir Donald Smith's gallery. Like the present work it is a Morocco subject, "Le Soir sur les Terrasses," and was purchased at the A. T. Stewart sale in New York. He is announced as being about to visit the United States to execute some portrait commissions.

Of the artist Henner there is but one small example (No. 35)—a replica very much reduced of his Salon work of 1880, "La Fontaine"—painted in this master's well-known unique and dainty style. But whether the subject be a "Naiade," or "La Source," or "Le Sommeil," it is with him always the same undressed red haired damsel, rendered with a dexterity and a refinement that is inimitable. But after all, *cui bono?*  
The Adam (1) "A music Lesson," was in the Salon of 1881, and has been exhibited in Montreal before. The subject is frivolous and the composition faulty, but the figures are well drawn and the general effect pleasing. This painter has lately adopted a more serious vein, as shown by his "L'Abandonnée" in the Salon of 1885.  
Alberto Pasini is a much esteemed and very realistic painter.



100 14C  
Horsemen." His motive is frequently the same as here shown—a piece of sumptuous Byzantine architecture for a background, with a company of Turkish cavalry in all the glitter of peace for the rest—but whether small or large the work is clever and painstaking to a degree, and painted with almost

#### A MEISSONIER-LIKE ACCURACY.

of detail. One of his works "Le Harem sur le Bosphore" recently sold in England for £400 and another at the Mary Morgan sale in New York for \$2,800. No work by Meissonier has yet come to Montreal, nor any by his disciples Bargue or Bordini. We are unable to express regret at their absence, seeing graphic art is not a something requiring the aid of a microscope for its elucidation.

On the opposite wall is a cleverly rendered bit of genre (53) "A Stolen Kiss." But why stolen? The two principals can hardly be stealing from each other, although perhaps the kiss belongs of right to the duenna and not to the ward. Excepting the wrought iron balustrade, which is carefully drawn, the picture is somewhat unfinished. The flesh tints are scarcely more than indicated, and the hands of the figures seem to be afflicted with elephantiasis.

W. Ziegelfelt is a name hardly known here; his work (27), "Scene in Holland," is an excellent picture—a port scene with shipping. James Maris's (55) "Amsterdam" is a similar subject, ably rendered, and with very charming effect as a true work of art.

Of Russian winter scenes there is an excellent Chelminski (7), and two Kowalskis (51 and 52), with well-drawn animals; also a small and rather clever example of Politanow (82), "The Shadow of the Windmill"—all of which are good studies for Canadian painters of snow effects.

#### OF ANIMAL PIECES

there are two (89 and 90) by Van Marcke, who is unsurpassed as a cattle painter; two dainty examples (44 and 45) of Jacques, great in sheep; and two (60 and 61) of Mauve, whose landscapes are good and whose fleeces are inimitable.

Of peasant interiors with figures there are (74) "Dutch Home Life," by Joh. J. Paling who, although much esteemed in Europe, is not much seen on this side of the Atlantic; one (71) "Evening," by Neuhuys, whose water colors, are, perhaps, better than his oils; a single example of the late Edouard Frère, one of the great masters of the French sympathetic school, (25) "Le Souper," which we notice is for sale and which, we trust, will find a Montreal buyer; and three by Israels, who is Frère's Dutch equivalent; (40) "Watching" and (41) "Life's Daily Toil," with (42) "Moonlight," a dark moorland landscape with a peasant woman and child, which is even more pathetic than his cottage scenes.

Of landscapes there is an example of Mesdag, a well known name in this department, but new to Montrealers, (63) "Arrival of Fishing Boats"; and one of Hagborg, perhaps the best living renderer of rippling sands and shallow pools, (29) "An Interesting Conversation" by a young couple on a misty seashore—whom we think we have met already and more than once in other of this artist's works.

Of all the romanticists the most striking and original is Mathias Maris, painter and etcher, of whom there are two examples;—one, (59) "At the Well," a girl with pouter pigeons, painted in his "pre-Raphael" manner, very charming and in motive somewhat akin to the "Girl and Kide" of the last exhibition; the other (58) "The Tryet," one of the artist's weird poetic landscapes with queer uncanny figures and a singular fascination of its own. Of Corot, with his refined execution, restful color, and hazy atmosphere suffused with light, there are four examples, three of which are for sale and which we hope may find buyers.

Of Charles Daubigny's pleasing and satisfying work, with little imagination and no depth, there are two characteristic examples. Of

#### OUR OLD FRIEND PELOUSE.

whom Mr. Scott has made familiar to us, with his learned and careful execution, there are three examples, two of which are for sale. And of Henry Harpignies, whom Mr. Scott has recently introduced, there are two landscapes, both of which are for sale. They have a somewhat decorative motive underlying much technical knowledge and skill; are broadly treated, full of daylight, and rendered without the adventitious aid of mist or rain, or even atmosphere. The kaleidoscopic Monticelli is again in evidence, and there is a small and very dainty specimen of the elder Kock-Kock,—termed in Holland "the prince of landscape painters."

What may be termed international courtesies are rather more of a feature in this exhibition than formerly, several New York gentlemen having freely loaned their pictures to the committee, and were it not for Custom House difficulties this feature might be largely extended and reciprocated. Wyant's fine landscape was lent by Mr. H. R. McLane; Mr. R. W. Halsted, whose picture auction was a feature in the art world, last year has contributed; and so has Mr. T. B. Clarke, one of the most generous and most discriminating patrons of American art, whose collection was the subject of a paper in the *Loan* for February, 1887.

14D  
It is, of course, altogether impossible to do justice to such a collection as this in the crowded columns of a newspaper, and in the very short time available for study and view. We can only urge on our readers to visit the gallery as often and to stay as long as they possibly can, inasmuch as it may be a long day before they can have another such opportunity.

#### ART IN SPAIN.

10/12/88  
Interesting Lecture by Mr. John Popham at the Art Gallery.

Mr. John Popham delivered a most cultured lecture on Saturday evening, under the auspices of the Art association. The lecture was delivered in the gallery, most appropriately, amidst the beautiful pictures. The chair was occupied by Rev. J. Edgar Hill, and among those present were Messrs. R. B. Angus, president; Rev. Geo. H. Wells, Hon. Geo. A. Drummond, and Henry Lyman. The subject of the lecture was glimpses of art in Spain. The lecturer began by stating that Spanish art could be adequately seen in Spain only. That while Reubens may be better studied at Munich and at the Louvre than in Antwerp, and the portraits of Rembrandt and other Dutch painters in Dresden than in Holland, and that while most of the best examples of the Italian masters were not now in Italy but elsewhere in Europe, by far the greater part and unquestionably the better part of the great masters in Spain, Murillo and Ribera were in Madrid and Seville. He then cited a description of a gate to the city of Toledo which he said bore the traces of three races and three civilizations and seemed to him to epitomize both Spanish history and Spanish art. The base and columns were Roman, the walls bore marks of Moorish handiwork and the entablature was in Spanish renaissance. He then gave a brief history of the country from its conquest by the Romans and subsequent capture of the greater part of the country by the Moslems and the conflicts which took place between the Spaniard and the Moslem, up to the period of the withdrawal of the Moors from Spain in 1492 up to this period. All the energies of the Spanish race seemed to have been absorbed in this conflict with the Saracens and nothing worthy of the name of art made its appearance. It was not, therefore, until the sixteenth and seventeenth centuries that Spain produced her great painters, poets and romancers. The first painter who appeared is Ribera, and with him are others of his school whose names he mentioned, but their works he very briefly described. The works of Ribera were typical of the natural reflex of the struggle through which Spain had passed for so many centuries. They depicted scenes of conflict and of anguish, they were all painted in sombre tints and a low key of color and with a sternness of reality which seemed to him typical of the Roman blood which had mingled freely among the Iberians during the Roman occupation of that country. He then proceeded to represent Murillo as typical of the Moresque-Spano element which largely existed in Seville, his birthplace, and the southern provinces of Spain. He described the three styles in which Murillo painted some of his principal works and the contrast between them and the works of Ribera and his school. He then introduced Velasquez whom he regarded as the greatest of Spanish painters, and entered into a description of his leading works, and wherein they differed from the schools of Ribera and Murillo. Afterwards he described the great cathedrals of Toledo and Seville, the latter of which he thought deserved the opinion of connoisseurs as being the finest Gothic ecclesiastical edifice in Europe. Then he described the Moorish Mosque of Cordova, and of the world renowned palace of the Alhambra in Granada. Among these details he introduced various amusing incidents of his journey in Spain illustrative of Spanish character and habits. A learned discussion followed, complimentary and corroborative of Mr. Popham's views, in which Rev. Mr. Wells and Mr. Angus took part.

#### Art Association of Montreal

10/11/88  
PHILLIPS SQUARE. 10/11/88  
SPECIAL LOAN COLLECTION!

Open daily, 9 a.m. to 6 p.m. and 8 to 10 p.m.  
Admission, to non-subscribers, 25c. Exhibition closes Thursday evening, Dec. 13th.  
2104

10/12/88  
The Loan Exhibition, 10/12/88-3  
The attractions of the Loan Exhibition at the Art Gallery, it appears, begin to be appreciated by the general public. On Saturday between four and five hundred people visited the Gallery, which is becoming one of the most fashionable resorts in the afternoon and evening. The Loan Exhibition will continue until Thursday, and will be open until six in the afternoon, so as to allow business men to attend, and again in the evening. On Saturday evening Mr. John Popham gave a most enjoyable lecture on "Art in Spain," and seldom has the country of Murillo, Rivera and Velasquez been discussed in more eloquent style.

#### ART ASSOCIATION

10/12/88  
OF MONTREAL,  
Phillips square.

#### SPECIAL LOAN COLLECTION

Open daily 9 a.m. to 6 p.m., and 8 to 10 p.m.  
Admission to non-subscribers, 25c. Exhibition closes THURSDAY EVENING, December 13th.

10/12/88  
SPANISH ART. 10/12/88-5  
An appreciative audience gathered in the Art Gallery on Saturday night, to hear Mr. John Popham's "Glimpses of Art in Spain." He mentioned one of the gates of Toledo as epitomizing the history and art of Spain; first her Roman base and columns, then her Moorish walls, then the entablature of Spanish renaissance. Spanish art rose when the country's energies were freed from the long struggle with the Moors. Mr. Popham spoke of the three great Spanish artists, Velasquez, Murillo and Ribera, and also of the Alhambra Palace and other grand specimens of Spanish and Moorish architecture.

#### THE LOAN EXHIBITION.

10/12/88  
American and Canadian Pictures and Water Colors.

10/12/88  
Thumb Nail Notes Among the Paintings at the Art Gallery—Concluding Notice.

There is no one to whom an exhibition as this is more valuable than to an artist. He can measure himself with the Goliaths of art in other countries, and judge wherein his own work is either behind or in advance of theirs. We have in previous notices glanced at the examples of English, Belgian, Dutch, German and French art, and now we come nearer home and propose to look briefly at American and Canadian art. It is only of late years that we could use such a term. Everyone has heard of the famous chapter on snakes in Ireland, which consisted of the laconic remark—"There are none!" Until recently the same might have been said of art on this side of the Atlantic; but we have changed all this now, and although there is no school properly so called either of American or Canadian art, yet there is plenty of seething fermentation going on, plenty of substances working which will in time crystallize into noble art. Young artists have been going to Paris, London, and elsewhere, and bringing back treasure-trove in the shape of impulses and methods, and even mannerisms of their teachers, together with a knowledge of technique of which the French school had the undoubted supremacy. Some of these results we have in this exhibition through the courtesy of Messrs. T. B. Clarke, R. W. Halsted, H. R. McLane and Messrs. Cottier & Co., all of New York, and we would take the opportunity of expressing our indebtedness to these gentlemen for an opportunity thus afforded of seeing in Montreal some of the work of rising American artists.

6 13  
Albert Ryder is an exception to the number of those who have studied abroad, as he, we understand, is entirely a native product. The one example shown of his work, No. 85, "The Flying Dutchman," is very remarkable. A comparatively self-taught man, of very retiring, unobtrusive habits, modest nature, and with a disposition somewhat akin to that of Matthew Maris, he has produced pictures full of genius. He is essentially an artist's artist, and will probably always be caviare to the multitude. A charming work of his, entitled "The Resurrection," was sold at the Morgan sale in New York. Only an uncommon mind would have chosen such a subject as "The Flying Dutchman," and an inferior mind would have made the phantom ship more tangible. An author has always an advantage over an artist, as he can by a few words suggest a great thought and bring into play the imagination of the reader, whereas an artist has to

#### GIVE IT SOME TANGIBLE FORM

at the sacrifice of mysteriousness. Mr. Ryder has grasped and expressed in a way that few could have done the indefinable fearsomeness of the thing; is the salt of the dread object a trailing cloud, or a waterspout, or a volcanic eruption? It is not simply dreadful to look at—the horror is in the air, you feel it chilling you to the heart, and you share the fear of the three men in the boat. Even the water is sympathetic in its convulsiveness, and is masterly in the portrayal of its frenzy; the sun is like a fiery ball, and the light on sea and sky like that of nether fires casting forth their baleful gleams. We should like to see Mr. Ryder interpret for us "The Ancient Mariner." Mr. Wyant's "Sunrise in the Adirondacks," No. 97, is a beautifully refined and natural rendering of a difficult subject. As you continue to look at it the light grows stronger, feature after feature of the distance unveils itself, the dew is all around you, the chill early morning air is on your cheek, you turn away and find almost with a shock that you are not in the woods as you thought, and that it is but a picture. A striking contrast to the foregoing is Mr. Charles Melville Dewey's Landscape, No. 16—very clever also in its way, but more artificial in conception and composition. After a wet day the sun is setting in watery glory, lighting up the group of trees in the middle distance, casting long, broad shadows and tipping the clouds in the east with rosy hues. There is a unity in the conception and it is worked out in a strong, mastering manner. With a closer and more devout study of nature, and an humbler attitude at her feet, we are sure the artist is fully capable of producing great results. Mr. Horatio Walker's picture of "Morning," No. 91, is also painted with great force, but of an exaggerated kind. A little toning down of the crudities, especially of the strong lights, would make this an exceedingly good picture. In steering clear of the Scylla of weakness there is danger of going too near the Charybdis of undue raw force. The cattle are drawn with an appreciative weight into their bovine natures and the black one especially is powerfully depicted. In Nos. 38 and 39 George Inness gives us work of great tenderness, poetry and beauty. In "The Sunrise in the Woods," the atmospheric effect is well expressed and everything is subordinated to the one thought. We have never seen just such an effect as this, but we have no doubt that it is truthful. "The Old Mill" has a deliciously painted impression of foreground, which, however, hardly blends with the rest of the picture. One feels a conflict of motifs, although each part is beautiful in itself. Of the

#### MORE ENGLISH TYPE OF WORK

Mr. Bliss Baker and Mr. Bolton Jones are good examples. The lamented decease of the former two years ago cut short a career of exceptional promise. A remarkably clever picture by this artist will be remembered in the last exhibition. No. 2, "The Woodland Brook," is not one whit behind it. The subject is one that we like to linger over and one that the artist must have loved. No one who was not in perfect sympathy with the very spirit of nature could have done this work; it is Thoreau like in its appreciation. Of course it is somewhat crude and painty, but the management of the lights and the general treatment of the composition is clever; the



evidenced in the fallen leaves, each most with one deft touch of the smooth worn boulders dashed in with one swirl and the lichen on rock with one trailing stroke; no doubt after fidelity in finish would have come a growth. The two examples of Mr. E. Church—the painter of "Niagara" and the "Heart of the Andes," gives us a clever sketch in his "Idlers," but we feel he can do better work than this if he would but take his art more seriously. Mr. Siddons Mowbray in his idyllic sketch entitled "The Evening Breeze," has embodied in very substantial forms of beauty, harmonies that usually have to be discerned by the mental and spiritual sense. We thank him for putting them into such bewitching shapes. No. 37, "Catt e," by William Henry Howe, shows very careful training and study. In composition, perspective, drawing and tone it is very correct and pleasing, if it were not invidious to criticize, we would suggest it wants just a dash of abandon to make it right. No. 81, "June," by C. T. Phelan, is very tender and subdued, showing a kindly recognition of the salient points of nature and sheep. We still claim Mr. Wyatt Eaton as a Canadian, although he has been resident in New York for some years. When studying in France he had the privilege of the friendship of Millet, and was largely influenced by his genius. No. 20, "The Gleaner of Barbizon," is strong and aggressive, but wanting in the spiritual delicacy of his master. His portrait of a lady in the Ame i an salon of 1884, was one of the best things in the collection.

Nos. 23 and 22, "The Way Through the Wood," and "The Last Occupant of the Orchard," are worthy examples of the high water mark of Mr. Allan Edson's powers. In the former we have

A CHARMING WOODLAND SCENE, well balanced and consistent in tone, tuned to a low key. The latter is a bright, sparkling piece of work, evidently inspired directly from nature. Mr. Harris has given us a very sympathetic piece of portraiture in his head of "An Exile," entirely admirable in its subdued strength of drawing and color, and reminding one of Titians in its handling. No. 6, "Summer Skies," by Mr. William Brymner, is a pleasantly, fresh glimpse of Baie St. Paul scenery, full of atmosphere and breeziness. There is a good deal to be said for painting any subject just as one sees it; on the other hand, one instinctively exercises a choice of view in looking at scenery; we fancy most people would have walked forward to the dry stone dyke and then paused to admire the view. We have seen many dykes that were lovely with lichen and mosses and wild flowers, and eminently paintable, but these were not at Baie St. Paul. In No. 3, entitled "Dieppe," Mr. J. M. Barnsley has astonished us with the mastery he has obtained over a very difficult subject. It is not often that so young an artist paints so good a picture; its ambitiousness courted failure, but he has overwhelmingly succeeded. We are sorry to hear that he has gone to swell the ranks of Canadians in New York. No. 96 is not a worthy example of Mr. Percy Woodcock's work. The color is good but the boy is too manifestly posing; contrast him with Blaas' boy on the opposite wall. Mr. Homer Watson is represented by two small landscapes—quiet and pleasing but not important. With Mr. Hammond's "Market Slip at St. John's," No. 30, must close our notice of the oil paintings. This is an exceedingly clever picture, with quite a Venetian feeling. The artist has redeemed the subject from the commonplace, and given us an unusually strong poetic rendering, and which is characteristic of all his work. We wish we had space to notice the water colors, many of which are well worthy of close study and will repay careful examination. The pictures of Matthew and James Maris, Israels, Mauve, Weissenbruch, O'Brien, Poggenbeck, Hoppe and others should not be overlooked, and least of all the quite remarkable one by Arthur Melville, an A.R.S.A., entitled "Waiting for an Audience." It is rarely that such a solidly brilliant piece of color as this is visible, and it is as good in drawing as in color. The waiting groups are masterly, and the single central figure splendidly drawn; the expectant yet patient air about

them all is well rendered, the lights gleam like opals, and the barbaric splendor is well accentuated. A little more finish about the marble floor would have united the different parts of the picture better, but, such as it is, it is undoubtedly the cleverest piece of work in the water color room. We are glad to know that the exhibition is to remain open until Thursday next, and we hope that many will avail themselves of the opportunity of visiting and revisiting this splendid and unique collection of modern art.

**Art Association**  
OF MONTREAL,  
**PHILLIP'S SQUARE.**  
*Herald* —o— 11/12/88  
**SPECIAL LOAN COLLECTION**  
**OPEN DAILY**—From 9 a.m. to 6 p.m., and 8 to 10 p.m. until further notice.  
Admission to non-subscribers, 25 cents.

**EXHIBITION CLOSES**  
**Thursday Evening, Dec. 13.**

**ART ASSOCIATION of MONTREAL**  
**PHILLIPS' SQUARE.** 2  
*Jazzie* —o— 11/12/88  
**SPECIAL LOAN COLLECTION**  
Open daily, 9 a.m. to 6 p.m., and 8 to 10 p.m.  
Admission to non-subscribers 25 cents. Exhibition closes Thursday evening, Dec. 13th.

**Art Association of Montreal**  
**PHILLIPS SQUARE.** 3  
*Harris* —o— 12/12/88  
**SPECIAL LOAN COLLECTION!**  
Open daily, 9 a.m. to 6 p.m. and 8 to 10 p.m.  
Admission to non-subscribers, 25 Cents.  
Exhibition closes Saturday evening, Dec. 15th.  
299 6

**Art Association.** 12/12/88  
Owing to the large number of tickets which different employers are purchasing under the five cent plan, it has been determined not to close the Exhibition of Loan Pictures until Saturday evening, December 15. In addition to those already mentioned Messrs. Morgan, R. Holland, James O'Brien, Hodgson, Sumner & Co., W. Castle, and others have taken considerable numbers for their employees. It has been thought well to issue tickets at the same rate to the various schools desiring to have the advantage of seeing the exhibition, and the eminently satisfactory result is exemplified by the large attendance. The galleries are well worth going to see in the evenings, the recent improvements to the lighting having made it almost as easy to see the pictures as by day. The average evening attendance has been recently from two hundred and fifty to four hundred.

**ART ASSOCIATION** 5  
OF MONTREAL,  
**Phillips square.** 12/12/88  
**SPECIAL LOAN COLLECTION**  
Open daily 9 a.m. to 6 p.m., and 8 to 10 p.m.  
Admission to non-subscribers, 25c. Exhibition closes SATURDAY EVENING, December 15th.

**THE PICTURE SHOW.**  
**LARGE SALE OF TICKETS**—EXHIBITION CROWDED  
*Wittness* —o— 12/12/88  
**ALL THE TIME.**

The Loan Exhibition, it has been decided by the authorities, is to remain open view for two days, and evenings longer than originally determined,—that is, until ten p.m. on Saturday, December 15th. This extension has been determined upon owing to the large sale of tickets, under the twenty-five in a block system, which has taken place and is still continuing. A noticeable feature during the past two or three days has been the large attendance of school children, the little people evidently much enjoying themselves.

A number of large firms have purchased tickets for their employees, while a large number of the leading schools have through the judicious thoughtfulness of their directors been given the advantage of seeing the collection. The galleries are crowded every afternoon and evening, and the recent great improvement in the lighting is much appreciated by picture lovers whose days are occupied by sterner pursuits.

**Art Association**  
OF MONTREAL,  
**PHILLIP'S SQUARE.**  
*Herald* —o— 13/12/88  
**SPECIAL LOAN COLLECTION**  
**OPEN DAILY**—From 9 a.m. to 6 p.m., and 8 to 10 p.m. until further notice.  
Admission to non-subscribers, 25 cents.

**EXHIBITION CLOSES**  
**Saturday Evening, Dec. 15.**

The success of the loan collection has been unprecedented, and the management, seeing the willingness of the different employers of labour in purchasing blocks of tickets at five cents for their employees to visit the Gallery, has decided not to close the exhibition until Saturday evening, the 15th inst.

**ART ASSOCIATION of MONTREAL**  
**PHILLIPS' SQUARE.** 9  
*Jazzie* —o— 13/12/88  
**SPECIAL LOAN COLLECTION**  
Open daily, 9 a.m. to 6 p.m., and 8 to 10 p.m.  
Admission to non-subscribers 25 cents. Exhibition closes Saturday evening, Dec. 15th.

**The Loan Exhibition.** 10  
From the general appreciation of the collection of pictures exhibited by the Art Association, it is decided to postpone the closing till Saturday evening, 15th December. The issue of tickets in blocks for 5 cents each is being largely taken advantage of, and the gallery is visited by large numbers.

**THE PICTURE SHOW.** 11  
**JOTTINGS AMONG WATER COLORS.**  
*Wittness* —o— 13/12/88  
**THE EXHIBITION OPEN TILL SATURDAY.**

As the loan exhibition is to remain open until Saturday night, when it will positively close, we append a few notes on the water-colors, among which British, French, Dutch and American art is well represented. The most striking among the forty drawings shown is Arthur Melville's large work (25) "Waiting an Audience with the Pashaw," conspicuous by its breadth of treatment, and its brilliant and somewhat audacious color, very cleverly managed. In motive the subject would have been more fittingly rendered in oils; in water color it is somewhat of a tour de force.

There are two of John Smart's well composed and sympathetic Highland scenes,—(35) "The Highland Homestead" and (36) "The Witches' Loch," with him a congenial subject and handled with strength. Two English pastorals by Thomas Pyne, (32) "A Surrey Landscape" and (33) "A View in Sussex." Two of Mr. O'Brien's Canadian scenes,—one from Lake St. John, the other from the Rocky Mountains; three of Edson's scenes from the Townships; the "Falls of the St. Maurice," (17) by Jacobi, whose pencil has lost none of its cunning; and an example of Hammond, (13) "Lac d'Amour," probably in New Brunswick, whose water-colors are quite as interesting and clever as his oils. From the States there is but one example (34) Mr. Rehn's "Reef of Norman's Woe," near Cape Ann, in which the translucency of the water and the swish of the waves are well rendered. But while the American pictures are few

**THE FRENCH AND DUTCH PAINTERS**  
are well represented, in fact too numerous to be noted in detail. Henri Harpignies' (14) "The Silent Night," cannot but be admired, whether his motive when working in oils be accepted or condemned. Those who are inclined to the latter judgment should visit the gallery more particularly at night, and note how well his smaller landscape in oils blends and harmonizes with the works of Millet, Corot, Daubigny and Gegerfelt by which it is surrounded, and, withal, maintaining its individuality throughout. The Mauves, too, are most excellent, particularly (21) "Changang Pasture;" The Mathias Maris, (23) "A Lonely Path," is a delicious bit of color; and the Edouard Frere, (9) "The Tea Party," an equally delicious bit of child life.

Among these water-colors we would further briefly note—one Israels (16), and one Apol (1), an evening scene very feelingly rendered; a Meadaz, (26) "Returning Home," as interesting in its way as his work in oils; two each by James Maris and Poggenbeck; and an example of Zorn (39), "A Fair Coxswain,"—very clever in its way. In closing these remarks we would draw attention to the educational value of the

**EXHIBITS OF AMERICAN ART**  
that the committee has got together. Besides our own Barnsley, Brymner, Wyatt Eaton, Edson, Harris, Hammond, O'Brien, Homer Watson and Woodcock,—and besides the excellent examples of Bliss Baker, Fred. Church, George Inness, Bolton Jones and Ed. Moran, lent by our own people members of the Association and others,—we have also the contributions of those New York friends who have generously responded to the solicitations of the Committee, all of which are good examples of the artists, and especially valuable for purposes of comparison and study. Mowbray's decorative phantasy and Horatio Walker's (91) "Morning," a landscape with cattle, were lent by Mr. T. B. Clarke; Dewey's fine large landscape, and Kost's marine piece were lent by Mr. Halsted; and Wyant's dream of hazy sunrise in the Adirondacks was sent by Mr. H. R. McLane. The Albert Rider came from Messrs. Cottier & Company, who also contributed Alden Weir's realistic and admirable "Still Life." Some generous member could not do a better service than purchase the latter for presentation to the Association's school.

**THE GALLERIES**  
look very bright in their new coat of paint, and while for ourselves we would have preferred a lighter scheme of color and more simplicity, we think that no one can be dissatisfied at the general result. The members of the Hanging Committee, too, have worked with much judgment. In selecting somewhat less than a hundred oils and forty water-colors they have undertaxed rather than otherwise their available room, with the unusual result of showing considerable empty wall space that was wont to be well covered. This has given ample accommodation on "the line" for every picture hung. Nothing is "skied," and nothing "floored," to the great advantage of the pictures and comfort of the visitors.

The title of Sir John Millais' noble Scottish landscape is not recdite to a Scot. Martinmas, St. Martin's tide, or the Feast of St. Martin, is the eleventh day of November, well remembered in Scotland as the winter term day. "St. Martin's Summer" is, therefore, a summer-like day on or about November 11th, and is the equivalent of our own somewhat mythical Indian summer. St. Martin is also supposed to be patron saint or guardian angel of drunkards.

**ART ASSOCIATION of MONTREAL**  
**PHILLIPS' SQUARE.** 12  
*Jazzie* —o— 17/12/88  
The Galleries are closed until further notice. Reading Room is open to members as usual, 10 a.m. to 5 p.m.

**ART ASSOCIATION**  
OF MONTREAL, 19/12/88  
**Phillips square.** 13  
**THE GALLERIES ARE CLOSED**  
**UNTIL FURTHER NOTICE.**  
Reading Room is Open to Members as usual, 10 a.m. to 5 p.m.

**ART ASSOCIATION of MONTREAL**  
**PHILLIPS' SQUARE.** 14  
*Jazzie* —o— 29/12/88  
The Galleries are open to members and the public daily from 10 a.m. to dusk.  
Admission to non-members twenty-five cents.  
The Art School vacation terminates on January, 3rd, 1889.

**Art Association**  
OF MONTREAL, 31/12/88  
**PHILLIPS' SQUARE.** 15  
The Galleries are open to Members and the public daily  
**From 10 a.m. to Dusk.**  
Admission to Non-Members, TWENTY-FIVE CENTS; Saturday's free.



3. 1801-1889

**ART ASSOCIATION of MONTREAL**  
*Gazette* PHILLIPS' SQUARE.  
5/1/89  
The Galleries are open to members and the public daily from 10 a.m. to dusk.  
Admission to non-members twenty-five cents. Saturdays free.

**Art Association**  
*Herald* OF MONTREAL.  
5/1/89  
**PHILLIP'S SQUARE.**  
The Galleries are open to Members and the public daily  
From 10 a.m. to Dusk.  
Admission to Non-Members, TWENTY-FIVE CENTS : Saturday's free.



Art Association of Montreal,  
Phillips Square.

January 17th, 1889.

I have the honour to inform you that the Annual General Meeting of the Association will be held in the Gallery on Tuesday, January 22nd, at 4 p.m., when the Report for the year 1888 will be submitted with the Council's recommendation that the Annual Subscription for Family Membership be placed, for the future, at Ten Dollars. The President's address will be delivered, Officers elected, and at the conclusion of other business, an auction of the Papers which the Reading-Room Committee advise should be sold, will be held. Papers will be delivered or mailed to purchasers.

JOHN MACGILLYCUDDY,  
*Secretary.*

**Art Associa**  
*Herald* OF MONTREAL  
**PHILLIP'S SQUA**  
ANNUAL GENERAL MEETING  
ARY 22nd.  
Auction of Periodicals at close  
business.

**ART ASSOCIATION of MONTREAL**  
*Gazette* PHILLIPS' SQUARE.  
18/10  
The Annual and General Meeting held at 4 p.m. on  
**TUESDAY, January 22:**  
Auction of Periodicals will take place  
other business.  
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Art Association of Montreal.



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**ART ASSOCIATION.**  
Increase of Membership and Visitors During  
the Past Year. 22/1/89

The annual report of the Art Association for the past year was issued to-day and presents very gratifying results, showing a marked increase in membership, besides the pleasing fact that the public have shown greater interest than ever before as is evinced by the large increase of visitors over any other previous year. The necessity of an adequate sustentation or endowment fund is keenly felt by the management. The interest of such a fund would provide for the working expenses of the association; whilst the membership subscriptions would then be free for the purchasing of educational works of art for the galleries, etc. It has been decided that the donor of \$1000 and upwards shall be entitled to a nomination of a free student in the art classes; and further that donors of \$500 and over shall be entitled to a governorship of the association, with its attendant rights of five votes at all general meetings. The Endowment Fund now amounts to over ten thousand dollars, and still further contributions are promised in the event of its receiving due support. The following oil paintings have been presented to the Association during the past year: Donor, Mr. John Hope, "The Fisher Girl," by E. Salanson; donation of a portrait of the Very Rev. Dr. Norman, by R. Harris, R. C. A. Donations of books for the library will be very thankfully received by the Association.  
Mr. Hector Mackenzie by the subscription of one thousand dollars is qualified as governor. Also life memberships have been given to Mr. R. Harris, R. C. A., for the donation of a portrait of Dr. Norman, and to Mr. James Moore, by the payment of one hundred dollars.  
This afternoon the annual meeting takes place. It is expected at this meeting that a motion will be made to change the membership fee, and it is probable that such a proposition will provoke much discussion.

**ART ASSOCIATION**  
OF MONTREAL.  
Phillips square.  
The Galleries are open daily 10 a.m. to dusk.  
Admission to non-subscribers 25 cents.  
Saturdays free.

**ART IN MONTREAL.**  
Proposal to Increase the Membership Fee from \$5 to \$10 Left to the Council—Merchant Princes Asked to Foster Art.

The annual meeting of the Montreal Art Association was held yesterday afternoon, the president, Mr. R. B. Angus, in the chair. Amongst those present were Mrs. and Miss John Key Wood, His Lordship Bishop Bond, Jas. Torrance, R. Harris, R. C. A., Rev. Dr. Campbell, Rev. J. Edgar Hill, E. B. Greenshields, Prof. Penhallow, J. H. R. Molson, E. S. Clouston, D. A. Watt, R. W. Shepherd, Ed. Murphy, John Popham, Geo. Kemp, J. W. Tempest, Walter Drake, John Lewis, H. Joseph, J. C. Fortier, C. Gibb, W. H. Rintoul, R. Meredith, J. Pangman, L. J. Skelton, R. Fisher, G. F. C. Smith, A. T. Taylor, C. J. Fleet, A. N. Sherran, Wm. Drysdale, H. R. Martin, E. C. Clark, J. R. Dougall, R. Lindsay, R. Holland, O. R. Jacobi, R. C. A., and others. The Chairman then referred to the annual report of the Council, a synopsis of which appeared in the STAR last evening. In moving the adoption of the report, Mr. Angus briefly reviewed the work of the past year. One of the pleasing features of the progress was the fact that so much interest had been taken in the Association by the public. He then referred to the success of the last exhibition, and was happy to say that the artists represented therein were the best that the world now boasts of. He desired especially to thank the management for procuring such grand works; for it was by such works as these that the public of Montreal were being educated to a higher and a purer perception of true art. He also wished to return thanks to the American friends who had so kindly lent them so many masterpieces for the last exhibition. In referring to the interest taken by the people of the United States in Art, he spoke of the many merchant princes, who had given such institutions magnificent gifts, and he trusted that the merchant princes of Montreal would show an equal love for Art, by giving liberally to our gallery here. Mr. Shepherd seconded the adoption of the report.

WHICH WAS AGREED TO.  
Mr. Watt, on behalf of the council, then proposed that the membership fees be increased from \$5 to \$10, urging as a reason for the change that the Association could not continue to advance as it should do, unless the funds at its disposal were materially increased. He contrasted Montreal with other cities, and claimed that with only one or two exceptions, the membership fees were very much larger than here. Mr.

Popham seconded the motion, and showed that the association was, by far, better equipped than it was years ago, and did not think the increase proposed would be rejected. Messrs. Torrance, Drysdale and Drake dissented from the proposed change, and thought that if the change were enforced, that many heads of families would leave. Mr. Torrance thought that \$5.00 in Montreal was equal to \$25.00 in Chicago or \$10 in Brooklyn, so did not think the argument employed, as to prices in the States, was a fair criterion in connection with this city. The chairman then expressed his views on the matter, saying that he did not think that the Council desired to unduly press the matter, nor did they wish to make the Association an exclusive one by the desired change. It was desired to have the institution thoroughly public in spirit. Nor was it desired that those who felt that they had not the means should leave. But he thought that the assistance should come from the merchants and those engaged in commerce in the city. After some further discussion it was decided to leave the matter in the hands of the Council to increase the fee as they found necessary. The election of officers was then proceeded with, with the result that all the former officers were elected with the exception of C. J. Fleet and R. D. Steele.

**ART IN MONTREAL.**  
THE NEED FOR MORE MONEY AT THE ART GALLERY.

STATISTICS OF ATTENDANCE DURING THE PAST YEAR—PROPOSAL TO INCREASE THE FAMILY MEMBERSHIP FEE.

The annual meeting of the Art Association of Montreal was held yesterday afternoon, Mr. R. B. Angus, president, occupied the chair. There were present Bishop Bond, the Rev. Dr. Campbell, the Rev. J. Edgar Hill, Prof. Penhallow, Messrs. E. B. Greenshields, J. H. R. Molson, E. S. Clouston, D. A. Watt, R. W. Shepherd, E. Murphy, John Popham, J. W. Tempest, G. Kemp, W. Drake, J. Lewis, H. Joseph, J. C. Fortier, C. Gibb, W. H. Rintoul, R. Meredith, Jas. Torrance, J. Pangman, L. J. Skelton, R. Fisher, G. F. C. Smith, C. J. Fleet, A. T. Taylor, F. S. Lyman, R. Harris, R. C. A., A. N. Shewan, J. R. Dougall, E. C. Clark, R. Lindsay, R. Holland, O. R. Jacobi, R. C. A., William Drysdale, H. Martin and others.  
The report noted the advance in membership, but pointed out the necessity for an increase of revenue. It had been decided that a donor of \$1,000 and upwards should be en-

titled to the nomination of a free student in the Art classes, and, further, should the student not be desired, should be entitled to a governorship of the Association. The Robert Wood studentship had been subscribed for by Mr. Drake. The Endowment Fund now amounts to over \$10,000.

The eighth session of the classes commenced Wednesday, Oct. 18th, under Mr. W. Brynmor who reported satisfactory progress. The membership had risen from 394 in 1886 to 497 in 1888 and 525 in 1889.

The number of visits to the Gallery during the same period has been:—

	1888.	1887.	1886.
By members.....	15,665	12,439	6,4
By free visitors.....	2,673	5,833	4,7
By non-members at 25c.....	4,365	8,275	1,2
" " 10c.....	944	2,118	6
" " 5c.....	5,240	2,529	1

Total visits..... 23,787 31,247 13,801  
The Council had decided to ask the members to change the subscription of a family ticket from \$5 to \$10, leaving the single ticket at the present rate. The expenditure had exceeded the income, notwithstanding the strictest economy. The treasurer's statement showed gross receipts of \$15,150.65, and expenditures of \$15,044.16.

The Chairman, in making a rapid comment upon the various points in the report, referred to the excellence of the paintings at the exhibition during the past year, praised the kindness of American friends for their valuable loans. He moved the adoption of the report, coupled with the names of Mr. Hector McKenzie, as governor, Mr. R. Harris, R. C. A., and Mr. James Moore, as life members.

Mr. Shepherd seconded the motion, which was agreed to.

Mr. Watt then proposed: "That this meeting approves of the recommendation of the council raising the subscription for a family ticket with its extensive privileges from \$5 to \$10 per annum, and hereby adopts the same." This was a tentative measure. The council did not wish to force it upon the subscribers; but money was badly needed. Some irritation had been felt at the withdrawal of members' privilege during the special exhibitions; but this measure had been found necessary. The privileges were many, important, and highly educational; and he hardly thought the proposed increase would be seriously objected to. He quoted the membership fees in the large cities in the States, which, in some instances were as high as \$100, with an entrance fee of \$100.

Mr. Popham seconded the motion, emphasizing the demand for higher art during the past quarter of a century, pointing out the benefit of the institution and the need for larger support.

Mr. Torrance was afraid that the change would hurt the institution. Mr. Drake intended to introduce a measure of the kind at a



proposed an amendment to the effect that the fee should remain \$5 till December, 1889, and membership was entered into before the 1st March; Mr. Shebyn, who seconded this motion, said that \$5 was a matter of moment to him and to others; Dr. Campbell could better understand the motion if there was a deluge of applications for membership at the \$5; Drysdale suggested that an effort be made to increase the membership at the old rate; Mr. Greenshields held that the proposed change was reasonable, but that if any other change could be suggested the council had no objection to press the motion; ex-Ald. Holland was of opinion that the change would hurt the institution.

Finally, upon Mr. Watt's suggestion, the simple question was put to the meeting whether it would empower the council to increase the fee as it seemed desirable. The affirmative was carried by a large majority.

The officers were then elected as follows:—President, Mr. R. B. Angus; vice-president, Mr. R. W. Shepherd; treasurer, Mr. E. B. Greenshields; council, Messrs. E. S. Clouston, John Popham, A. T. Taylor, D. A. Watt, C. J. Fleet and A. D. Steele.

## THE ART ASSOCIATION.

Increased Interest Generally Manifested in its Work.

*Gazette* 23/1/89  
PRICE OF FAMILY TICKETS.

A Leading Question at the Annual Meeting Yesterday—The Council's Report and Election of Officers.

The annual meeting of the Art association of Montreal was held in the gallery, Phillips square, yesterday afternoon. Although no such momentous question was on the programme as that which last year evoked so large a gathering and so much discussion—the Sunday opening of the gallery—it was known that an alteration of one of the by-laws was to be proposed by the council, and a large number of members assembled, a few to talk and all to vote on the question which would pledge members of the association to hereafter pay \$10 for a family ticket instead of \$5, as heretofore and now.

The president, Mr. R. B. Angus, occupied the chair, and among those present were Mrs. and Miss John Keywood and Mrs. Benrose, Messrs. John Popham, D. A. Watt, Walter Drake, J. W. Tempest, George Kemp, E. B. Greenshields, John Lewis (H. M. Customs), J. H. R. Molson, Prof. Penhallow, ex-Ald. Holland, J. C. Fortier, C. Gibb, W. R. Binteul, R. W. Meredith, J. H. Joseph, Jas. Torrance, J. Pangman, L. J. Skelton, R. Fisher, G. F. C. Smith, J. R. Dougall, C. J. Fleet, A. T. Taylor, E. S. Clouston, F. S. Lyman, R. Harris, R. C. A., R. W. Shepherd, A. Shebyn, F. Martin, E. Murphy, E. C. Clarke, L. Lindsay, Revs. Bishop Bond, J. Edgar Hill and Dr. Campbell.

The minutes of previous meeting, as well as the annual report, having been printed and circulated, were taken as read.

THE ANNUAL REPORT.  
An exhaustive and highly interesting pamphlet of twenty pages, begins by stating that the progress marked during 1887 continued throughout 1888, that "the gratification interest aroused and displayed by the former year is unabated, the roll of members has steadily increased," and contains the following:—The last report urged strongly on the members and public the necessity for an adequate endowment fund, without which all efforts of the council are very seriously hampered, and the council trust it will become evident that the citizens of Montreal both recognize the value of such centre of culture in the city as this association, and are ready to assist practically in its usefulness. The interest on such a fund would provide for the working expenses of the association, thereby setting free the membership subscriptions and the entrance fee for the establishment of scholarships in the art classes, for the purchase from time to time of meritorious and educational works for the galleries, and for the general maintenance of the gallery in Montreal. It has been decided that a donor of \$1,000 and upwards, shall be entitled to the nomination of a free place in the art classes during such period

as may be agreed upon between the donor and the council; and further, that such donor, should the studentship not be desired, as well as all donors of \$500 and over, shall be entitled to a governorship of the association, with its attendant right of five votes at all general meetings. While naturally anxious to obtain large subscriptions, the council will, on behalf of the members, warmly welcome all contributions which the patrons and friends of art may be disposed to give towards this fund. One studentship—that in memory of the late Mr. Robert Wood, and named after him "The Robert Wood Studentship"—has been subscribed for, through the kind action of Mr. Walter Drake. The endowment fund now amounts to over \$10,000, and further considerable contributions are promised in the event of its receiving due support. In furtherance of the objects of the fund, the council have thought well to offer two scholarships for competition in the art classes, details of which will be found under that heading further on in this report. It is confidently hoped that during the coming year a large increase will be made in this fund, and the council earnestly recommend it to the notice of all who are anxious to foster the general desire for culture, shown by the large attendance at the gallery since the presentation of the last report.

### THE ART CLASSES.

The eighth session of the art classes commenced on Wednesday, October 18, under the direction of Mr. Wm. Brymner, R.C.A., who reports that satisfactory progress has been made by the majority of the students. The number now in attendance is considerably in excess of that for the corresponding period last year, while the attendance on class days has been very regular and the students show a greater disposition to avail themselves of the opportunities for continuous study afforded in the keeping open of the class-room every day throughout the week. The annual spring exhibition was held in April and attracted attention by the steady improvement in the works of the various artists. The sale of pictures was large. The second black and white exhibition, confined to etchings only, took place during the latter part of May, and by its excellence reflected much credit on the association; letters of a congratulatory description having been received from various high authorities on this sort of work in other countries. It is to be regretted that the attendance, both on the part of members and the public, was not more numerous, though it is on the other hand a matter of much satisfaction that those who are acquainted with the niceties of the work done with the etching needle came again and again, showing how highly they appreciated the fine quality of the works exhibited and the opportunity afforded them of study. The loan exhibition of oil paintings and water colour drawings, held during the month of December, fully sustained the high reputation attained by the city at the Carnival exhibition of 1887, and it is gratifying to notice, in addition to the quality of the works shown, the generous readiness with which the owners of these valuable possessions responded to the request of the council. The exhibition was rendered additionally interesting and instructive by the presence of several examples of contemporary American art, kindly lent by some gentlemen of New York. Without particularizing, the council acknowledges the obligations under which the association lies to those whose generosity towards, and interest in, the furtherance of culture and its advantages, rendered both the etching and loan exhibitions possible.

### PRESENTATIONS.

The following oil paintings have been presented to the association during the past year:—The Fisher Girl (E. Salanson), by Mr. John Hope; and Portrait of the Very Rev. Dr. Norman (R. Harris, R.C.A.) by the artist. It is desirable that the library should be placed in a thoroughly efficient condition, being the natural source to which all persons, anxious to obtain information on any matter connected with art, apply. Containing a number of valuable works of reference there is still ample scope for improvement, and donations of books referring to the various arts will be gladly welcomed. Mr. J. W. Tempest, to whom the library is already much indebted has presented "Italian Wood Engraving in the Fifteenth Century," by Friedrich Lippmann. The long and honorable connection of the Very Rev. the Dean of Quebec (Dr. Norman) with the association

led the council to place the large gallery at the disposal of the Citizens' committee on the occasion of the presentation made to him previous to his departure to a scene of more extended duties. As a member of council for many years, and as filling the offices of vice-president and president, he ever evinced a warm interest in the welfare and progress of the association, and it is pleasant to know, that though absent from Montreal, that interest continues undiminished. Certain defects having become apparent in the drainage of the building, it was found necessary, on the advice of the Montreal Sanitary association, to open the street until the main sewer was reached, considerable expense being incurred. The building has now, it is believed, been placed in a thoroughly approved sanitary condition. The interior of the building has been much improved in appearance by the re-tinting of the galleries and halls. Under the five cent ticket scheme large numbers of tickets have been purchased throughout the year, both by employers of labor, for the benefit of their employees, and by the employees themselves. The appreciation of this special arrangement for the working classes is best shown by the fact that nearly all these tickets have been again received at the door. During the late loan exhibition schools were also admitted to this advantage. By the liberality of a lady, interested in the advance of education and culture amongst all classes, the council were enabled to make the experiment of keeping the galleries open without charge for two nights, weekly, during two months of the year. The good attendance on these nights is the best proof of the success obtained, and that success is increased by the fact that it was in the months of June and July the experiment took place. Thanks are due to the proprietors of the GAZETTE and HERALD newspapers for kindly granting free copies throughout the year for use in the reading-room. The total membership—governors, life members and annual members—for 1888 was 525, comparing with 497 in 1887 and 396 in 1886. Total number of visits made to the gallery, by all classes, in 1888 was 28,787; in 1887, 31,247; and in 1886, 13,301. It is a satisfactory sign of the vitality of the association that the attendance of members alone during the year 1888 has considerably out-numbered that of members and visitors of both sorts (paying and free) during the year 1886, while the general attendance in 1888 is much more than double that of 1886. It is true that the numbers for 1887 exceeded those for the present year; but it must be remembered that on the occasion of the Carnival in the former year more than three thousand persons visited the gallery on the two free days then granted, while a very large increase also resulted in the number of paying visitors at the same period. In the statement of receipts and disbursements for the year it will be noticed that there is a small deficit. This has arisen from moneys having been placed to the credit of the endowment fund which would generally have gone towards meeting the regular expenses of the association. On the other hand, the treasurer has the gratification of announcing an increase of over \$12,000 in the assets.

### OBITUARY.

Referring to the death list of the year, the report says: In the Hon. Robert Mackay the association lost one who was ever ready in any way to be of service to its interests. For several years, in the position of president, and subsequently as patron, by his knowledge of art, of law and of letters, by his honorable character and considerate kindness to all, he both adorned the prominent position in which he was placed and attracted many to the pleasure derivable from the study and encouragement of the higher forms of culture. The Hon. John Hamilton and Mr. Alexander Murray, whose family occupy a high position among those who have done much for the welfare and advancement of the association, have passed from the number of life members, while from the roll of annual members the loss of Messrs. Samuel Burland, F. Cole, Samuel Greenshields, W. H. Kerr, J. C. Lonsdale, F. Macculloch, and Mackerraw, F. B. Matthews, Hector Muir, Charles Selby, G. T. Slater, and the Hon. Thos. White (for years a member of council, and a firm, valuable friend) has to be deplored.

The report concludes: "The council in consideration of the advantages offered to members in the gallery of paintings which has been largely added to of recent years

by donations and otherwise in the several fine exhibitions to which the family membership ticket admits all members of a family resident under the holder's roof in the valuable library, in the large and choice selection of the finest art periodicals of the day, published in England, France, Germany and the States, and in view of the desirability of placing more revenue at their disposal, have decided to ask the members of the association to change the subscription for a family ticket, with its extensive privileges, from \$5 to \$10 a year, leaving the single tickets at the present rate. The expenses attendant upon exhibitions are very heavy, and the proposed change will, it is expected, if approved, enable the council to dispense with the unwelcome necessity of asking members for any entrance fee to exhibitions other than the permanent one. During the past year the expenses, though regulated with strict economy, has exceeded the income, a result chiefly arising from the desire on the part of the council to relieve members from any payments beyond the annual subscription. The many public spirited citizens of Montreal who now support the association in its endeavors, will, the council confidently trust, continue to do so, and it is worthy of notice that in other cities on the continent the subscription in similar institutions for privileges such as those attaching to the family ticket here, is from ten to fifteen dollars. The council hope, with the assistance of the members, to continue to give in the future as fine exhibitions as those of the past two years, to keep the classes up to a high standard, the reading room well supplied, and to make the Art association in every respect an attractive and useful institution."

The statement of assets and liabilities as at 31st December, 1888, shows:—Total assets, \$96,095.86; liabilities, consisting of sundry outstanding accounts, \$976.01, leaving on hand a balance of \$89,128.85.

### THE PRESIDENT'S ADDRESS.

The President moved the adoption of the report and in doing so said that the progress of the association was not to be measured by the material additions to the library and gallery, many and valuable as these were, but by the increased interest in matters artistic manifested by the Montreal public, which the efforts of the association had mainly been instrumental in evoking. A most noticeable and highly gratifying feature of the year had been the increased popular interest in the exhibitions, induced, doubtless, by the growing excellence of these exhibitions; indeed the black and white exhibition had called forth the praise of art connoisseurs in both the United States and England. The contributions of American gentlemen to the loan exhibition of last month were gratefully spoken of by the president. Most satisfactory features of the year were the increase of the endowment fund from \$1,500 to \$10,000, and the foundation of one studentship. The five cent ticket system had quite justified its adoption. But, quoth Mr. Angus, favorable as the report was generally, the full aspirations of the council had not been satisfied. While not undervaluing the donations and assistance received, he held that their collection of works fell far short of what should be in a community such as Montreal, and he called upon those in whose power it lay to emulate the merchant princes of New York in their encouragement of art. The importance of the association as an educative influence called for universal support. Nature, concluded Mr. Angus, had done much for their beautiful city; it remained for art to supplement nature in making the city the most beautifully interesting on the continent. (Applause.)

Mr. R. W. Shepherd seconded the motion for adoption, and the meeting accepted the report with acclamation.

On the motion of the president, Mr. Hector Mackenzie was made a governor, i.e. having qualified by donating \$1,000 to the endowment fund, and Mr. R. Harris, R.C.A., and Mr. James Moore life members, these gentlemen having qualified by the presentation of a fine portrait of their late president, Very Rev. Dr. Norman, and by a subscription of \$100 respectively.



# THE PRICE OF FAMILY TICKETS.

Mr. D. A. Watt rose, and the principal question of the day was entered on—should the price of the family ticket be increased from \$5 to \$10? Mr. Watt began by saying that the by-law fixing the fee for membership had been framed with a reference to individuals only. Later on a decision had been come to whereby the family of a member were admitted to the privileges attaching to his ticket, but now it was thought that the financial condition of the association called for a revision of that decision. Their income was crippled. The council had great difficulty in deciding to make the slightest step in advance; they were afraid, for they had no money. During a past year the council were forced to take the unpopular step of charging members an entrance fee to extra loan exhibitions. Discontent was the result naturally, but in no other way could the exhibitions have been kept up. The council now recommend that the ticket extending privileges to the family be increased in cost from \$5 to \$10, and he would put a motion embodying that recommendation, which he hoped would be adopted by the meeting. Of course, admitted Mr. Watt, unless it had the cordial support of the members the scheme would fail. Might it not be tried for a year? He held that the present membership fee of the association was extremely low, and he quoted the fees of similar institutions in the United States—ranging from \$10 to \$25 annual subscription, and below that an initial fee of \$100—showing that with one exception, Montreal Art Association was the only one on the continent whose privileges might be enjoyed for less than \$10. Besides, the council found it impossible to economize at the other end; expenses could not be reduced without a reduction of efficiency. The council did not press the matter; it was a tentative proposal placed before the members. He moved: Resolved.—"That this meeting approves of the recommendation of the council raising the subscription for a family ticket, with its extensive privileges, from \$5 to \$10 per annum, and hereby adopts the same."

Mr. John Popham warmly and impressively seconded Mr. Watt's motion, trusting that the scheme would be adopted by a large majority. Mr. Watt had conclusively shown that their subscription was less than that of any similar institution on the continent; that he would add another argument—their association was worked with less cost in comparison with standard than any of those quoted. He found that members and the public were yearly looking more and more for a higher class of art, and the exhibitions of fifteen or twenty years ago would not satisfy to-day. This demand for works of the first excellence would go on increasing. Every year they would have to solicit the pictures of foreign artists, and a very large sum of money indeed had to be expended on the transit, duty and insurance on these pictures. This, he deemed sufficient ground for the acceptance of the resolution. He considered the increased value of future exhibitions would be more than a return for any small advance in annual subscription. Not a city on the continent could show such exhibitions as their last and the preceding one (hear, hear), and they should be proud of these facts, and should not stumble at the slight increase that would enable them to keep it up.

Mr. J. Torrance thought possibly the council might be taking a wrong view in the matter, and that if the adoption of the scheme would result, as some of them thought, in the reduction of the membership roll it should not be done.

Mr. W. Drysdale thought \$5 in Montreal was equal to \$10 in Brooklyn or even \$25 in Chicago. It would be most regrettable if now that they were advancing so well any backward step should be taken, and he considered that the scheme recommended would tend to discourage people from becoming members, and that at a time when additions should be sought.

Mr. Walter Drake said there could be no doubt that the interest of the association was the one object of all, and he proposed an amendment that would obviate the existing difficulty that seemed to be experienced in the collection of members' subscriptions.

Rev. Dr. Campbell answered his self-put query, has the association attracted large numbers in the past on the ground of the merits of the work done? In the negative, and was doubly convinced that not attracting with a \$5 subscription, much less would they attract with a \$10 one.

Mr. E. P. Greenshields said the real question was more money was wanted to run the association even as it was being run. At present the few people enthusiastically interested have to pay, and such an interest could hardly be hoped to last long in the future. Increase of the subscription seemed to him the only plan.

The Chairman, before putting the question to the meeting, emphasized Mr. Watt's remarks, and held that the upholding of the association was more or less of a public duty, every merchant in the city being interested in its support, as one of the highest attractions of the city to the visitor.

The feeling of the meeting was taken simply pro and con the giving of power to the council to raise family ticket subscriptions to anyone not exceeding \$10, and by a show of hands the meeting gave that power, some 24 against 13 being raised in favor of the affirmative.

## THE ELECTION OF OFFICERS

For the year resulted in the re-election, by acclamation, of the president, Mr. R. B. Angus; the vice-president, Mr. R. W. Sheppard, and the treasurer, Mr. E. B. Greenshields, the councillors elected being Messrs. E. S. Clouston, John Popham, A. D. Steele and D. A. Watt (all re-elected), and A. T. Taylor and C. J. Fleet.

The auction of periodicals brought the proceedings to an end.

## ART ASSOCIATION.

### Annual Meeting and Election

*Herald of Officers. 23/1/99*

### Interesting Reports and Satisfactory Record.

The annual meeting of the Art Association of Montreal was held in that institution yesterday afternoon. The president, Mr. R. B. Angus, occupied the chair. Among those present were:—Mrs. and Miss John Key Wood, Mrs. Bemrose, His Lordship Bishop Bond, Rev. Dr. Campbell, Rev. J. Edgar Hill, Prof. Penhallow, Messrs. E. B. Greenshields, J. H. R. Molson, E. S. Clouston, D. A. Watt, R. W. Sheppard, Edward Murphy, John Popham, J. W. Tempest, Geo. Kemp, Walter Drake, John Lewis, H. Joseph, J. C. Fortier, C. Gibb, W. H. Rintoul, R. Meredith, Jas. Torrance, J. Pangman, L. J. Skelton, R. Fisher, G. F. C. Smith, C. J. Fleet, A. T. Taylor, F. S. Lyman, R. Harris, R.C.A., A. N. Sherran, J. R. Dougall, E. C. Clark, R. Lindsay, R. Holland, O. R. Jacobi, R.C.A., William Drysdale, H. Martin and others.

#### REPORT OF THE COUNCIL.

The marked advance in the roll of membership and in the appreciation and encouragement by the public of the objects which the association has in view continues and the roll of membership has steadily increased. Without an adequate sustentation or endowment fund, all efforts of the council are very seriously hampered, and the council trust that the citizens both recognize the value of such a centre of culture in the city as this association, and are ready to assist practically in its usefulness. The interest on such a fund would provide for the working expenses of the association, &c., and for the general furtherance of Art in Montreal. It has been decided that a donor of \$1,000 and upwards, shall be entitled to the nomination of a free student in the art classes; and further, that such donor, should the studentship not be desired, as well as all donors of \$500 and over, shall be entitled to a Governorship of the Association, with its attendant right of five votes at all general meetings. Up to the present "The

Robert Wood Studentship,"—has been subscribed for, through the kind action of Mr. Walter Drake. It will not be filled, however, until the Art Class Session of 1889-90. The Endowment Fund now amounts to over ten thousand dollars, and further considerable contributions are promised.

It is confidently hoped that during the coming year a large increase will be made in this fund, and the Council earnestly recommend it to the notice of all who are anxious to foster the general desire for culture, shown by the large attendance at the gallery since the presentation of the last report. In public galleries alone can the artisan, the mechanic, and the great bulk of the citizens hope to realize in some degree those deep feelings of admiration and that ennobling pleasure which the contemplation of fine works of art conveys to the mind, and it is in public institutions alone also that there can be granted to art students facilities and encouragement such as the scholarships already mentioned are intended to afford.

#### ART CLASSES.

The eighth session of these classes commenced on Wednesday, October 18th, under the able direction of Mr. William Brymner, R.C.A., who reports "Satisfactory progress by the majority of the students, the number of whom during the first term at the present session is considerably in excess of that for the corresponding period in the late session. A more serious spirit animates the school this year and the importance of drawing is being more fully recognized as the only stepping-stone to real art. The attendance on class days has been very regular and the students show a greater disposition to attend the class-rooms every day throughout the week." The recommendations for the disposition of the two art scholarships in furtherance of the objects of the Endowment Fund are 1st, that competition shall be confined to those who have studied during 1888-89 in the art classes of the Art Association; 2nd, that each of the scholarships entitles the holder to two consecutive years free tuition; 3rd, that the competition takes place at or about the close of the present session; 4th, that each scholarship be given for the best time drawing from a cast to be given out, the general progress of each competitor during the session to be taken into account, &c. The arrangement made with the lady managers of the Decorative Art Society, by which a certain number of students recommended by them were received at a slightly reduced rate has, on their request, been renewed for the present session.

#### EXHIBITIONS.

The attractive scenery, etc., used for the Art Fair of 1887 was sold to the Ministering Children's League of Ottawa. It was then transferred to the Art Association of Halifax, N. S., where it again proved very successful. An outcome of this undertaking was the Fair held in Toronto last May under the auspices of the Royal Canadian Academy. The report deals with several exhibitions that have been held during the year and heartily acknowledges the obligations under which the Association lies to those whose generosity and interest rendered both the Etching and Loan Exhibitions possible.

#### GENERAL.

The following oil paintings have been presented to the Association during the past year:—By Mr. John Hope—The Fisher Girl; E. Salanson. By the artist—Portrait of the Very Rev. Dr. Norman; R. Harris, R.C.A.

The library, though containing a number of valuable books of reference leaves still ample scope for improvement, and the committee will gladly welcome any donations of books referring to the various arts. Mr. J. W. Tempest, to whom the library is already much indebted contributed Italian Wood Engraving in the Fifteenth Century, by Friedrich Lippmann, while twenty-one volumes of periodicals, catalogues, etc., have been bound by the year and placed on the book shelves.

In November Mr. C. G. Geddes delivered a lecture on the subject of the "Voice and Voice Culture." In December Mr. John Popham lectured on "Glimpses of Spanish Art." Mr. Joseph Gould has kindly promised to deliver in March next a lecture on "The Songs we Hear and the Songs we do not Hear." Rev. G. H. Wells promises a lecture during the month of February.

Mr. Hector Mackenzie, by the subscription of one thousand dollars to the Endowment Fund, having qualified as a Governor; Mr. R. Harris, R.C.A., by the presentation of a fine portrait of the Very Rev. Dr. Norman; and Mr. James Moore, by the payment of one hundred dollars, having qualified for life membership, will be nominated at the general meeting. The long and honourable connection of the Very Rev. the Dean of Quebec with the Association led the Council to place the large gallery at the disposal of the Citizens' Committee, on the occasion of the presentation made to him previous to his departure to a scene of more extended duties, and it is pleasant to know, that though absent from Montreal, his interest continues undiminished in the association.

The report refers to certain defects in the drainage of the building, which has been placed in a thoroughly approved sanitary condition. The interior of the building has been much improved by the re-tinting of the galleries and halls, and though the lighting of the galleries at night has been somewhat benefited by the lowering of the gas stars, the question may require further consideration in the near future. During the year the various exhibitions have been opened with a private view, for members and their families only, while under the five cent ticket scheme large numbers of tickets have been purchased throughout the year, both by employers of labour for the benefit of their employees and by the employees themselves, school children having been also similarly advantaged.

By the liberality of a lady, the experiment was made of keeping the galleries open without charge for two nights, weekly during two months of the year, and the good attendance is the best proof of the success obtained. Thanks are due to the proprietors of the *HERALD* and *Gazette* newspapers for free copies throughout the year.

The membership during the past three years has been as follows:

	1888.	1887.	1886.
Governors.....	17	17	15
Life Members.....	77	75	72
Annual Members.....	431	405	307

The number of visits to the gallery during the same period has been:

	1888.	1887.	1886.
By members.....	15,565	12,439	6,447
By free visitors.....	2,573	5,826	4,757
By non-members at 25c.....	4,365	8,275	1,236
" " " 10c.....	941	2,118	663
" " " 5c.....	5,240	2,529	135

Total visits..... 28,787 31,247 13,301

It is a satisfactory sign of the vitality of the association that the attendance of members alone during the year 1888 has considerably out-numbered that of members and visitors of both sorts (paying and free) during the year 1887, while the general attendance in 1888 is much more than double that of 1886. In the statement of receipts and disbursements it will be noticed that there is a small deficit. This has arisen from monies having been placed to the credit of the Endowment Fund which would generally have gone towards meeting the regular expenses of the Association. On the other hand, the Treasurer has the gratification of announcing an increase of over twelve thousand dollars in the assets.

Reference is feelingly made to the removal by death of Hon. Robert Mackay, Hon. John Hamilton, Mr. Alex. Murray, Messrs. Samuel Burland, F. Cole, Samuel Greenshields, W. H. Kerr, J. C. Lonsdale, F. Maculloch, And. Mackerrow, F. B. Matthews, Hector Munro, Charles Selby, G. T. Slater, and Hon. Thos. White.

The Council have decided to ask the members of the association to change the subscription for a family ticket, with its extensive privileges, from five to ten dollars a year, leaving the single tickets



at the present rate. During the past year the expenditure though regulated with strict economy, has exceeded the income, a result arising from the desire on the part of the Council to relieve members from any payments beyond the annual subscriptions. The public spirited citizens of Montreal who now support the association will, the Council confidently trust, continue to do so, and it is worthy of notice that in other cities on this continent the subscription in similar institutions for privileges such as those attaching to the family ticket here, is from ten to fifteen dollars. The Council hope, with the assistance of the members, to continue to give in the future as fine exhibitions as those of the past two years, to keep the classes up to a high standard, the reading room well supplied, and to make the Art Association in every respect an attractive and useful institution.

#### ENDOWMENT FUND.

The following amounts have been received to this date:—

Miss Orkney.....	\$ 2,000 00
Mr. R. B. Angus.....	1,000 00
" Hector McKenzie.....	1,000 00
" W. G. Murray.....	1,000 00
" J. W. Tempest.....	1,000 00
" J. H. R. Molson.....	500 00
" J. Harris.....	100 00
" James Moore.....	100 00
Mrs. Gault.....	5 00
The Robt. Wood Studentship, per	
Mr. W. Drake.....	1,000 00
Proceeds of the Art Fair.....	2,898 92
	\$10,394 92

The treasurer's statement showed that the gross receipts for the year were \$15,160.65, made up from various sources. The expenditure was \$15,044.16, leaving a balance in the Molsons Bank of \$116.49. The assets of the Association amount in all to \$90,095.86 and the liabilities to \$89,128.85.

The Chairman, in moving the adoption of the report, reviewed the work of the past year. The Society had progressed. This was not to be measured by the material work accomplished but by the increased interest taken by the public in the objects of the Association. A special feature in the success of the exhibition was due to the excellence of the paintings which were of a high standard. The black and white exhibits had called forth especial praise from competent authorities of the United States and Europe. Mr. Angus next made kindly reference to the loans made by American friends, to the increase in the endowment fund, and the foundation of two studentships. Favourable as the year had been, it had not fully reached the anticipations of the council. He hoped that the merchant princes of this city would follow the good example set them by the gentlemen of New York. In concluding he said that nature had done much for our beautiful city, and it now remains for art to make it one of the choicest places on the continent.

Mr. Shepperd seconded the adoption of the report, which was agreed to.

Mr. Watt, in speaking of the proposed increase of membership fees from \$5 to \$10 said that the original by-law only applied to single individuals. Later on it was decided to include families. Their present income was inadequate to enable them to go on advancing. He named other cities with their membership fee, showing that Montreal was fixed at a very low figure. He submitted the following motion:—

"That this meeting approves of the recommendation of the Council raising the subscription for a family ticket with its extensive privileges from \$5 to \$10 per annum, and hereby adopts the same."

Mr. Popham seconded this and trusted the scheme would be carried. He supplemented Mr. Watt's remarks and said that their institution was worked more cheaply than any of those named by Mr. Watt. He compared the great advance in the exhibitions with those of fifteen years ago.

Mr. Torrance was of the opinion that if the Council's recommendation was adopted it might have the effect of keeping heads of small families from the Association.

Mr. Drysdale thought that the fee of \$5 in Montreal was equal to \$10 in Brooklyn and \$25 in Chicago. The adoption of the report might tend to discourage new members.

Mr. Drake spoke of the difficulty of getting even the \$5 fee and moved in amendment that the subject be left in abeyance for the present.

This was seconded by Mr. Shewan. The chairman said that the Council was not very pressing on the matter. The association was not an exclusive one. They wanted to get subscriptions from men who desired to further the aims of the association. They asked for this in the general interest of the city. The merchants and those engaged in commerce ought to give further assistance. They did not ask this from the indigent, but from those who were able to afford it. Finally after some further conversation it was decided to "empower the Council to increase the fee if found necessary."

The election of officers for the ensuing year was proceeded with by ballot with the result that only one ballot was cast for each:

President, Mr. R. B. Angus, re-elected.  
Vice-president, Mr. R. W. Shepperd, re-elected.  
Treasurer, Mr. E. B. Greenshields, re-elected.  
Council, Messrs. E. S. Clouston, John Popham, A. T. Taylor, and D. A. Watt, re-elected. New members, C. J. Fleet and A. D. Steele.

The periodicals were sold by auction.

## Art Association OF MONTREAL PHILLIP'S SQUARE.

The Galleries are open daily from 10 a.m. to dusk. Admission to non-subscribers, 25 cents. Saturdays, Free.

## ART ASSOCIATION OF MONTREAL PHILLIPS' SQUARE. THE GALLERIES

are open daily, 10 a.m. to dusk. Admission to non-subscribers, 25 cents.

SATURDAYS FREE.

## Art Association OF MONTREAL PHILLIPS' SQUARE.

During the CARNIVAL, in addition to the Permanent Collection, a small Exhibition of works by Messrs. L. R. O'BRIEN, P.R.C.A.; W. BRYMNER, F. M. BELL-SMITH, R. HARRIS and PERCY WOODCOCK, R. C. Academicians, is on view.  
9 a.m. to dusk and 7.30 to 9.30 p.m.  
Admission to non-subscribers, 25 cents.

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## ART ASSOCIATION OF MONTREAL PHILLIPS SQUARE.

During the Carnival, in addition to the Permanent Collection, a small exhibition of works by Messrs. L. R. O'Brien, P.R.C.A., Wm. Brymner, F. M. Bell-Smith, R. Harris and Percy Woodcock, R. C. Academicians, is on view, 9 a.m. to dusk, and 7.30 to 9.30 p.m.  
Admission to non-subscribers, 25 cents.

**WITNESS AN ART EXHIBITION.** 3/1/89  
A special collection of the latest works of several of the leading Royal Canadian Academicians is on exhibition for Carnival week at the Art Gallery, Phillips square, and will also be on view in the evening from 7.30 to 9.30. The contributors include Mr. O'Brien (President), Mr. Bell Smith, Mr. Brymner, Mr. Harris, Mr. Woodcock, Mr. Barnsley and Mr. Hammond. There are some forty water colors, illustrating chiefly scenes on our Pacific slope and among the Rocky and Selkirk ranges; and a dozen oil paintings beside. The collection should be seen by every visitor.

## ART ASSOCIATION, Phillips Square. Special Carnival Exhibition

OIL PAINTINGS and WATER-COLOR DRAWINGS.

9 to 5 and 7.30 to 9.30.

30 5

## THE ART GALLERY.

A FINE COLLECTION OF CANADIAN SCENERY BY CANADIAN ARTISTS. 6/2/89

An institution which is attracting a large number of visitors during Carnival week, is the Art Gallery of the Art Association of Montreal, on Phillips square. The many beautiful works of art to be seen within its walls have been the admiration of a large number of delighted visitors, and it is certain that if this place was better known, a larger number would avail themselves of the opportunity to see and admire the treasures of art that are to be found there. Besides the array of paintings which adorn the walls of the gallery, a special collection of water color drawings and oil paintings has been got together for the Carnival. The collection is by Canadian artists, and most of the scenes are from that wild and picturesque part of this Dominion, the Far West Province of British Columbia. A number of these pictures are from the brush of Mr. L. R. O'Brien, president of the Royal Canadian Academy, most of the scenery portrayed in his series of pictures lying in the immediate vicinity of Vancouver.

Mr. Bell Smith, R. C. A., who passed the summer amongst the mountains through which the Canadian Pacific Railway runs, takes nearly all of his scenes from the stupendous scenery there to be found.

Among other artists who have pictures in the collection are J. M. Barnsley, J. Hammond, Robert Harris, R. C. A.; Percy Woodcock, R.C.A., and W. Brymner, R. C.A. All the scenery is purely Canadian and gives an excellent idea of the beautifully wild and picturesque nature of British Columbian scenery. It would be invidious to particularize the many beautiful works in the collection, but those that were particularly striking for their boldness, prominence of detail and beauty combined, were: "An afternoon on Howe Sound," "The Artist's Camp on Howe Sound," "A Cedar Tree in Stanley Park, Vancouver," "A British Columbian Forest," from the brush of Mr. R. R. O'Brien, and "Junction of Two Glacial streams, Selkirk, B.C.," "A Wet Day" and "Fraser Canyon," from the brush of Mr. Bell Smith, R.C.A. All the works have only to be seen to be admired.

## THE ART GALLERY.

Collection of Representative Canadian Paintings. 6/2/89

A small collection of water color drawings and oil paintings by Canadian artists has been brought together at the Gallery on Phillips square as a Carnival attraction. The artists represented are:—Messrs. L. R. O'Brien, P.R.C.A., Bell Smith, R.C.A., Robert Harris, R.C.A., Percy Woodcock, R.C.A., Wm. Brymner, R.C.A., J. M. Barnsley and J. Hammond. The exhibition is a most interesting one and will well repay a visit. Mr. O'Brien has twenty-one water color drawings illustrative of the Pacific coast scenery, principally in Howe Sound, the next inlet north of Vancouver harbor, and in all are prominent his well known qualities as a water colorist. The eighteen examples of Bell Smith are of high artistic merit, giving capital pictures of the rock, forest and canyon scenery traversed by the Canadian Pacific railway in British Columbia. The other works on view also possess such merit as deserves other and fuller notice.

## THE CARNIVAL. AT THE ART GALLERY

VISITED TO-DAY BY LORD AND LADY STANLEY.

Their Excellencies Lord and Lady Stanley, attended only by Capt. Bagot, A.D.C., paid an informal visit this morning to the gallery of the Art Association. They drove from the Windsor at 11 o'clock in a pair-horse double sleigh, and the dashing equipage was easily recognized and respectfully saluted on the streets. Both the distinguished visitors were in morning dress, and both wore heavy fur robes. No public notice had been given of the visit; but His Lordship had privately acceded to the invitation of the Council to inspect their collection. He desired that they should be allowed to do so just as ordinary visitors, and not to the exclusion of the public. On stepping into the corridor Capt. Bagot introduced His Excellency to the President (Mr. R. B. Angus) with whom he cordially shook hands, and then presented Lady Stanley. Mr. Angus then introduced Their Excellencies to the members of the Council accompanying him—Mr. F. Wolferstan Thomas, Mr. Steele, Mr. Clouston, Mr. Workman, Mr. Fleet and Mr. Hugh McLennan, and to Mr. J. Mac Gillycuddy, secretary, with each of whom Lord and Lady Stanley warmly shook hands. They were then escorted through the galleries, and on taking their departure thanked the President and Council for the genuine pleasure which their visit had afforded them.

## THE ART GALLERY

Visited by His Excellency the Governor-General yesterday. 8/2/89

Art has its claims, and daily in Montreal are they being more and more recognized, so that it evokes no expression of surprise to be told that while the art of decorative design in-doors and out-of-doors is being generally enjoyed and admired these merry days of Carnival, pictorial art is receiving its just meed of recognition and admiration. Large numbers are daily visiting the Art gallery on Phillips square. As a gallery it is the finest in the country, and if Montreal people could only hear the expressions of admiration that fall from the lips of sojourning visitors, and think of how these praises are repeated in American cities, they might be stirred to do something more towards the worthy maintenance of such a worthy institution. And, be it said, that a leisure hour could not be better spent than in the gallery.

His Excellency the Governor-General and Lady Stanley attended by Captain Bagot visited the Art gallery yesterday morning on the invitation of the council. The distinguished visitors were received at the entrance by the President, Mr. R. B. Angus, the following gentlemen being also present:—Mr. F. Wolferstan Thomas, Mr. Steel, Mr. Clouston, Mr. Workman, Mr. Fleet, Mr. Hugh McLennan and Mr. J. MacGillycuddy, secretary. Their Excellencies shook hands with and conversed in an affable manner with the several gentlemen who received them. They were conducted through the gallery and on their departure their Excellencies expressed their thanks to the president and council for the pleasure they had experienced.



# Art Association of Montreal, PHILLIPS' SQUARE. DURING CARNIVAL,

In addition to the  
PERMANENT COLLECTION,  
A Small Exhibition of Works  
— BY —  
Messrs. L. R. O'BRIEN, P.R.C.A.,  
W. BRYMNER,  
F. M. BELL-SMITH,  
R. HARRIS and  
PERCY WOODCOCK, R. C. Academicians,  
IS ON VIEW.  
Open 9 a.m. to dusk, and 7.30 to 9.30 p.m.  
Admission to non-subscribers, 25 cents.

# Art Association of Montreal, PHILLIPS' SQUARE. THE ATTRACTIVE EXHIBITION

which has been on view during the Carnival  
will be continued until SATURDAY, February  
16th, 9 to 5 daily.  
Admission to non-subscribers, 25 cents.

# Art Association OF MONTREAL, PHILLIP'S SQUARE.

The attractive Exhibition which has been  
on view during the Carnival will be con-  
tinued until SATURDAY, Feb. 16th.  
9 to 5 daily.  
Admission to non-subscribers, 25 cents.

# ART ASSOCIATION OF MONTREAL, PHILLIPS' SQUARE. LECTURE, By the Rev. G. H. WELLS. "SIENA, An Old Italian City." Thursday, February 21st, 8.15 p.m. Gallery Open Daily 10 to 5. Saturdays Free.

# Art Association of Montreal, PHILLIPS' SQUARE. LECTURE! By the Rev. G. H. WELLS. "SIENA—An Old Italian City." THURSDAY, February 21st, 8.15 p.m. Gallery open daily 10 to 5. Saturdays Free.

# ART ASSOCIATION OF MONTREAL, PHILLIP'S SQUARE. GALLERY OPEN DAILY, 10 to 5. Admission to non-subscribers, 25c. Satur- days free. Reading Room open until 6 p.m. for sub- scribers.

# Art Association of Montreal, PHILLIPS' SQUARE. Admission to Non-Subscribers, 25 Cts. SATURDAYS FREE. Reading Room open until 6 p.m. for sub- scribers.

## LECTURE BY DR. WELLS

In the Art Gallery on Sierra, an Old  
Italian City. 21/2/89  
Dr. G. H. Wells' lecture on "Sierra, an old  
Italian city," attracted an exceptionally  
large audience at the Art Gallery last night.  
The doctor's fame as an interesting lec-  
turer being widespread. Rev. J. Edgar Hill  
occupied the chair, and briefly introduced  
the lecturer. Dr. Wells began by referring  
to the twelve cities which lie adjacent to the  
city of Sierra, which Macaulay mentions in  
his poem of "The Keeping of the Bridge,"  
and then gave a brief but very interesting  
description of Rome, her ancient glories  
and modern condition. The city of Sierra  
was fully described, its architecture dis-  
cussed and its paintings mentioned. The  
history of the city was succinctly given,  
and it was shown to have been the ancient  
rival of Florence, and to have been the refuge  
of exiles from that city. The rivalry cul-  
minating in war, Sierra conquered Flo-  
rence in a great battle, and the subdued city  
would have been utterly destroyed had not  
a Florentine refugee pleaded for the city  
that had driven him from it. This incident  
is described by Dante in his "Inferno,"  
from which the lecturer quoted. A hearty  
vote of thanks was unanimously tendered  
to Dr. Wells on the motion of Mr. A. T.  
Taylor, in a witty little speech.  
The next lecture, March 8, will be by Mr.  
Jos. Gould on "Songs we hear, and songs  
we do not hear," with illustrations by some  
of Mr. Gould's city friends, assisted by an  
artiste from Boston.

## Lecture by Dr. Wells. 22/2/89

Rev. Dr. Wells delivered an interesting  
lecture on "Sienna" at the Art Gallery last  
evening.

## ART ASSOCIATION OF MONTREAL, PHILLIPS SQUARE. Gallery open daily 10 to 5. Saturdays free.

## A NOBLE GIFT TO THE ART ASSOCIATION OF MONTREAL.

Mr. Angus is a valuable friend of art in  
Montreal. In addition to many former gifts he  
has just presented the Art Gallery with six pic-  
tures of extraordinary value. Mr. Angus was  
the fortunate possessor of two pictures by  
the late Bliss Baker, each of which have  
in turn fascinated the crowds who have  
gathered at our loan exhibitions. The death of  
this talented young American artist has made  
his works invaluable. The larger of these  
forms part of this presentation. Next to it is a  
Boujereau, a superior work of that celebrated  
artist. One of Mr. Wyatt Eaton's best works  
comes next. Then a Lansey, not yet exhibited  
here,—a landscape in the silvery light of the  
morning dew. There is also the Wild Rider of  
Kowaleki, exhibited a year ago, and "Le  
Retour des Crevettiers" by Vernier.  
This splendid gift puts Mr. Angus among the  
greatest benefactors of the Gallery, and one  
would suggest that the Society should take an  
early opportunity of acknowledging the favor  
by placing his name in its most distinguished  
list of honor.

## Gift of Six Oil Paintings to the Art Association.

A munificent gift of six splendid oil paint-  
ings has been made to the Art Association  
by Mr. R. B. Angus, its president. They  
are as follows: 1. "The Crown of Flowers,"  
by Boujereau; 2. "La Rosie," by E. Land-  
seer; 3. "The Woodland Brook," by the late  
Bliss Baker; 4. "The Return of the Shrim-  
pers," by E. L. Vernier; 5. "The Huntsman,"  
by A. W. Kowalewski; 6. "The Harvest Field,"  
by Wyatt Eaton. The gift is an absolute  
one, and Mr. Angus desires that it may be  
accepted on behalf of the association with-  
out conditions.

## THE ART ASSOCIATION Receives a Magnificent Gift from Mr. R. B. Angus. 26/2/89

The Art Association of this city has good  
cause to-day to be congratulated, having re-  
ceived a presentation of which any such  
body might well be proud. A large work  
by Boujereau, the acknowledged chief of  
European draughtsmen, a beautiful land-  
scape by Lansyer, an important work by  
the late E. L. Vernier, a woodland scene by  
the late W. Bliss Baker, and a fine example  
each of Wyatt Eaton and the Polish paint-  
er Kowalewski are the items of this present-  
ation. Mr. R. B. Angus, to whose cultivated  
taste and generosity the association and  
public of Montreal are indebted for this val-  
uable assistance towards placing the Art  
Gallery in its proper position as an educa-  
tional and truly artistic centre, has followed  
out in a noble manner the suggestion ad-  
vanced at the late annual meeting of the  
members of this institution. It may not be  
amiss to quote a sentence or two of his ad-  
dress on that occasion, as showing the spirit  
which has led to this gift:—

Without wishing in the slightest degree to  
undervalue the generous gifts of the past, it  
must be owned that the collection of works of  
art in our permanent gallery falls short, in  
artistic merit and educational usefulness, of  
what should be looked for in such a commu-  
nity as this. We must, therefore, earnestly  
urge upon our liberal and patriotic fellow-  
citizens to consider how they can best con-  
tribute to make it more worthy. Is it too much  
to hope that some may be moved to emulate  
the generous deeds of the merchant princes of  
New York, who have recently been vying  
with each other in placing the rarest  
treasures of art at the disposal of the  
public museums for the perpetual educa-  
tion and enjoyment of their fellow-  
citizens? The importance of such an  
institution as this, in its unselfish contribu-  
tion to the education, refinement, and plea-  
sure of the people, and as a feature of the  
highest attractiveness, can with difficulty be  
over-rated, and should find its recognition in  
the support of all classes of the community.  
Encouragement is solicited by way of mem-  
bership, by contributions to the Endowment  
Fund, and otherwise, from all who, being im-  
bued with a love of beauty and of art, wish to  
extend the privileges of study and enjoyment  
to their fellow-men, and from all such as have  
regard for the reputation of the country, and  
who take a pride in the city of their residence.  
Nature has done much for Montreal, and it  
remains for art to make her one of the fair-  
est cities of the world.

The terms of the letter presenting these  
pictures are an example to all who desire to  
help the cause of art, and convey a sense of  
confidence in the future which carries much  
encouragement to all interested in the wel-  
fare and advancement of the association.  
After naming the different works, Mr. Angus  
writes:—

"I desire it to be understood that the gift is  
absolute, and that it may be accepted on be-  
half of the association without conditions.  
The council are not to consider themselves  
under obligation to hang these pictures upon  
the walls of the gallery any longer than in  
their judgment may seem advantageous to  
the association and the public; they are, in  
short, at liberty to replace any of these by  
other works of art, to lend them from time to  
time to kindred institutions for exhibition  
and for educational purposes, and to other-  
wise dispose of them as they deem best."

## A GENEROUS GIFT To the Art-Loving Public of Montreal. 26/2/89 MR. R. B. ANGUS COMES FORWARD.

The attention of the public, and especi-  
ally the art-loving public, is called to the  
princely manner in which Mr. Angus  
has fulfilled his own hope, expressed in  
his speech as president of the Art Asso-  
ciation, at the annual general meeting,  
"that some may be moved to emulate  
the generous deeds of the merchant  
princes of New York, who have recently  
been vying with each other in placing  
the rarest treasures of art at the disposal  
of the public museums, for the perpetual  
edification and enjoyment of their fellow-  
citizens." In accordance with this view,  
Mr. Angus has presented six remarkably  
fine pictures to the Art Association,

which taken with due regard to their  
number, their monetary and above all  
their art value, are the most important  
contributions since the bequest of the  
founder, the late Mr. Beniah Gibb. A  
short description of the pictures may be  
useful, and the public should hasten to  
recognize the value of the gift by care-  
ful study of the works. There are:

1. "The Crown of Flowers," by Boujereau.  
A very graceful and characteristic ex-  
ample of this fine painter. Two peasant  
children in a field, the elder of whom is  
crowning the younger with a wreath of  
wild flowers to her own interest and  
amusement, and to the serious satisfac-  
tion of the latter.

2. "La Rosie," by E. Landseer—Dewy  
Morn—An exquisite landscape of the  
highest class, at once poetic in feeling,  
well balanced in composition and master-  
ful in execution.

3. "The Woodland Brook," by the late  
Bliss Baker—A still autumn scene so true  
to a nature known to all of us that it  
must always command the admiration of  
all art lovers from the least to the most  
cultured.

4. "The Return of the Shrimpers," by  
E. L. Vernier—An admirable rendering  
of a typical Northern French Coast  
Scene, in which we seem to get a whiff of  
the sea and at the same time catch a  
glimpse of the picturesque figures and  
the toilsome life of these rugged women.

5. "The Huntsman," by A. W. Kowal-  
ski—This very clever picture should ap-  
peal to all Canadian sportsmen as well as  
art lovers. The huntsman rides through a  
winter road in the bush and he, his horse,  
dogs and the scene itself, are all instinct  
with life and vigour.

6. The "Harvest Field," by the Cana-  
dian artist, Wyatt Eaton, a very strong  
and solid work—scene, motive and treat-  
ment all showing the French training of  
the artist. This picture is very nearly  
related to the first important work of this  
artist exhibited in Canada. It will be re-  
cognized from this very short descrip-  
tion, that these six paintings are  
not only valuable for their own merits,  
but that the number of the artists and  
the individuality of the subjects and  
their handling add to their value as a  
whole in a small collection.

Those who visit the Art Gallery to see  
these pictures will no doubt remember  
that the public are indebted to Mr. Angus,  
not only for the intrinsic value of his  
gift, but also for the sound taste  
and judgment shown in the selection  
of the works, and will feel that when  
a man parts from cherished works  
of art, which have not in the first  
instance been given to the public, but  
which have for a longer or shorter season  
added to the beauty and enjoyment of  
his home, he sacrifices to the public,  
treasures which it is not certain, and, in  
some cases, it is impossible, that money,  
judgment and taste all combined can re-  
place. Mr. Angus' letter conveying these  
pictures to the Art Association contains  
the following:—

"I desire it to be understood that the  
gift is absolute, and that it may be ac-  
cepted on behalf of the Association with-  
out conditions. The Council are not to  
consider themselves under obligations to  
hang these pictures upon the walls of the  
Gallery any longer than in their judg-  
ment may seem advantageous to the  
Association and the public; they are in  
short at liberty to replace any of these  
by other works of art, to lend them from  
time to time to kindred institutions for  
exhibition and for educational purposes  
and to otherwise dispose of them as they  
deem best."

## Art Association of Montreal PHILLIPS' SQUARE. 5/3/89 LECTURE by MR. JOSEPH GOULD "Songs That We Hear and Songs That We Do Not Hear." Vocal illustrations by Mr. Winch, of Boston, and others. FRIDAY, March 5th, 8.15 p.m. Lecture tickets necessary for admission members. General admission, 50c. Galleries open daily, 10 to 5 p.m.



# ART ASSOCIATION OF MONTREAL.

PHILLIP'S SQUARE.

Lecture by Mr. Joseph Gould.

"Songs that we Hear, and Songs that we do not Hear."

Vocal Illustrations by MR. WINCH, of Boston and others.

Friday, March 8th, 8.15 p.m.

Lecture Tickets necessary for admission of members. General admission, 50 cents. Galleries open daily 10 to 5 p.m.

*Har* A Musical Treat. 8/3/89  
This evening in the large gallery of the Art Association a paper will be read by Mr. Joseph Gould on "The songs we hear and the songs we do not hear." Mr. Gould's well known skill as a lecturer ensures for the members of the association and those of the public who are wise enough to attend, a pleasant and profitable evening. Miss Wobham has very kindly consented to accompany the various vocal illustrations to be given during the paper. Mr. Gould has been fortunate in securing the assistance of Mr. W. J. Winch, the Boston tenor, as his chief illustrator in the varied programme which will be presented. Mr. Winch's fine voice has been heard in Montreal by large and appreciative audiences. The accommodation being somewhat limited members are admitted on production of their lecture tickets, which give free entrance to two people. The general entrance fee has been placed at fifty cents.

## THE SONGS WE HEAR. Mr. Gould Says Something About Them

The audience which assembled in the gallery of the Art Institute last evening listened to a most instructive and masterly lecture on "The songs we hear and the songs we do not hear." by Mr. Joseph Gould. This gentleman is unquestionably an authority on such matters, and the able style in which he dwelt at length on the works of the authors which he undertook to speak upon showed a painstaking and judicious selection on the vital points. Rev. J. Edgar Hill, in the absence of Mr. R. B. Angus, presided, and in very complimentary terms referred to the abilities of Mr. Gould to deal with such an interesting subject. Mr. Gould then entered into a very minute and exacting review of the works of such noted masters as Mendelssohn, Schumann, Franz, Rubenstein, Raff, Jensen, Massenet and Schubert. The productions of these gentlemen were treated by Mr. Gould in a very able manner, and the true worth breadth of feeling, power and sympathy of each were brought out in glowing language. To fully demonstrate Mr. Gould's lecture the following selections from the authors named were sung by Mr. W. J. Winch, of Boston. This gentleman is now well known in musical circles in this city, and it is unnecessary to say that he did full justice to himself, and at the same time gave a true interpretation to the numbers introduced by him.

The numbers so well rendered by Mr. Winch were:

- a. To the absent one.
- b. In a distant land—Mendelssohn;
- c. Im wunder schonen monat Mai.
- d. Aus meinen Thranen.
- e. Wenn ich in deine augen—Schumann;
- f. The Water-Lily.
- g. Stille sicher heit.
- c. Now the shades are falling—Franz;
- a. Not e'en angels.
- b. Gold rolls beareth her—Rubinstein;
- a. Madchenlied—Raff;
- b. Murmelndes Luftchen—Jensen;
- c. Ouvre tes yeux bleus—Massenet;
- a. Im Abendroth.
- b. The Erl King—Schubert.

Miss Wobham, with much acceptance, accompanied Mr. Winch with his solos.

## THE ART ASSOCIATION.

Interesting Lecture by Mr. Joseph Gould at the Gallery Last Evening.

In his lecture last night Mr. Joseph Gould made the remark that in real enjoyment aestheticism must be tempered with intellectuality, and this was the nature of the entertainment provided for the number of ladies and gentlemen who filled the Art gallery. Rev. J. Edgar Hill introduced the lecturer, and said that the character of the audience was guarantee enough of the course the association had provided and an earnest of what was expected that evening.

Mr. Gould quoted in opening from Montaigne that if he could write the people's songs he cared not who made the laws. In a nation it was the heart rather than the head that was the controlling power. Souls that would not respond to the most logical argument or the most glowing eloquence would kindle into a noble enthusiasm under some song wedded to its own music. National songs sprang up as naturally and spontaneously in the people's life as the trees of the primeval forests. On the one hand, there were the simple, genuine songs, and on the other the rapid, senseless pieces, that would die unremembered in an hour, and to these one turned with a heavy heart. The second kind was the work of musical petifoggers, who had enough knowledge of musical technicality, but no idea worthy of musical expression. In kind they were varied between religious, moral, sentimental, political, love, and sea pieces, and of these the religious were most popular, because they afforded scope for some ambitious choir-master, and they came within the compass of the young lady who performed at the village harmonium. They all opened with a chorus, then there was a tenor solo next a soprano and a bass solo for the bass to show how profundo he was unless the tenor had a choice A flat and then the part would be assigned to him. Again there were the songs one heard in the concert rooms and which were sung in public and private and they varied all the way amongst the works of Gounod, Sullivan, Thomas, Blumenthal, Temple and Milloy, and bore such names as "When the heart is young," "Thine eyes so blue and tender," "Rocked in the cradle of the deep," which has eight bars of good melody and the rest padding, "Let me dream again," by Sullivan, and "There is a green hill far away," by Gounod. The sentimental side was easily understood and this was why those liked such songs who were blind to the deeper substantial meaning of music. To such the vital enduring strength of Schubert and Mozart were unknown, and they preferred songs which were manufactured, not inspired, made to order to satisfy a public demand. There were again the songs one does not hear, which occupied a different and higher plain and had an essential reason for being; they had a profound intellectuality, a scientific development and had combined with aestheticism a high intelligence, a union of emotion with intellectual power, of which Schubert's were an example. The lecturer then took a retrospective glance at the highest type of song. Referring to the melodic beauties of Bach's arias he passed along the highway until he came to an epoch in the lyric art and spoke of Schubert, who entered a new field with enthusiasm and genius, of the beauty, grace and finish of Mendelssohn, and boldness and originality of Schumann, who infused into his songs the same romanticism which gives the unique delight to his instrumental pieces. As illustrations of these principles, Mr. Winch sang two numbers from Mendelssohn, "To the Absent One" and "In a Distant Land." His method of interpretation is delicate and true; in the pianissimo parts where the notes had an upward range his voice came out lightly and easily, but throughout, and especially in the lower register, it lacked the satisfying fullness that is essential to a full understanding of those rare songs. Mr. Winch is no stranger here; he sang two years ago in the Mendelssohn choir and repeated last night a number which at that time he gave as an encore: "Ouvre tes yeux bleus," from Massenet, and which had not been sung here previously. Mrs. Gould accompanied these two numbers and then

Miss Wobham took her place at the piano, a place she fills excellently with her facile execution and her admirable style. Mr. Winch sang two numbers from Schumann, "In the Very Beautiful Month of May" and "When I Look Into Thine Eyes," after which Mr. Gould resumed his place and commented upon Franz with his genuine sadness and freedom from sentimentalism and affectation. The songs of Franz have rarely been heard here, certainly not since one or two numbers were given by Mr. Heinrichs, and Mr. Winch's rendering of "The Water Lily" and "Now the Shades are falling." Rubinstein was next referred to, and Raff, with the boldness, freedom and beauty of his orchestral work. Two numbers were given from Rubinstein, "Not E'en Angels" and "Gold Rolls Beneath Love," in which there was very distinct an oriental idiom. This, Mr. Gould explained, was due to the fact that when these lyrics were written the composer was at work upon two of his sacred operas "The Tower of Babel" and "Paradise Lost," which are notably eastern in treatment and feeling. Additional vocal illustrations were given from Jensen, Raff and Schubert and in conclusion bemoaned the unsatisfactory nature of the public musical taste and discussed what was the likelihood of its elevation and purity not without hopefulness. A familiar German ballad concluded the instructive entertainment and Mr. Hill stated that the winter's course of lectures was closed, and complimented Mr. Gould on the success of his efforts towards a higher musical culture and a purer more cultivated taste. He was tendered a vote of thanks on motion of Mr. J. Popham and the audience came out from amongst the sweet sounds and the pictures.

## ART ASSOCIATION OF MONTREAL, PHILLIP'S SQUARE.

The Gallery is closed until TUESDAY, March 26th, when the day collection of Paintings, Water Colors and Statuary will be on view, preparatory to Sale on the following Saturday:—

ADMISSION FREE.

## Art Association of Montreal, PHILLIPS' SQUARE.

The Gallery is closed until TUESDAY, March 26th, to allow of arrangement of Kay Collection of Paintings, Water Color Drawings and Statuary, which will be on view until sale on the following Saturday.

ADMISSION FREE.

## THEIR BENEFACTOR

Mr. R. B. Angus is Honoured by  
The Art Association  
IN RECOGNITION OF HIS MANY GIFTS.

The members of the Art Association assembled in the Galleries of that institution last evening for the purpose of honouring their esteemed president, Mr. R. B. Angus. Mr. Angus is a genuine lover of art, and out of the fullness of his abundance he has on several occasions in no stinted way given the Association and the public bountiful tokens of his unselfishness by the liberal manner in which he has given works of the highest class to adorn the walls of the Art Gallery. The Association duly appreciated the many gifts donated by their president, and it was only meet that they should confer the highest position in their province upon him. The Italian orchestra, stationed on the staircase, discoursed excellent

music, while the privileged ones promenaded the galleries and admired the many beautiful works of art which are to be witnessed there.

About nine o'clock Mr. Hugh McLennan called the gathering to order and, in the course of his remarks, said that he looked upon the present gathering as an evidence of the growth of the institution. This he considered very encouraging and reviewed the rise and progress of the institution since its inception in 1860. One of the first pictures got by the association was hanging on the walls of the vestibule. The association had for its objects education in arts, lectures, exhibitions, etc. These had done much to bring up the association to its present standing. The liberal bequest of Mr. Gibb of \$46,000 in value, land, money, works of arts, inspired the citizens, who raised about \$18,000, which enabled them to be in the present institution. The crowning bequests were those given by their president, and he took it for granted that they were present to testify their appreciation of his presents, which were of the choicest. They were greatly admired, and were an evidence of Mr. Angus' good taste and judgment. He then called upon His Lordship Bishop Bond, who submitted the following resolution:

"That the thanks of the Art Association of Montreal are due, and are duly tendered to Mr. R. B. Angus, its president, for his munificent gifts, and that the nomination of its council be now ratified by his election to the position of Benefactor."

His Lordship said that the resolution required no words of his to recommend it to them. The very walls spoke on its behalf, as many of the most beautiful pictures which adorn them were from Mr. Angus. "Shall we promote him from President to Benefactor? Yes; as he has fully deserved it."

Mr. J. H. R. Molson supplemented His Lordship's remarks, which were fully endorsed by the audience.

Those present were then invited to partake of refreshments and inspect the galleries. They were as follows:—Mr. Hugh McLennan, Mr. Neil McLennan, Miss McLennan, Mr. Weston, Mr. G. F. Benson and Mrs. Benson, Mr. F. Ramsay, Mr. and Mrs. Jas. Tasker, Mr. and Mrs. O. R. Jacobi, Rev. J. Edgar Hill, Mr. and Mrs. Wm. Drysdale, Mr. and Mrs. Robt. Harris, Mr. G. S. Wilson, Mr. J. R. Wilson, Mr. A. T. Taylor, Mr. Charles Gibb, Mr. H. H. Lyman, Mr. and Mrs. J. T. Evans, Mr. George and Miss Cantlie, Mr. and Mrs. Jas. Morgan, Mr. E. K. Greene, Mr. and Mrs. G. F. Bunnett, Mr. and Mrs. J. McFarlane, Mr. and Mrs. J. H. R. Molson, Mr. Joseph Gould, Mr. and Mrs. Clouston, Mr. and Mrs. Samuel Coulson, Mr. Jas. Baylis, Mr. D. A. Watt, Prof. Bovey, Dr. Harrington, Miss Dawson, Mr. J. R. Dougall, Mr. C. J. Fleet, Mr. Geo. Brush, His Lordship Bishop Bond, Mrs. Frank Bond, Mr. A. D. Nichols, Mr. and Mrs. J. C. McArthur, Mr. H. J. Hague, Mr. Roswell Fisher, Mr. and Mrs. J. A. L. Strathy, Dr. Sterling, Mr. and Mrs. Jas. O'Brien, Mr. and Mrs. Ewan, Mr. and Mrs. Wood, Mr. C. L. Thompson, Mr. and Mrs. Hollis Shorey, Mr. and Mrs. E. W. Arthy.

## ELECTION OF A BENEFACTOR.

Mr. R. B. Angus was elected last evening to the position of Benefactor of the Art Association by the unanimous vote of the members, assembled for that purpose under the presidency of Mr. Hugh McLennan. The gathering was most influential, and partook of the nature of a reception, with music and refreshments. The Chairman eulogized the generosity of Mr. Angus to the Institution, and the judgment and taste which had marked all his gifts, notably the recent presentations, which had been so much admired. His Lordship Bishop Bond submitted the formal resolution, and was followed by Mr. J. H. R. Molson. Refreshments were then served.



# THE ART ASSOCIATION.

A Representative Assemblage Cordially  
Thanks Mr. R. B. Angus for his  
Magnificent Gift. 25/3/89

A pleasant ceremony was performed last evening at the Art Association rooms, when a large number of ladies and gentlemen assembled to do honor to one of the many gentlemen whom it is the fortune of Montreal to possess. Mr. R. B. Angus is known, among others, for his public munificence and disinterested devotion to anything that will promote the interest and prosperity of the city. He has recently made a donation of his choicest art treasures to the association, and the executive considered it incumbent on them to acknowledge this rich gift in some suitable manner. This took the form of bestowing on him the highest honor in their power, that of patron or benefactor. The galleries were made brilliant last evening and the assembly viewed the pictures and enjoyed the strains of the Italian orchestra.

At 9 o'clock Mr. Hugh McLennan took the chair in an informal manner and, the attention of the visitors having been gained, said it was encouraging for them to look back on the history of the association. Organized in 1860, its existence for eighteen years consisted of the support given it at the start. The contributions were liberal under the circumstances and were expended in the purchase of numerous valuable acquisitions. The incorporation set forth that the objects were annual exhibitions of works of art, the erection of a permanent art gallery and to establish a school for art education. After eighteen years the liberal bequest of Mr. Gibbs, amounting to some \$46,000, inspired the citizens of Montreal with greater interest in art, and they responded nobly with a contribution of \$17,000 or \$18,000 which placed the association in the sound position now occupied by them. An endowment fund of \$12,000 has lately been given, the interest on which is being expended for educational purposes. A school has been established and is prospering and, taking everything together, Mr. McLennan was happy to say that the association was able to carry forward the work to the satisfaction of all interested in its welfare. He said it was a source of sincere pleasure and satisfaction to them to place on record their hearty appreciation of the rich gift of the president. Mr. McLennan was sure that Mr. Angus must have given his choicest treasures to the association, and he congratulated Mr. Angus on his taste, appreciation and the spirit of generosity so characteristic of all his acts and so particularly shown in this handsome and costly gift. The speaker felt sure that this and many other examples of his generosity to the association would leave a lasting impression on all lovers of art.

His Lordship Bishop Bond remarked that was scarcely necessary to propose a resolution with a view to creating Mr. Angus a patron of the association. It was tacitly needed already, and its proposal would only be the signal for a unanimous acquiescence and enthusiastic reception by all present. The association proved its gratitude and appreciation of the numerous kindnesses received at the hands of Mr. Angus when it conferred on him the highest position in its power to bestow. He felt great pleasure in proposing the following resolution:—

That the thanks of the Art Association of Montreal are due, and are hereby tendered to Mr. R. B. Angus, its president, for his munificent gift, and that the nomination of the council be now ratified by his election to the position of benefactor.

Mr. J. H. B. Molson, acting chancellor of McGill University, seconded the resolution, which was cordially carried.

Mr. R. B. Angus was unavoidably absent, and the resolution will be forwarded to him.

When this interesting ceremony was over, the party of ladies and gentlemen present partook of a repast served in one of the rooms, after which a more intellectual set of pictures and music was enjoyed.

# A VOTE OF THANKS

TENDERED BY THE ART ASSOCIATION  
25/3/89

To Mr. R. B. Angus Who is Likewise Appointed a Benefactor of the Association—  
A Pleasant Re-Union at the Gallery.

The rooms of the Art Association were brilliantly lighted last evening, and the Italian orchestra discoursed sweet music while the members and their friends promenade the gallery, and inspected the various gems of art which hang upon its walls. Of course the principal objects of attraction were the five pictures forming the munificent gift of the president, Mr. R. B. Angus, to the Association. The five pictures were distinguished by cards attached to the frames, with the name of the respective painters thereon. The pictures, a full description of which has already appeared in the STAR, are "The Crown of Flowers," by Wm. A. Bouguereau; "The Huntsman," by Kowalski; "The Spirit of the Dew," by Emmanuel Laney; "The Harvester at Rest," by Wyatt Eaton; and "Le Retour des Crevetiers," by Emile Vernier. These pictures were surrounded by small crowds of people throughout the evening, and it is evident that among the members of the Association are many intelligent and well informed art critics. Perhaps of all the pictures Emile Vernier's beautiful work "Le Retour des Crevetiers" attracted the most universal admiration. The sea mist through which the sturdy forms of the fishermen with their strongly marked features, homely clothing and quaint headresses, are wearily walking over the sands, from which the tide has just ebbed, and the fall of the shades of evening over land and sea, are full of poetry and instinct with a sense of evening.

## REST AND REPOSE.

At 9 o'clock Mr. Hugh McLennan mounted the small platform, and having secured the attention of those present, proceeded to say that the gathering marked in a striking way the progress of the Association, which, although organized in 1860, for seventeen years consisted of nothing but the parchments of incorporation, and their only work an occasional Art Exhibition. They then succeeded in purchasing a picture, which was now in the vestibule of that building, and of which many members possessed engravings, to remind them of the memorable occasion of its purchase. The objects of their incorporation were the annual exhibition of pictures; the erection of a permanent art gallery; the establishment of a School of Art; and the holding of lectures and conversations. After eighteen years, Mr. Gibbs gave his munificent donation, consisting of \$46,000 in land, money, and works of art. The citizens then subscribed between \$17,000 and \$18,000, and a contribution of works of art to about the same value. They erected that building and accumulated an endowment fund of \$12,000. The Art School had been established, and was highly appreciated, and the funds were devoted to carrying forward the work of the school. The crowning bequest of works of art they were that night to recognize. Their president, out of his rich treasures of art, had given them the choicest gems, and as a small appreciation of his generosity, the council proposed to elect him as a benefactor of the Association.

His Lordship Bishop Bond said he had only to read the resolution in his hands for it to commend itself to them; even the very words spoke eloquently in favor of it. They proposed to give their president, in recognition of his munificence, preferment to the very highest position in that Association they were capable of. He moved

"That the thanks of the Art Association are due, and are hereby tendered to Mr. Angus for his munificent gift of pictures, and that the resolution of the council appointing him a benefactor of the Association is hereby ratified."

Mr. J. H. B. Molson seconded the resolution, which was carried by acclamation.

Mr. Hugh McLennan then invited the visitors to partake of refreshments in the room below, which they forthwith proceeded to do. Mr. J. MacGillivuddy, the popular and genial secretary of the Association, who had received the guests earlier in the evening, acting as host and presiding over the tables, beautiful with dishes of ice cream and other choice works of the confectioner's art.

## AMONG THOSE PRESENT

were noticed: Arthy, Mr. and Mrs. E. W.; Bond, His Lordship Bishop, Mrs. Frank and Miss; Benson, Mr. and Mrs. G. F.; Badenach, Mr. and Mrs. F.; Brymner, Mr. W. R. C. A.; Bunnet, Mr. and Mrs. G. F.; Baylis, Mr. J.; Bovey, Prof. and Mrs.; Brush, Mr. G.; Budden, Mr. J.;

Cantue, Mr. and Mrs. J. A.; Clouston, Mr. and Mrs. E. S.; Coulson, Mr. and Mrs. S.; Drysdale, Mr. and Mrs. W.; Dougall, Mr. J. R.; Dawson, Miss; Evans, Mr. J. S.; Elmenhorst, Mr. R. W.; Ewan, Mr. and Mrs. A.; Fortier, Mr. and Mrs. J.; Fleet, Mr. and Mrs. C. J.; Finlay, Mr. and the Misses; Fisher, Mr. and Mrs. R.; Gibb, Mr. and Mrs. C.; Grant, Mr. and Mrs. A.; Greene, Mr. and Mrs. E. K.; Gould, Mr. J.; Hill, Rev. Edgar; Harris, Mr. and Mrs. R. C. A.; Harrington, Mr.; Hague, Mr. H. J.; Jacobi, Mr. O. H.; R. C. A.; Lafleur, Mr. E.; Lindsay, Mr. C. W.; Lewis, Mr. J. and Miss; Lyman, Mr. H. H.; Logan, Mr. and Mrs. J. E.; McLennan, Mr. Hugh, Mr. Neil and Miss; Mackellie, Mr. and Mrs. J. W.; Morgan, Mr. and Mrs. J.; Macfarlane, Mr. and Mrs. J.; Molson, Mr. and Mrs. J. H. R.; McArthur, Mr. J. C.; McLennan, Mr. and Mrs. W.; Nichols, Mr. A. D.; O'Brien, Mr. and Mrs. J.; Peterson, Mr. P. A.; Putnam, Mr. and Mrs. H. L.; Powers, Miss; Pangman, Mr. and Mrs. J.; Ramsay, Mr. and Mrs. F.; Scott, Mr. Gilbert and the Misses; Scott, Mr. Hope and Miss; Strath, Mr. and Mrs. J. A. L.; Stirling, Dr.; Tasker, Mr. and Mrs. J.; Taylor, Mr. A. T.; Thomson, Mr. C. L.; Turnbull, Mr. and Mrs. R.; Weston, Mr. J. L.; Wilson, Mr. and Mrs. T.; Wilson, Mr. and Mrs. G. S.; Watt, Mr. D. A. and ladies; Wood, Mr. and Mrs. E.

# PAINTINGS AND SCULPTURE

The W. F. KAY private collection of PAINTINGS and Marble Statuary will be sold at auction, on SATURDAY AFTERNOON and Evening the 30th inst., commencing prompt at 2 o'clock and 7 p.m., in the Gallery of the Art Association, where they will be on exhibition from Tuesday and following days and evenings up to the hour of sale.

## JOHN SYER'S

"Fairy Glen,"

## W. B. LEADER'S

"On the Conway,"

## BIRKET FOSTER'S

"Hayfield,"

## LOUIS HAGHE'S

"Interior of the Church of San Lorenzo, Nunberg,"

## J. W. WHITAKER'S

"Mountain Torrent, Capel Curig,"

## R. BEAVIS'S

"Highland Foray,"

## CARL HERPLER'S

"The Pedlar,"

are included in this celebrated collection.

Important pieces of Marble Statuary are unsurpassed on this continent, being the finest examples of MARSHALL WOOD,

HIRAM POWERS,

G. M. BENZONI,

PIETRO TENERANI,

F. P. CONNELLY,

and C. RANCH.

W. SCOTT & SON, Wm. H. ARNTON,  
Managers, Auctioneer.

Terms cash or approved paper.  
Mr. JOHN MACGILLIVUDDY, Secretary of the Art Association, will attend the sale and will execute any commissions entrusted to him.

# Art Association of Montreal,

PHILLIPS' SQUARE.

Kay Collection of Oil Paintings, Water Color Drawings, and Statuary now on view.  
9 a.m. to 6 p.m., and 7 to 9 p.m.

ADMISSION FREE.

# Art Association of Montreal,

PHILLIPS' SQUARE.

Kay Collection of Oil Paintings, Water Color Drawings, and Statuary now on view.  
9 a.m. to 6 p.m., and 8 to 10 p.m.

ADMISSION FREE.

# PICTURES AND STATUARY.

A Successful Auction Sale at the Art Association Gallery on Saturday 1/4/89

The auction sale of the Kay collection of pictures and statuary was held, as advertised in our columns, at the gallery of the Art Association, Phillips square, on Saturday afternoon and evening. The attendance was one of the largest ever seen in Montreal, in fact filling the large room, and a number unfortunately had to leave, being unable to obtain admission. Promptly at the hour advertised, half-past three, Mr. W. H. Arnton, the auctioneer, mounted the rostrum. The catalogue was followed throughout, and on some of the pictures competition was very lively, viz.: Catalogue No. 19, "A Welsh Moor," by John Pettie, R.A., \$265. A. F. Bellows also came in for a share of the honors, his pictures selling at from \$75 to \$190. Kaltermoser's "Advice from the Cure," \$210.

W. B. Leader (A.R.A.), No. 26, "On the Cenway River, North Wales," one of the choicest of the oils, was, after a spirited competition, knocked down at \$700. Henry Marr's "Counting the Lambs" brought \$300, and G. Aikman's "Suffering Brother" the same figure. Charles J. Way, an old Montrealeur, who, owing to delicate health, had to settle on the other side had quite a few pictures in this collection in oils; his "Sunset" brought \$65 and "Mid-day" \$80; in water colors he was better represented, seven pictures, all small, selling from \$25 to \$80. Beavis (A.R.W.S.), an artist of great strength, held his own, "A Highland Foray" bringing \$490. "A Disaster Going to Market," by Poindestre, brought \$375. A. Vogt's "Last Ride," a celebrated picture, was adjudged at \$375. Jacobi oils sold at \$35 to \$100; "On the Campagna," by Vertucio, \$30; Robbe's "Sheep in Pasture," \$230. The splendid example of the veteran painter, J. Syre, "The Fairy Glen, North Wales," brought \$600. Kreighoff, the Canadian artist's "Reaching Shore" and "Autumn," which was sold at \$145 and \$140 respectively, probably brought the highest figures ever obtained for his work. J. Chalmer's "Herring Nets" about finishes the oils; this sold at \$260. In water colors a number of smaller pictures sold from \$20 up to \$100; "The Ferry," by Dodgson, \$175; J.B. Millet "At Barbizon," France \$135; "Country Side," by Shadlers, \$150; Louis Haghe's great picture "Church of San Lorenzo Nunberg," \$550; "Cockle Gatherers," Mole, \$110; and the gem of the whole collection by Birket Foster, "An English Hayfield," after most spirited bidding, was sold for \$650. In statuary, "Daphne," by Marshall Wood, brought \$280, and "Lady Clare," by the pupil of Hiram Powers, Connelly, \$350. For the "Genius of the Chase" \$450 was offered and withdrawn. Benzoni's "Amore Insidiosa" brought \$155, a bust by Hiram Powers \$100 and Ranch's "A Danaide" \$110. The sale on the whole was more than successful, and Mr. Arnton, with great patience, managed to get his audience in the best of humor and thereby obtained the high figures. Among the audience were Messrs. C. Johnston, (Toronto), Hector McKenzie, J. Cowans, Jno. Hart, Saml. Conison, Geo. Caverhill, Boas, James McDougall, E. Lusher, Hutchison, Benson, Hon. J. J. C. Abbott, Marshall, A. Desjardins, M. P., Judge Clarke, McPherson, Peck, Morgan, Green-shields, Lyman, A. G. McLean, J. Learmonth, R. K. Thomas, Findlay, Bruneau, Jno. Duncan, Grier, J. Hodgson, Grant, Steele, S. Gal- arneau and others, as well as a number of ladies. The sale foots up to something over \$14,600.



# LARGE ART SALE.

*Herold* 1/4/89  
Of the Well Known Kay Collection,  
IN OILS, WATER COLOURS AND STATUARY.

A large crowd of well dressed ladies and gentlemen were to be seen waiting for the doors of the Art Gallery to open Saturday afternoon. This was an indication that the well-known Kay collection of paintings were to be offered for sale to the art-loving public of Montreal. The gathering on the sidewalk referred to above were only the forerunners of a much larger crowd later on, until the Gallery was filled by perhaps the largest assemblage that has taken up its space for some time back. Among the faces of well known gentlemen present who were anxiously awaiting the auctioneer to commence were noticed Messrs. E. B. Greenshields, Judge Clark, Jos. McDougall, J. Grant, Marshall, Hector McKenzie, A. G. McBean, Hon. J. J. C. Abbott, E. Lusher, Benson, Geo. Caverhill, A. K. Thomas, Jno. Duncan, G. B. Johnson (Toronto), J. Cowans, Saml. Coulson, Jno. Hart, A. Desjardins, M. P. Lyman, Ives, Hutchinson, Morgan, J. Hodgson, Findlay, J. Learmont, McPherson, L. Galarneau, and others. These gentlemen constituted the principal buyers. About 2 o'clock Mr. W. H. Arnton, to whom was entrusted the duty of working the gathering up to the proper bidding pitch, mounted the stand and declared the sale open. The bidding was slack at the commencement, but as Mr. Arnton warmed to his work it grew more spirited and continued so, so that the sale may be taken as a genuine success. The sales in the aggregate netted in the vicinity of \$14,000, a pretty good figure according to the opinion of those who know, although, perhaps, not quite so good as was expected. All the numbers on the catalogue are so well known that description is needless. It will be sufficient therefore to show what the appreciation of good work is by the art public of Montreal, to give some of the higher figures received on some of the more notable paintings. Among the oils, a "Syers" Welsh landscape brought \$600; a group of figures by Drommicie, \$275; a "Robbe," \$230; a "Virtucie," "On the Campagna," \$300; an Adolphe Vogt (who should be well known in Canada as he is a Canadian) entitled "The last ride," depicting some calves being taken to market, essentially true to nature, \$275; a "Poingdestre," \$375; R. Beavis' (a Highland foray), \$490; a "Leader" Welsh landscape, \$700; one of the late Allan Edson's earlier efforts, "Mount Orford," brought \$65. The sales in oils included, in addition to those enumerated above, works of Bellows, Shayer, Kaltermoser, Moore, Aikman, and some very fine specimens of Mr. O. R. Jacobi's works, which realized fair figures, notably a group of Tyrolean peasants, which brought \$100. Among the water colors the higher figures were secured by Birkett's well-known work, an "English Hayfield," which realized \$650; a "Louis Haghe" (a Belgian painter, deceased), \$550; a "Millet," \$135; a landscape by Spalders, \$150; a "Dodson," "The Ferry," \$175, and a work by Mr. O. R. Jacobi, \$100. The statuaries came last, but certainly were not least. Mr. Marshall Wood's "Daphne" brought \$280; Mr. P. F. Connelly's "Lady Clare" [a bust], \$350; Mr. G. M. Benzon's "Amore Insidiosa," \$155; Mr. O. Ranch's "A Danaide," \$110, and Mr. H. Power's "Proserpine" [bust], \$100.

# Art Association of Montreal,

*Gazette* 2/4/89  
PHILLIPS' SQUARE,  
The Gallery is Closed until  
THURSDAY, April 11th,  
to allow of the necessary arrangements for  
the ANNUAL SPRING EXHIBITION.

## SALES IN THE ART GALLERY.

To the Editor of the Gazette: 3/4/89  
SIR,—A few evenings since as I was sitting in my arm chair musing over the pleasant memories of by-gone days and rambling in imagination through some of the great picture galleries I had so often visited in Europe, I gradually fell into a sort of dreamy condition in which inconsistencies and anachronisms do not excite the slightest surprise; in fact, I was asleep and not in the slightest degree astonished to find myself at the kindly and hospitable board of the late founder of the Art Association of Montreal, and strangely enough we were discussing art matters and the anticipated sale of a certain collection of paintings, which was to be offered by public auction at the Art gallery. I recollect after we had drawn our chairs round the fire the good founder handed me a catalogue and asked me if I had seen it; I replied that I had and so much struck was I with the "remarks" made on the first page that I was looking forward with some pleasure to seeing a collection of pictures of such evident merit. I was glad to think that the city would have the chance of saving to Canada so great a treasure. I recollect that we specially congratulated Montreal on the unselfishness of the collector, who instead of sending so extremely valuable a collection to Europe where keen competition would have brought him enhanced values, he was willing, out of pure public spirit, to let the citizens reap the benefit of his taste and judgment. I recollect we became quite enthusiastic over this, and were eager to express our thanks personally for such encouragement of art. We agreed to look through the catalogue, and then to step over to the gallery and see the pictures. Everything promised an exceptional treat. The "notice" that "the Art association had consented to allow the use of the gallery for the exhibition and sale of this important collection"—the offer of the curator's services seemed the best proof that the pictures were really good, for it is quite clear that to turn an art gallery into a public auction room would not only be an abuse of privilege, but totally opposed to the very spirit in which the sale was undertaken. The good founder was not quite at his ease, I recollect, about the committee allowing this auction, but his natural kindness and the conviction in his own mind that the city would be the gainer, prevented his expressing any very strong opinion on the subject; and so we started off to see the pictures.

With the curious inconsistency of one's actions in dreams, we made our first visit to No. 8, which was described in the catalogue as "a very good copy of Raphael's favorite Fornarina." Perhaps if this had been described as "a copy of Raphael's celebrated La Fornarina," it would have been a little more correct, but in dreams one is not very particular to a shade or two, and besides, even in dreams, geese often appear like swans.

I shall not easily forget the effect upon me of this appalling copy, nor of the distress it caused to the good founder. "Can it be," he whispered, his voice choked with emotion, "that this is one of the pictures which might have excited the competition of Europe? Is this a treasure saved to Canada?" His look of pain and bewilderment was so great that I deemed it best to divert his attention to some other picture, and seeing from the catalogue that Nos. 4 and 5, "The Comic Song" and "An Amusing Story," promised at least some amusement I took him in that direction. Here my dream became a little confused. Whether it was the wooden legs of the comic singer who seemed to be suffering agonies at his work, or whether it was the complete absence of all appearance of fun in the amusing story, or whether it was the shock I had received from the only three pictures I had seen, I cannot tell; but certain it is that the whole aspect of the gallery changed. I saw "La Fornarina"

raise her blacksmith arm, and with a wild whoop give chase to the swollen-headed gypsies in No. 37; the suffering brother's nose waxed larger and larger, and his face assumed a more and more pained expression. Suddenly he called out, "I will confess; I will confess," and falling on his knees he whispered in my ear:—

"It wasn't painted from life."

To what he referred I cannot say. I think it was something to do with No. — There the melee became fast and furious, and fearing some injury to the good founder I linked my arm in his and hurried out of the gallery with breathless speed. Panting and out of breath we sank into our arm chairs, and for some moments neither of us spoke. Looking towards my companion I observed an amused expression on his face; all pain and distress had banished; he beckoned to me to come near him. I did so, when, with an expression of infinite humor, he whispered to me: "What an important collection."

Then I awoke and to my delight was in my old arm chair.

"IL SOGNATORE."

## ART ASSOCIATION. 5 Important Purchase of Property—Extension of Art Classes—Annual Spring Exhibition. 8/4/89

The council of the Art Association, finding the present premises becoming somewhat confined for the growing demands of the Association, and being anxious to perform their duty to the public, have purchased the two adjoining houses, for the sum of twenty thousand dollars. This important addition will afford facilities for the further development of the art school, which, under its present able guidance, is gaining an enviable notoriety, students coming to it from various parts of the Dominion. The increased accommodation will also no doubt prove very acceptable, and will obviate the necessity of closing the gallery for some days before and after each exhibition, at present an unavoidable consequence. The council have determined to employ the endowment fund, now amounting to twelve thousand dollars, in this purchase and trust to the public for help in both making up the balance and providing for the alterations necessary. That this Association is worthy of all support from the earnest endeavors being made to extend its utility and attractiveness is almost a truism, and no doubt the gentlemen who are conducting its affairs will succeed in obtaining the funds necessary for the purposes mentioned.

The spring exhibition of paintings, water colored drawings, statuary, architectural designs, stained glass, etc., which commences on Thursday evening next, in the Art Association buildings, promises to be one of the most interesting of these annual exhibitions yet held in Montreal. Some three hundred works have been sent in, coming under the various heads enumerated above, a considerably larger number than has been received in any previous year. The late exhibition of the Royal Canadian Academy in Ottawa has no doubt to some extent benefitted Montreal, through the fact that many of the finer works there shown have been sent on here. Several etchings, some decorative stained glass and panel work will form a new and pleasing feature of the exhibition and testify to the good work which the Association itself is doing in encouraging the production, and providing a means for the exhibiting of these healthy signs of an increasing desire for the beautifying of our home.

*Gazette* 1/4/89  
The Council of the Art Association have purchased the two houses adjoining the Art gallery for the sum of \$20,000, to enable them to meet the growing demand for art education. The spring exhibition of paintings, water colored drawings, statuary, architectural designs, stained glass, etc., which commences on Thursday evening next, in the Art Association buildings, promises to be one of the most interesting of these annual exhibitions yet held in Montreal. Some three hundred works have been sent in, coming under the various heads enumerated above, a considerably larger number than has been received in any previous year. The late exhibition of the Royal Canadian Academy in Ottawa has no doubt to some extent benefitted Montreal, through the fact that many of the finer works there shown have been sent on here. Several etchings, some decorative stained glass and panel work will form a new and pleasing feature of the exhibition and testify to the good work which the association itself is doing in encouraging the production, and providing a means for the exhibition of these healthy signs of an increasing desire for the beautifying of our home.

## THE ART GALLERY. 9/4/89 Extensive Addition Proposed.

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## ART ASSOCIATION OF MONTREAL. PHILLIP'S SQUARE.

*Herold* 9/4/89  
The ANNUAL SPRING EXHIBITION will open on  
FRIDAY EVENING, April 12th,  
with a private view for members and their families. Eight to Ten o'clock. 8/11

## Art Association of Montreal,

*Gazette* 9/4/89  
PHILLIPS' SQUARE.  
The ANNUAL SPRING EXHIBITION  
Will open on FRIDAY evening, April 12th,  
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## ART ASSOCIATION OF MONTREAL, 11/4/89 PHILLIPS' SQUARE.

The ANNUAL SPRING EXHIBITION will open on  
FRIDAY EVENING, April 12th,  
with a private view for Members and their Families,  
Eight to Ten o'clock.

## ART ASSOCIATION OF MONTREAL. 2 PHILLIP'S SQUARE.

*Herold* 2/4/89  
The Gallery is CLOSED until THURSDAY,  
April 11th, to allow of the necessary arrangements for the Annual Spring Exhibition.



# ART ASSOCIATION.

Annual Spring Exhibition—Private View for Members—Evening Dress Not Essential. *Harold 12/4/89*

The annual spring exhibition in the art galleries of oil paintings, water colors, pastels, crayons, etchings, architecture, stained glass and statuary will be opened to members and their families this evening. It would, indeed, by a hard task to begin to describe the beauties and catching points of the numerous specimens of fine arts which adorn the walls of the galleries. A visit is necessary to thoroughly appreciate what persistent effort has been able to accomplish in offering to the citizens of Montreal a charming as well as an educative exhibition. Serious difficulties naturally confront any body such as the council of this association, in their endeavours to give an exhibition worthy of the position which it holds as an art educator, in what may be called without offence, a new country. As a usual sequence, an appreciation of art and its ameliorating and elevating influence is the last stone on the building of a country. In Greece, in Rome, in Italy, France, the Low Countries, England and elsewhere, it is only after centuries of turmoil and warfare we find the mind of any particular nation turning to the thought that there is one greater pleasure to be extracted from life than the endless repetition of scenes of violence and bloodshed. Once that thought takes root the flower follows swiftly and surely, and we find minds that might have been turned to war and its contingencies, deflected into paths of peace with these results, which have made the nations we have named famous in the universal annals of all satisfying art. That the present exhibition of the Art Association is a collection of the works of Phidias, of Apelles, of Raphael and Michael Angelo, of Rubens and Rembrandt, is not asserted. That it is the visible sign of an increasing artistic intelligence, will, however, be admitted. Taking up the catalogue casually, there are names which, to Canadian art lovers, will present themselves as familiar, and the Art Association can consider themselves fortunate in being able to present to its members and the public examples of work by such men as Peel, Brymner, Slains, Barnsley, Reid, Watson, Wyant, Francis J. Murphy, Allen, Homer, MacIntosh, C. Harvey Eaton, Melville, Dewey, Fowler, Hammond, Rhen and others of a prominent rank in the artistic world of this continent. The exhibition opens with a private view for members this evening, when it is understood that those who are so inclined need not at all adhere to the suggestion of evening dress should they be inclined to appear otherwise.

## THE CANADIAN ART EXHIBITION.

OR DRESS OR NOT TO DRESS, THAT IS THE QUESTION. The "private view" of the Canadian Artists' exhibition takes place this evening. The Quartermaster St. Antoine is perplexed with regard to private views. Are they to be full dress or not? The Secretary so words the invitation as to suggest a "social event," but without directions as to dress, he has to spend the intervening hours in answering anxious telephonic enquiries as to whether people are to be dressed or not. Mr. MacGillicuddy is looked on as an authority, and, doubtless, would be if there were no others. If the master of ceremonies announces full dress then there are all sorts of objections from the unequipped against snobbishness, and from well-to-do buyers against the other of it. When he announces that it will be evening dress then society gets sour and will turn out. This year full dress was ordered, but has since—in view of representations to the committee—been pronounced by that high authority to be not *de rigueur*. The only certainty is that everyone shall do just as he or she likes and go as he or she thinks he or she does best.

The exhibition itself marks another step in the march of Canadian art. New names are coming to the front, while the old ones in cases grow stronger, or, at least, hold their

# ANNUAL SPRING EXHIBITION

Of Pictures by the Montreal Art Association

*Gazette 12/4/89*  
IN THE ART GALLERY.

Hopeful Signs of Progress—A High Level of Quality Obtained.

The annual spring exhibition of oil paintings, water-color drawings, statuary, stained glass, etc., by the Montreal Art association will open this evening in the gallery. A pleasant reunion is expected; it will be somewhat informal, each individual suiting his individual taste in the way of dress. The annual spring exhibition of oil paintings and water-color drawings by the Montreal Art association will be opened this evening and will continue till the fourth of May. A private view was obtained yesterday and, though the pictures were not all in place, a tolerably accurate notion could be obtained of the merits of the exhibition, especially of the paintings in oil. Mr. MacGillicuddy, the secretary, is actually at work putting the pictures in the best positions and modifying the light to obtain the best effects. The gallery is well filled, notwithstanding the fact that the committee has exercised wider care in selection. The exhibition for this year presents in consequence a high level of goodness and excels those of other years in that there are no glaringly bad pictures to lower the general average. In addition to this there are paintings of high merit, so that a marked advance is noticed in the fewness of inferior works, in the increased number of good ones, and in the general rise in the quality of the whole. There are in all 96 paintings in oil, 174 water-color drawings, besides two pastels, a crayon drawing and six architectural reproductions. There are two examples of stained glass works and seven pieces of statuary. Nearly all the Canadian painters are represented, several of them by a number of works. The arrangement is admirable and the best effects are produced with the material at hand. One of the first pictures that catches the eye is "The Swing" by Brymner, and one can very well make a study of it in the outset. The post near the centre of the canvas and well in the foreground somewhat mars the effect of a good picture, for the motion is well expressed and the action well defined. In "The Smithy" he shows his talent for realistic work, the smallest details of the smoke begrimed shop are studied and defined, but the realism is carried a trifle far when a white board is depicted with its strong light in the foreground of a dark picture. "A Summer Morning" is a beautiful bit in coloring; the light is good and the drawing accurate, but the masses of trees might be broken up a little to let through the light of his charming skies. It is in the representation of skies that Mr. Brymner excels. This was noticeable in his "Summer Skies," shown at the last exhibition, and again in this "Low Tide, Baie St. Paul." The foreground is good and the whole picture well lighted, but the chief attention centres in the moving clouds as they continually seem to change their form. "Where the road dips to the valley" is a pretty sketch of local interest, and in "Spring" there one expansive airiness and a lightness that inspires the feelings that go with the shooting herb and bursting bud and over all is a haziness as if nature was in no mood to disclose that wizardry by which she works. "The Spinning Wheel" is a careful study, abounding in delicate shades and rich hues, warm in colouring and exact in drawing. Mr. Robert Harris, is before all, the portrait painter, and there are several examples of his work. Interest centres largely in the portrait of Principal Grant, a subject to tempt any painter. The artist has retained the repose and energy of the man, and brought out all the details of the features with the fidelity of a photograph without its blankness. The background is exceedingly rich and the flesh tints are delicately blended. The face is very re-

fined and yet not so highly wrought as to appear effeminate. But his most notable piece is "The Local Stars, Pine Creek School District," an admirable study in portraiture. There are six distinct types of face and figure, and the expression in each is typical of the different emotions which a singer of local note would inspire as he oracularly gives out the tones from his well shaped throat and balanced head. But the figures are too crowded and one does not get the idea of the low-ceiled space in which these singers are wont to disport themselves. But it is a sympathetic study with no sly fun or pointed jest at the honest efforts after a higher culture in these aspiring ones. "The Pilot of the Galilean Lake" reminds one of "The Exile," it is full of a certain physical roughness and yet lighted up with a rare spirituality. The massive head is relieved by the delicacy of the pose, and the expression is lightened up with a light which is evidently not of this world. There is another portrait of Mr. D. Lorn Macdougall, the first president of the Stock exchange. It was executed from photographs aided by descriptions, and is said by those who knew the deceased gentleman to be an excellent likeness. "In a Studio" is a pretty piece of arrangement and coloring, and there is the artistic air that with a sense of objective refinement that is often foreign not only in the subject but in the painting also. The picture of the "Nut Brown Maid" is a delicious bit of portrait painting, the hair is lightly and naturally done and the expression is very charming, if just a trifle characterless. He has one landscape, a study from "Near Sturgeon Point," rich in color with good foliage against a transparent sky. Mr. Paul Peel is an extensive exhibitor of pictures of a marked French caste. "The Fisherman's Wife at Home," is in the same tone as the paintings of the Hague school, in which the Israels have done so well. It aims to reproduce the poetry of toil, and is interesting as a work of art. It is the old story, the fisher-wife mending the nets and casting loving eyes on her sleeping child. In his earlier pictures there is a defect which the artist is rapidly mending, and which is not so noticeable in the smaller sketches, that is, the draperies are too heavy and the folds too unbending. "The Arab" is a figure-piece, well drawn and in a high key of color, and is a good study of form. The draperies are softer and a needed bit of brightness is introduced by the silken handkerchief. "The Young Botanist" is a charming subject, but the treatment of it is a little heavy. The limbs and face of a child are difficult things to manage, and from their evenness of outline they are apt to become nothing but round. Mr. Peel's pictures are not improved by the framing, and "The Arab" is singularly deficient in this respect. It is quite a legitimate thing for an artist to enhance the value of his work by attention to so small a matter as this. There is a painting by Mr. G. A. Reid, "Logging," a remarkably strong treatment of a fresh subject, and for the quality of the work the price asked is unreasonably low. The grouping is capital, and the picture is full of light and motion. Nothing could be more natural than the figures of the men as they are engaged in a hot discussion as to the most advisable way of moving a massive log. The pieces of timber are excellently done, even to the splintered ends of the fallen trees. So uninteresting a subject as "A Cabbage Patch" is made interesting by its treatment according to the most recent French rules, but to the end a cabbage patch will be nothing more. His "Brigand" is a piece of good painting, the expression is life-like, the tone is good, and the olive green of the tunic is a bit of harmonious rich coloring.

Another large exhibitor is Mr. Pinhey and his first piece is "The Lost Children," and utterly lost they seem in their hopeless misery. The treatment of the subject is almost Doresque, the blue light over the wood and the pea green of the water. But the attitude of the children suggests a shutting out from sight of something which to a keen artistic eye might be objectionable. One of his best pieces is "In the Midi," and it almost makes one uncomfortably warm to look at it. There is the feeling of intense heat from the copper glare of the sun on the sandy road, the very air is suffocating and the attitude of the toiler is expressive

of the utmost weariness as she makes her way through the heated mid-day. The "Silk Weaver" is an under-estimated picture; the face is a choice bit of drawing, and it seems to suggest that the toiler is blending her life with the silken threads she is weaving. The picture marked Portrait No. 63 is of a sweetly noble face, but no name is affixed, but it is evidently treated with a loving hand, and to it there is a companion portrait. In the "Village Belle" the drawing is somewhat out of proportion; the length of limb is too great, unless recent methods of dress will excuse this angularity, but the expression is good, with a repose which continued favours would bring. What could tempt a painter to commit "An Afternoon Tea," even in a studio, to canvas! But this is what this artist has done, and not even his talent could make it interesting. The figures are most uncomfortably crowded, and though many of the portraits are recognizable, the picture cannot possess any deep artistic interest.

But here the light grew dim, and the rest of the collection had to be left for another day.

## Art Association of Montreal,

PHILLIPS' SQUARE.  
*Gazette 12/4/89*  
The ANNUAL SPRING EXHIBITION  
Open daily 9 a.m. to 5, and Saturday 8 to 10 p.m.  
Admission, 25 cents, Members free.

## THE SPRING EXHIBITION.

Private View at the Art Gallery Last Evening. *12/4/89*

The annual spring exhibition for 1889 of oil paintings and water color drawings was opened last night by a private view for members and their friends. It was a brilliant reunion and rich in the presence of artists, who cast loving eyes on the offspring of their art. The arrangement of the light was excellent, which showed that the secretary is no mean artist himself in respect of light and shade. The works of Brymner, with their accurate drawing and beautiful skies; the portraits of Harris, lifelike and real; the poetic treatment of Peel's subjects; the pictures of Reid, poetic and true, and the original work of Pinhey, were spoken of in yesterday's issue of the GAZETTE, and mention is yet to be made of some of the remaining paintings in oil.

One of the best pictures in the gallery is by Bavusley, a sea piece, "Fishing Boats off Newhaven." The distances are excellently managed, and that condition of cloudiness is obtained with a lucidity in the water that prevents the picture being dull. The ship in the foreground surges ahead through the mobile waves, and the water has just the right depth of blueness. To look at it almost induces a spasm of the diaphragm that goes with the offering of sacrifice to the God of the deep. Mr. Raphael shows two pieces, a "Woodland Scene" and "Homeward Bound." The latter is full of life and motion, and shows to advantage the sturdy Canadian lad making his way over the snow. The general coloring is good, and the grey of twilight is lightened up by gleams of sunshine that brighten one corner of the picture. In addition to being himself an excellent draughtsman, this artist has the faculty of communicating something of his talent, as is evident in the work of his pupils. Henry Sandham exhibits one piece "All for fun," representing a yachting party drawing up their craft on the shore. One can imagine that it was a merry crew that had just disembarked, and in their manner there is a touch of the freshness the filling sail and flowing sea had inspired. It is a strong, level piece of painting, and shows in addition a scudding boat over the dirty sea that a gust on a sheltered bay annoys and yet does not stir up to the dignity of rushing volumes of water. Homer Watson has three pictures, but he is not seen at his best. These are "Evening," in which the light is too heavy, and though it contains the traditional sheep, there is not the feeling of restfulness such scenes should inspire, "A Lowland Barn," and the "Departing Shower." An excellent picture is that of Wyant, a "Summer Afternoon," rich and quiet. This artist worked



To the Editor of the Gazette: 18/4/89

Sir,—The council of the Art Association may justly feel much pride in the exhibition of this year's pictures at their gallery. Not only is there no glaringly absurd work among them, but many show signs of so decided a talent that we may fairly hope that our young Canadian painters may soon take a high position among the artists of this continent.

The great improvement now shown is the best proof of the far-seeing good sense and wisdom of the council in providing for this city a free, or almost free, education for all who feel and evince a real taste for painting, and the citizens of Montreal ought to feel extremely grateful to the members of the executive for their public spirit and their wisdom.

Considering the caprice, or what appears to us caprice, with which nature bestows her gifts of genius, it is well for all classes of society to have the means of benefiting by the instruction offered at the gallery. It must be gratifying to the council to see a steadily increasing number of pupils, and though, as far as the young lady students are concerned, their aprons as yet evince more taste for art than their drawings, yet this is sure under able management to be changed, and the sparrow-like frivolity of their frequent visits to the reading room may be altered for the steady pursuit of a higher and loftier range of thought.

During the brief visit I was able, by the courteous invitation of the council, to pay to the gallery on Friday evening, I was much attracted by certain pictures, not only for their intrinsic merit, for the deep and in some cases almost hidden spirit in them, but for the care bestowed on the work and the true fidelity to nature. I think, too, I was much influenced by the exceedingly moderate prices attached to those which the artists wished to sell. There are many pictures which it were a thousand pities for the country to lose and, as the catalogue of the late auction sale of that "important collection" wisely and truthfully remarks, may be hoped that "the majority, if not a whole, collection will be saved to Canada." It almost becomes a question how far, instead of embarking in the doubtful policy of buying additional houses for the enlargement of the gallery, the council might not secure some of these noble expressions of thought for future generations.

It is always difficult for one who is ignorant of art, but who realises in some measure the limitless ocean of thought which the word implies, to offer any opinion upon pictures and so I feel much hesitation in speaking of works which I am barely capable of appreciating, but I should like to be the means of affording to others some of the pleasure I so much enjoyed. I must apologize for the rudderless way in which I passed through the gallery, but I dare say many will agree with me in thinking that to go formally through such a place is an impossibility.

My first enjoyment was No. 71, "A Cabbage Patch." It is really a very pleasing and in some ways elevating a work of art. The woman standing up is evidently the owner of this mine of wealth. She stands in a firm and dauntless attitude, her figure in admirable proportion and shows by its lithe and graceful form so admirably draped a spirit of energy and enterprise. She seems to be saying, for the cabbages hardly show evidence of that depth of heart so necessary in this odoriferous vegetable.

I indeed am not to be grieved by the shifts of fortune. My armour is the 'complex' of a clear conscience and a mind nourished by the precepts of philosophy."

I trust Mr. Reid will continue to give us many such thoughtful pictures. I next turned towards No. 73, "The Study of a Head," the same artist. Mr. Reid is very generous in this painting. He only calls it the study of a head but he gives us also the neck and bones. There is in the expression of this face a proud and lofty nobility of soul and a wide glancing intelligence upon which it is a pleasure and a privilege to look. No. 69, "A Silk Weaver (the Midi)," next drew my attention; the arrangement of light and shade is admirable, and the machinery is so cleverly drawn that one can almost see the woman throw the shuttle to and fro. Only one trifling peculiarity struck me in this work, and that

was the somewhat unnecessary length of the weaver's nose; but this may be intended to convey some hidden meaning as to the theory of attraction and repulsion (as far, of course, as the shuttle is concerned). No. 61 is an admirably drawn portrait, and I am pleased to see that it is not for sale; the competition for such a work of art might lead to serious consequences. There is such life in the face, such eager and unobtruded earnestness in the expression, such suggestion in the shirt front, that I fancy I can almost hear the words, "Coming, sir, coming," with an echo of "Roast beef for one," coming from his lips. We hope that the painter of this picture will devote much time to portraits.

I was next attracted to No. 64, "Afternoon Tea in a Studio." The easy grouping of the different figures is very admirable and really deserves high praise; there is a little imbecility in the face of the young lady under the Japanese fan who seems left out in the cold, but the rest of the picture is very charming; the price is exceedingly moderate.

No. 35, "Hark, What Do I Hear?" is a very suggestive and thoughtful work. The peculiarity of head dress for it is somewhat out of date, and the generally void expression in the face leads one to wonder whether this would not be an appropriate subject for the new institution on the lower Lachine road. The absence of right arm is a decidedly curious feature.

But I find myself occupying more of your valuable space than I ought. I defer, therefore, expressing more of the happiness I enjoyed last Friday till a more convenient time.

Q. Z.

## MONTREAL ART GALLERY.

### SPRING EXHIBITION OF PICTURES.

The Work that is Being Turned Out by Canadian Artists—Some Very Creditable Productions.

Excepting loan exhibitions, though comparing very favorably with them, the present is undoubtedly the best ever held in the Montreal Art Gallery, our Canadian artists being unusually well represented. The room is well lighted, the pictures admirably hung and shown off to the best advantage. In this critique we will only mention the oils; a separate one will be devoted to the water colors. No. 1 is a study of grapes by Mr. L. Aikens. It is very realistic and good; the coloring rich; the fruit stands out well, looking very ripe and tempting. Just below it is an excellent sketch by Mr. R. Harris, "Bad Dog." A lady in a very charming nook, with uplifted finger, is admonishing a small, impudent-looking terrier, which has evidently been unravelling a ball of yarn, and does not appear overcome by the rebuke. The situation, we think, is rather thrown away upon a terrier and with a feeling of envy we pass on. No. 2 is a group of calves, lying and standing in the shade of some trees. With all due deference to Mr. Thos. Allen we are inclined to believe that a little more study of foliage would not be thrown away. No. 4, "Fishing Boats off Newhaven," by Mr. J. M. Barnsley. There is a look of motion about the rolling, heaving water, particularly striking. Mr. Barnsley's name in connection with any sea picture is a sufficient guarantee of its excellence. No. 5, "Old Breton Peasant," by Miss Mary A. Bell; a very talented, bold sketch. No. 6, "La Gardienne," another by Miss Bell. We cannot compare the two, being so totally different, yet equally good. She has done herself justice this year. It may not be out of place to mention here that Miss Bell has had a picture accepted in this year's salon, and

#### FAVORABLY CRITICIZED

by such men as Carolus Duran and Rall. No. 8, "The Swing," by Mr. W. Brymner, is his best. The action of the figures is bold, lifelike and good; also the expression of the faces. The distant hill top is very far away indeed. No. 9, "The Smiddy," another by Mr. Brymner, is well worthy of him; the coloring soft and strong; the details well worked out. No. 11, "Low Tide, Bale St. Paul," is well worth studying. No. 13, "The Spinning Wheel," is a very realistic piece of work, quiet and soft in tone. The girl, as is so often the case with a central figure, is not sitting for her portrait, but intent upon her work, and apparently knows nothing of the artist. No. 14, "Spring, Bale St. Paul," a quiet picture, very suggestive of that time of year. The line of trees in the middle distance is particularly good. These last three are all by Mr. Brymner. No. 15, "Hector," by Mr. H. R. Bunnet, is the portrait of a mastiff, and a remarkably clean looking brute too. We are in doubt as to whether his expression is

savage or thoughtful, possibly a combination of both. Whichever it is he is not an animal to be trifled with. No. 16, "The Early Morn," by Mr. C. M. Dewey, is a beautiful piece of very effective coloring, perhaps a trifle too idealistic. No. 17, "More grapes in a long, very gorgeous frame. Good heavens! Is this a greengrocer's? Paul Peel's "Young Botanist" is well worth studying; the figure and foreground is admirable. The sunlight shining through the rough straw hat, with its wreath of flowers—a favorite trick—is very effective. The sky is hideous, though very likely true. She looks a little mischievous, with the flowers in her hands. "From My Window," by Mrs. M. H. Reid, is a very pretty study of foliage, distance and atmospheric effect good. No. 24, "Spring Morning," by Mr. Dingnam; a very good study of apple blossoms, well named. No. 22, "Wet Days in October," by Harry Eaton. Excellent! Everything in this picture speaks of rain past and to come. The moist grey clouds hanging low, with that whitish light struggling through them. One can almost fancy it is raining in the distance to the left. The pools in the foreground reflecting the tree tops, with the withered autumn leaves floating upon the surface. Mr. Eaton

#### PAINTS WHAT HE SEES

and what we may see, too, any wet day in October along a country road. No. 25, "Paddy," by Mr. Galarneau, looks a hunter all over. No. 29, "The Local Stars," by Mr. R. Harris, is well worthy the artist, the expressions are all capital, the coloring soft and quiet. No. 35, "The portrait of a lady in a fancy costume," good, too, but somewhat monotonous. No. 36, "Tarbert, Loch Pyne," is a very boldly painted canvass, the distance admirable, the Loch cool, transparent, and good. The artist promises much by this picture. We hope time will bring a fulfilment. No. 37, "An Old New Englander," by Miss A. Ives, is a cleverly executed sketch. No. 48 is a study, in every sense of the word, a heap of books and papers, a candlestick very like a candlestick; a quill pen, very like a quill pen; an ink bottle, excellent! Yes, very like an ink bottle; the books are books sure enough, and the manuscripts manuscripts. But how uninteresting! "Westchester Hills," by Mr. H. D. Martin. We congratulate him. He has painted a hill and a remarkably barren one at that. No. 50, "The Young Gleaner," by Mr. Paul Peel. On looking at it we cannot but feel sorry for the artist. He has had a hard year; we know that by the hat, the same old reliable straw hat. First he slips it on "The Young Botanist," next comes the above, then No. 54, his "Two Friends"; upon the head of one is placed the ubiquitous straw hat; fortunately, for the public, the other friend is a dog. Here the artist shows his ingenuity, his artistic taste; why not borrow the wreath of flowers the young botanist wore around the crown of the "old reliable"? No sooner said than done! He twines it around the dog's neck, and we have a picture! Bravo! Mr. Peel. No. 51, "The Arab," another by Mr. P. Peel, a striking picture, praise be to Allah! without the straw hat. No. 57, "The Village Belle," by Mr. J. C. Pinkey, is a sweet picture, the expression good, the sky soft and breezy. What wouldn't we all give for a peep into that letter that apparently interests her ladyship so deeply. What faithful and adoring swain is it from? No. 58, by Mr. Pinkey, is his best, the coloring being brilliant without being hard; there is a wonderful amount of sunlight in this picture. No. 59, by Mr. Pinkey, "A Spring Morning, Forest of Fontainebleau," is a very pleasing picture. The artist has got the fresh tints of the early spring foliage to perfection. On a closer inspection the sky and background strike us as being a little labored. No. 64, "An afternoon tea," the last we will mention by Mr. J. C. Pinkey, deserves special remark and the artist great praise. In it he has represented one of the most gloomy forms of entertainment, barring a euchre or angling party, as pleasing, even

#### VERGING ON JOLLITY.

No. 68, "Homeward bound," by Mr. Raphael, coloring soft, drawing excellent, very characteristic of Canada. That touch of bright light in the sky is effective. No. 69, "A lowly day," by Mr. Rehn, and a windy one too. A very cold sea; the light striking on the distant sail is effective, though we are inclined to question whether it would have the effect of turning the distant sail green, as in the picture. No. 70, "Lagging," by Mr. Reid, is one of the most striking pictures in the gallery, the coloring exquisite, the distances equally good, the figures bold, strong, full of action and admirably drawn. No. 71, "A cabbage patch," by Mr. Reid, is a charming picture; the figures spirited and good, the distance perfect; there is much atmosphere in the picture—and many cabbages! No. 72, "An Italian Brigand," by Mr. Reid, is very strong and good flesh tints admirable. So also is No. 73, a head deserving of notice. No. 79, "All for Fun," by Mr. H. Sandham. We dare say it is, but fail to see where the fun comes in, unless it be in the wretched coloring. To do Mr. Sandham justice, his drawings are always excellent. No. 87, "A Lowland

Burn," by Mr. Homer Watson. A clever, bold piece of painting, though not up to former work of his. No. 88, "A Departing Shower," by Mr. Homer Watson. We are surprised at such a sketch by him; the coloring is crude in the extreme, the rainbow in the corner being a particularly feeble attempt. No. 90, "Daybreak," by Mr. J. L. Weston, is a gem; a rough, effective sketch, admirable as far as it goes. It is evident that Mr. Weston has seen "day-break." There is that exquisite misty look about it that you may see any June morning after a night's rain—provided you get up early enough. "A Rainy Day," by Mrs. Brown, is a very effective sketch. No. 92, "La Belle Canadienne" is a very charming creature, with a temper of her own, we should say. No. 94, "Windsor Castle on a Summer Morning," by Mr. Whipple, is a little too idealistic and pretty. No. 96, "A Summer Afternoon," by Mr. Wyant, is a most beautiful piece of work, we might almost say the best oil in the gallery; the sky breezy, the distant hills wonderfully soft and breezy, blending with the clouds, the foliage perfect; the picture is full of atmosphere. This finishes the oil paintings. We consider the exhibition an unusual success. If our own criticism seems harsh in some instances, we do not wish to discourage artistic ardor, but merely to spur on to nobler work—a disagreeable though wholesome tonic. There are very few pictures or sketches among the oils that do not show talent, which only perseverance will bring out. And who knows what old Father Time may have in store for us? Remember Whittier's words:

"Oh well for us all, a sweet hope lies  
Deeply buried from human eyes,  
And in the hereafter angels many  
Roll the stone from the grave away."

## WATER COLORS.

20/4/89  
THE ANNUAL SPRING EXHIBITION.

Comments on the Water Colors Exhibited at the Montreal Gallery—Creditable Paintings by Canadian Artists.

In a former article we criticised, we hope not too harshly, the oil paintings. In this critique we will only go over the water colors, not forgetting a word on the architectural drawings at the head of the stairs, on the left, which are excellent in their way. The paintings in the gallery we will mention as we looked them over, beginning at the far left hand corner as you enter.

No. 97, "Beating to Windward," by Mr. J. M. Barnsley, is well worthy of him. There is a very stormy look throughout the whole picture; the spray thrown back from the ship's bows by the wash of sea, the distant horizon, the line of light across the waves in the centre of the picture. Mr. Barnsley is particularly good at the rendering of dancing waves, gusty skies and vessels heeling over. If we may be allowed to use the expression, he paints wind well.

No. 122, "Driving Home the Cows," is a clean, bold piece of water color painting, showing marked talent.

No. 163, "Group of Buffalo," by F. H. Verner, is his best. The drawing is good. The buffaloes are very fierce, shaggy looking brutes. The question arises had the light colored bull—the central one—his eye on our indefatigable artist, if so we feel thankful—while wondering—that he is still left to gladden us by his painting.

The grass in the picture, we are inclined to think, too closely resembles, in texture, a buffalo robe. Mr. Verner's long association with this interesting animal may account for it. Another thing in the picture that puzzles us is, where does the light come from that falls so strongly on the central bull? Unless our eyes deceive us the sun is certainly on the far side of him.

Happy thought! it is near sunset; it is a cloudy dark afternoon, too dark to paint without artificial aid of some kind. The artist—whom we do not see—with an ingenuity, only equalled by his uncommon talent, has provided himself with a lantern. The vexed expression on the old bull's face is explained.

No. 130, "The close of day," by Mr. John Hammond, is a very soft, pleasing picture, the figures well drawn, the foreground particularly good. That dark broken cloud to the right strikes us as being a little too heavy.

No. 161, "Study of a head, by Miss F. R. Rawley, is a bit of very bright coloring, the drawing fairly good though somewhat conventional, the whole sketch too, closely, for high art, we think, resembling those pictures seen so often on the backs of collar boxes.

No. 128, "Very old trees at Tivoli, Italy," by Mr. D. Fowler, is an odd though clever piece of water color drawing.

No. 157, "Mountains on the coast range," by L. R. O'Brien, has the fault which so many of his have, that of being too photographic. There is too little feeling, too little imagination in the picture. The drawing is accurate, to hardness. Altogether it is too much like one of a series got up for advertising purposes.



up to a late period of life with the right hand, and then from some physical infirmity he was obliged to use the left. The picture he shows was done in this way, but it contains no trace of the disadvantage under which he was laboring. Brownell's painting, "A Village Notary," is a nice piece of work. The general effect is good and the light and shade well disposed, the head is natural and the pen, pipe and hand are very truthful. Mrs. Reid has a monastic sketch "In the Cloisters," treated after the Italian method with accurate perspective and pervaded by a feeling of deep religiousness. Her two other paintings are "From My Window" and "Roses." Mr. J. L. Weston, a former pupil of this school, has a good representation of "Day-break" full of early morning feeling and a sea piece, "Near Marblehead," very attractively done. Miss Holden in "Hark! what I hear" and "Reading to Sister" reveals the fact that she is an artist of much promise and that she has talent worthy of further cultivation. The former is evidently a likeness and is full of gentle surprise, but the curious thing is that the second possesses a strong resemblance to it, though evidently none was intended. Mr. Bennett has a portrait of a mastiff, "Hector," in which the head is admirably done and the rug of rich and harmonious colours. Mr. William Hope's painting of "Tarbert, Loch Fyne" is full of promise in colouring and composition, and when time and study give him a mastery over the technique of his art he may be depended on for some original work. Miss Aikens has a study of still life, "Grapes," in which the bloom is well preserved, and Mr. Eaton exhibits a representation of "Wet Days" in October, which is full of the chilliness of the late fall, and over all is the dead mistiness that tells of sodden leaves and volleying winds with rain. "At the End of the Lane," by Mr. Allen, is a pleasing landscape. It has a deep rural impress, and the coloring is harmonious and rich. The lowing kine have an air of repose, and the figures at the gateway add a sense of humanity to the scene. "Night Cometh On" is treated in the same way and approaches it in its own way. There is a trace of sunset left, which, with the rays of the growing moon, fills the picture with a darkness in which there is yet some light. Miss Bell from her paintings, "Old Breton Peasant" and "La Gardienne," shows originality and a bold freedom. Neither of the subjects are interesting, and though they bear traces of the studio, they indicate a breadth of style that one day may go along with an accuracy in minor details. Miss Johnston and Miss Pattullo treat the same subject, a table laden with books and other treasures of a student in much the same way. "An Old New Englander," by Miss Ives, is an earnest sketch, but the type of face is not typically Puritan; it has traces of French descent which these pioneers eschewed. Homer D. Martin's painting of "Westchester Hills" has more in it than would appear at first sight. The coloring is harmonious and well blended, and the shadows chasing each other up the hills are delicately brought out. The work of Mr. M. E. Dignam is a valuable adornment to the gallery, his best piece being "Touched by Frost." His "Where the Mullins Grow" is a suggestive piece of painting, rich in local tints and the tall plants lift their heads as if they knew many a tale if they would but speak. Mr. J. C. Forbes' "Evening on the Marsh," is a picture full of rich light that floods the pools and the great deep beyond the bar. Overhead a wild duck wings his straight way and is about to dip down to join his mates amongst the sedges. Mr. Smith has a sea piece full of vigor "A Spanking Breeze," and it is what the name implies with the rushing craft "carrying" as sailors say, "a bone in its teeth." But the clouds are massed too closely upon the sea and the water wants in light and transparency. Mr. Wickson has two pieces, "The Rose and the Thorn," and "La Belle Canadienne." The type of face is the same in both cases, and in the former there is a suggestion that for her of the shapely form and sweet face there will be one day a mental thorn remaining. There are three pictures with characteristics that point to their relationship. They are by Mr. Whipple, three English landscapes. "Streathy on the Thames" is an important piece, the foliage is rich and light, and the shadows pass from earth to sky dwelling for a time on the low hills as they go. The reflections in the dark water are not too heavy and the two child-

ren have refreshing attitudes. "Windsor Castle" has that delicious haziness that rests over the field and wood on a midsummer morning, and the back ground reminds one of towered Camelot. A scene from Stratford-on-Avon has some pretty fancies, but the dirty barge glorying in the painted name of Shakespeare is bordering on a conceit however fanciful. Some excellent coloring is in Mr. Murphy's "October Morning." The browns are beautifully strong, and the sky full of the subdued light of autumn. The red from the flaming maples is partly gone, and the yellow leaves are full of autumnal feeling. There are two portraits by Rene Quentin, the one of himself, the other of Dr. Lachapelle, which is treated with dignity and ease. Mr. Galarneau has painted an excellent portrait of a horse; the drawing is accurate, and the treatment of the muscles shows on the part of the artist a knowledge of anatomy that prevents him falling into errors of a physical kind. Another portrait is by Mr. Foster, not an interesting one, though the drawing is good. Mr. Maxfield has two pretty pieces, one of "Juliet," a fine reproduction of a southern face in which the warm blood seems to flow and in which extreme youthfulness is retained with the passions of maturity, though the expression is rather indistinct for so precocious a young lady of fourteen summers. The other piece is a clever sketch of two newsboys who can tell you all about the lecture. Mr. Martin has three pictures, the best of which is "In the Don Meadows," which is altogether pleasing. Another like it, in the same key is "After the Winter" of uniform goodness and a high degree of truthfulness in the bare roots and the torn banks. "A Lowering Day" is by Mr. Rehn, a well wrought sea piece with a heavy sky and billows leaping over the half-submerged cliff. The flying surf is well caught, and there is a general idea of rushing force in the representation. Mrs. Morton and Mr. Mueller have each a study of still life, and another is by M. S. Scott. "Le Dejeuner pour Maris" is a quaint bit of painting by Mildred Peel; a child, a gentle mien satisfied with her meal of simpler composition. There are four pictures in oils by Mr. W. P. Scott which, on account of their mounting, are placed among the water colors and do not receive the prominence they deserve. They are all of scenes about Murray bay, and are characterized by vast backgrounds and an air of utter loneliness.

**The Water Color Drawings in the Spring Exhibition**  
*Gazette* 16/4/89  
**At the Art Gallery—Unusual Public Interest in the Excellent Character of the Work.**

The annual spring exhibition of oil paintings, water color drawings, pastels, crayons, architectural designs, statuary and stained-glass in connection with the Montreal Art association was thrown open to the public on Saturday, and all day long the Art gallery was crowded with eager ones to admire and learn from the collection of excellent pictures there shown. A word has been spoken in passing of the paintings in oil and how the water color drawings claim some attention. The attention is at once arrested by a characteristic sea piece done by J. Barnsley, "Beating to Windward," in which there is his usual vigorous motion as a brigantine makes her way into the very teeth of the wind. There is a peculiar greenness over the water, and over all are the clouds and grey that go with a filling sail, and a following sea. There is even a suggestion of a struggle to come, and the lowered topsails and the tower of sail that is seen on the horizon, as if they would have a hard time time of it when the night fell. "In the Month of May" is another of his, and he imparts into it an over-measure of his seaman's vigor. It is all too luxuriant, the clinging greenery is too overgrown and the broken shadows not gentle enough in the still pool for such May's at least as bring our flowers into bloom. In his last picture "Afternoon in August," there is more excuse for his richness of coloring and wealth of harmonious green, and the subject is more amenable to his robust treatment. O'Brien shows a picture worked out of the usual method, a well-lighted foreground, some prominent central feature, and behind it the sense of vast distances. He must have acquired this habit from his studies in that country of "magnificent distances" and enormous heights—the Pacific coast. His "Mountains of the Coast Range" is filled with this expansiveness, and you even seem to get a breath of the rare atmosphere that surrounds his blue mountain peaks. The browns of the cliffs are well managed, and the delicate greens of the scanty verdure have a tinge of yellowness that bespeaks its struggle for existence. The "Nook on the Coast" bears the same traces, with the addition of a warmth that is properly lacking in other cases, but the artist at times forgets his drawing, and mars the foreground by such objects as trees not in correct proportion to the rest of the picture, though this fault is not so evident in "The Lagoon." Mr. Verner is a large exhibitor and his subjects are all drawn from the great West and at a period somewhat antedating the present. Figures of buffalo prevail and they are nearly all drawn by the light of the moon, but in spite of the faint light one can discover natural postures and accurate drawing and there is that dry "brownish" so usual in the western plains. "The group of buffalo is the best; there is an air of utter solitude in it as if humanity occupied some other sphere of existence and the wild western sky seems filled with strange lights that tell of endless journeys, and the lakes are pre-empted by the influence of the great Spirit that used to rule these lands before the advent of the Canadian Pacific railway. In "Bison by Moonlight" the posture of one animal is suggestive to a Philistine of the well known saltatory feat said to have been performed upon that luminary. Excellent pictures are those of Bruneech; the subjects are all taken from Scandinavian, and are full of the scenes with which by the aid of numberless "j's" and "b's," Bjornsen has made us familiar. They tell of the mountain torrents, the glaciers that, century-slow, move down the slopes and drop with much sound into the sea that flows up the fjords to receive them. His is a combination of the talent of O'Brien and Barnsley, that enables him to give effect to rushing water and everlastingly silent mountains. These pictures are the most distinctly foreign in the collection, and amidst the greens and blues that surround them they are very refreshing, with an air as from off the hills which has blown over the sea. There is an amount of originality in the method with which Mr. Way treats "A Winter's Morning at the Foot of Wetterhorn," the snow is so real, the peasantry so pitifully cold, and even the wooden houses frozen through. The same is true of "The Devonshire Fishing Village," and there is something uncanny in the approaching fog; it is, however, too massive a fog, and to one who knows thoroughly the moods of the sea there will appear too much violence in the waves, which should rather sink in sullen silence as the fog presses them into one long, heaving levelness. In the old "Veteran" there is yet something of the life that inspired him on the battlefield; the lines are powerful, and a needed bit of color is introduced about the throat. Mr. Bell-Smith has a drawing very much after the style of O'Brien, "Canon of the Fraser River." The mountain sides indicate excessive rains, but the water is too elaborately worked out, and there is not that lightness and airiness at the point where the torrent plunges into the pool and rushes on between its walls of rock. There is a lack of motion, and you stand on the edge quite complacently, with no dizziness at sight of the water that should rush at your feet with heavy sound and hollow echo. Another sea scene is by Francis Rowley, but it is not unusual, and it does not catch and hold the eye like "Esmeralda," with its rich, harmonious coloring and pleasing expression. The gipsy boat is well arranged, and there is a general air of Bohemianism, of not too refined a type, about the whole picture. "The Meadow Path," by E. May Martin, is full of good drawing; the arrangement of the three stumps is good, with their mossy bases, and the foliage is not too deeply colored or too abundant. There is a "Study of a Head," another drawing by Miss Rowley, but there is not study enough of its coverings, or else the young lady dressed in very bad taste when about to have her picture taken. Water colorists have a habit of abandoning that peculiar freshness and brilliancy for the sake of pictures with coloring.

in his usual method, a well-lighted foreground, some prominent central feature, and behind it the sense of vast distances. He must have acquired this habit from his studies in that country of "magnificent distances" and enormous heights—the Pacific coast. His "Mountains of the Coast Range" is filled with this expansiveness, and you even seem to get a breath of the rare atmosphere that surrounds his blue mountain peaks. The browns of the cliffs are well managed, and the delicate greens of the scanty verdure have a tinge of yellowness that bespeaks its struggle for existence. The "Nook on the Coast" bears the same traces, with the addition of a warmth that is properly lacking in other cases, but the artist at times forgets his drawing, and mars the foreground by such objects as trees not in correct proportion to the rest of the picture, though this fault is not so evident in "The Lagoon." Mr. Verner is a large exhibitor and his subjects are all drawn from the great West and at a period somewhat antedating the present. Figures of buffalo prevail and they are nearly all drawn by the light of the moon, but in spite of the faint light one can discover natural postures and accurate drawing and there is that dry "brownish" so usual in the western plains. "The group of buffalo is the best; there is an air of utter solitude in it as if humanity occupied some other sphere of existence and the wild western sky seems filled with strange lights that tell of endless journeys, and the lakes are pre-empted by the influence of the great Spirit that used to rule these lands before the advent of the Canadian Pacific railway. In "Bison by Moonlight" the posture of one animal is suggestive to a Philistine of the well known saltatory feat said to have been performed upon that luminary. Excellent pictures are those of Bruneech; the subjects are all taken from Scandinavian, and are full of the scenes with which by the aid of numberless "j's" and "b's," Bjornsen has made us familiar. They tell of the mountain torrents, the glaciers that, century-slow, move down the slopes and drop with much sound into the sea that flows up the fjords to receive them. His is a combination of the talent of O'Brien and Barnsley, that enables him to give effect to rushing water and everlastingly silent mountains. These pictures are the most distinctly foreign in the collection, and amidst the greens and blues that surround them they are very refreshing, with an air as from off the hills which has blown over the sea. There is an amount of originality in the method with which Mr. Way treats "A Winter's Morning at the Foot of Wetterhorn," the snow is so real, the peasantry so pitifully cold, and even the wooden houses frozen through. The same is true of "The Devonshire Fishing Village," and there is something uncanny in the approaching fog; it is, however, too massive a fog, and to one who knows thoroughly the moods of the sea there will appear too much violence in the waves, which should rather sink in sullen silence as the fog presses them into one long, heaving levelness. In the old "Veteran" there is yet something of the life that inspired him on the battlefield; the lines are powerful, and a needed bit of color is introduced about the throat. Mr. Bell-Smith has a drawing very much after the style of O'Brien, "Canon of the Fraser River." The mountain sides indicate excessive rains, but the water is too elaborately worked out, and there is not that lightness and airiness at the point where the torrent plunges into the pool and rushes on between its walls of rock. There is a lack of motion, and you stand on the edge quite complacently, with no dizziness at sight of the water that should rush at your feet with heavy sound and hollow echo. Another sea scene is by Francis Rowley, but it is not unusual, and it does not catch and hold the eye like "Esmeralda," with its rich, harmonious coloring and pleasing expression. The gipsy boat is well arranged, and there is a general air of Bohemianism, of not too refined a type, about the whole picture. "The Meadow Path," by E. May Martin, is full of good drawing; the arrangement of the three stumps is good, with their mossy bases, and the foliage is not too deeply colored or too abundant. There is a "Study of a Head," another drawing by Miss Rowley, but there is not study enough of its coverings, or else the young lady dressed in very bad taste when about to have her picture taken. Water colorists have a habit of abandoning that peculiar freshness and brilliancy for the sake of pictures with coloring.

as is seen clearly in Rehn's "Evening," a good picture in drawing and conception, but heavier in quality than one looks for in artistic work of this class. A like observation is true of Miss Brown's "Sunset," though this objection is removed in some of her other colorings of which she has several, the best one in many respects being the "Road to Binnewater." A puzzling class of pictures are those of Edward Colonna; it would take some time to decide whether they are not quite good, for at first one cannot tell if their striking characteristics, are due to originality or are really defects. They do not appear to be ambitious though they are strange, as "A Day's Thaw," and "A Green Sky." Miss Durgin has a study of "Tea Roses," marred by the massive background, though the details of the work are good and a better picture of "The Wild New England Shore." Miss Eaton shows a faithful reproduction of the beautiful interior of the Jesuits' church, the architectural principles are accurately conceived, and the coloring is clear and vivid. The two rural pieces by Ede are well thought out, the uniformity in the cows is broken by a good arrangement of white and brown; but those animals are much better drawn than the loitering lad that follows them. Mr. D. Fowler has treated a wide range of subjects, each treated in such a way as to indicate versatility on the part of the artist. The "Ruins of Vale Crucis Abbey," in Wales, is a pretty piece, but lacks in the impressiveness that such scenes should create. The "October Afternoon" at Amherst island is a truthful sketch, and has a suggestion of late fall days and the sea grinding its teeth on the shore. "At Close of Day" by Mr. Hammond is somewhat involved, but the contrast is easily striking between the two views which the picture brings out. Not the least important of the drawings are Harris' "Little Gossips" and "Two of a Kind." Into the latter he has infused the same spirit of simple honesty that gives a charm to all his works, the pleasantness of domestic life of a rudimentary kind, with a broad good humor with never a trace of jest at conditions of life in which artists less deep in their perceptions might find something to treat lightly. Mr. Jacobi in "Sunset in the Woods" and "Evening in the Northwest" has the same vividness of coloring that flames in the tree tops and gilds the roofs of even lowly cottages. Miss MacPherson has two examples of portrait work, one with easy poise of neck and head and hair well done. Miss MacDonald's pictures are of the antique order. She has a faculty for searching out interesting bits, and of treating them in the right spirit, because they are old. She does not make them untrue and in "A Landship" she introduces some good coloring. Three of the better pictures are done by C. MacDonald Manly, "Cold Creek," from Bolton, "A Canadian Sleepy Hollow," and "The Sparkling Teign" at Dartmouth. They are all thoroughly Canadian in treatment, and have a delicacy and breadth that make them valuable. In "Midsummer Day" there is a richness and warmth, and yet the sky is of that blue which suggests cool breezes and airy comfort. Of the same kind is Mr. Martin's "Canadian Woodlands" and a "Summer Afternoon," the former an excellent study in sylvan effects, with just the amount of light that shows the good features in the picture. Two other western scenes are by Mr. Matthews, with a characteristic boldness of outline and a transparency of atmosphere that allows a wide range without undue crowding. The old "Farm House," by Mr. Morrice, and an "Old Barn," from that haunt of artists, Baie St. Paul, are treated in the same way. Three other pieces that fall in in the same category, each with merits of its own, are "Off South Harpswell," by Wilson, "Casco Bay," by Scott, and "On the Richelieu," by Weston. "At Pont Neuf," by W. N. Westbroom, is a large sketch with an abundant use of color, which gives to the picture an importance in keeping with the quality of the drawing. Mr. Watkins has treated an old resort for water colorists, "A Morning on the Moors," with freshness and originality, and he has in addition two other drawings, "Tombs of the Kings," and "The Old Dock" at Bristol. Another rich arrangement of flowers is done by Mr. E. Carter. The same high level of excellence that was mentioned in connection with the oil paintings also holds true of the water color drawings, and here too there is a class of pictures with coloring.



# THE ART ASSOCIATION.

Scholarships Awarded in Art Classes—A  
Water Color Society. 21/5/89

For the last seven months the Art classes of this Association have been in session, with what good results may be seen by a visit to the little exhibition of students' work now on view in the class rooms. Yesterday the examining body met to decide the winners of the two scholarships given by the Association. The competition for these rewards has been very keen, no less than twenty students having entered the lists, each student being required to show six drawings made during the session as illustrative of progress and to make a time drawing from a cast selected by the examiners. The decision must have proved a matter of very considerable difficulty and hesitation, so many really good drawings were made. To Miss K. Penfold and Miss Fourdriniere respectively the scholarships have been awarded, Miss Dawson's work being very highly commended. While expressing their satisfaction with the sincerity and genuineness of the work done by all those who have engaged in this competition, the examiners think it right to specially mention as deserving of praise that shown by the Misses Macdonnell, Budden, Evans. The exhibition will continue for three days, and afford an illustration of how a first-rate art school should be carried on, so as to fully develop the capabilities of its students.

A meeting, called by circular, was held in the large gallery of the association at five o'clock, for the purpose of considering the advisability of establishing a Water Color Society in this city. Hon. J. J. C. Abbott, having been called to the chair, and two or three gentlemen having spoken, it appeared to be the general feeling that such a society should be in connection with the work of the Art Association, and a committee was nominated to take such steps as might be necessary, after which the meeting dissolved.

## THE ART ASSOCIATION.

Awarding of Prizes for the Season's Work. 21/5/89

The meeting of examiners for awarding the prizes for the work of the pupils under tuition of the Art Association was held yesterday. The prizes were awarded for the best drawing from a time cast and for progress made during the session. Each pupil was obliged to submit six pieces of work, the result of the session's drawing from which progress was judged, and one drawing made from a cast. The prizes are a scholarship in the school to last for two years, by which the fees for tuition will be defrayed, amounting to \$40 a year. The competitors are:—Miss M. Adams, Miss K. Bell, Miss A. Budden, Miss E. Dawson, Miss G. Esdale, Miss B. B. Evans, Miss A. Fisher, Miss E. L. Fourdriniere, Miss H. J. Macdonnell, Mr. E. MacMillan, Miss K. Penfold, Miss F. Plimsoll, Miss E. Plimsoll, Miss F. Power, Miss F. Stevenson, Miss F. Trenholme, Miss E. Warden, Mr. Fred. Wright.

A meeting of the council was held at 4 o'clock, and the decision of the committee was received in connection with the scholarship, though for some reason it was not deemed advisable to make it public for the present.

At 5 o'clock a meeting of those interested was held to originate a water colour society. On motion of Mr. J. Popham and Mr. B. Angus, Hon. J. J. C. Abbott was called to the chair, and he dwelt upon the advantages of such a society as tending to a higher culture and wider development of artistic taste. A discussion took place as to what line the society should follow, but the details were left to the following committee, the principle only being affirmed: Messrs. E. D. Greenhields, A. T. Taylor, John Popham, Hon. Geo. A. Drummond, R. Harris, D. A. Watt, J. B. Abbott, W. Brymner, Mr. Jacobi, Mr. Steel and Mr. Elmenhorst.

ART ASSOCIATION  
OF MONTREAL.

PHILLIP'S SQUARE.

Galleries Open Daily 10 to 5.

Admission to Non-Members, 25c.

SATURDAY'S FREE.

# Art Association of Montreal,

PHILLIPS' SQUARE.  
GALLERIES open daily 10 a.m. to 6 p.m.  
Admission to non-members 25 cents.  
SATURDAYS FREE.

## WORKS OF ENGLISH ARTISTS.

Visit to Europe of the Secretary of the Art Association. 17/7/89

Mr. J. MacGillivuddy, secretary of the Art Association of Montreal, left this morning by the "Lake Superior" for Europe. The chief object of his visit is to endeavor to secure a loan collection of the works of English artists, of which, unfortunately, there are few examples in Montreal. In the Association's gallery there are many productions of French and Dutch painters, but, strange to say, neither there nor in any of the private collections in the city can representative paintings of English artists be found. Sir Donald Smith, it is true, possesses a landscape by Millais, and a small Alma Tadema, and Mr. R. B. Angus has examples of Watts and Henry Moore, but excepting these there are few if any others in the city. That this should be the case in a centre of art and learning like Montreal, some of the directors think is bad enough, but that in the principal city of a British colony, not more than perhaps half a dozen specimens of the work of British artists can be found, is, they consider, very unsatisfactory. To educate Montrealers, and to show such of them as have not visited galleries in the Old Country what English art is really like is the object of Mr. MacGillivuddy's visit to Europe. He will endeavor to interest owners of works of art so that they may be induced to send over here examples of the works of such artists as Leighton, Millais, Holman Hunt, Burn Jones, Alma-Tadema, Bramley, Solomon, Poynter, Watts, Hook, Gilbert, Herkommer, etc. Mr. MacGillivuddy will also approach Lord Lorne, who, it is well known, has taken a deep interest in the development of art in Canada. It was he who was instrumental in founding the Royal Canadian Academy and the National Gallery at Ottawa, and it may therefore be expected that he will do what he can to assist this good work, the more especially as the two institutions named above are to a great extent supported by the Government, while the Montreal Association is entirely dependent on public support, and is, perhaps, the most deserving of all art institutions.

## ENGLISH ART TO BE INTRODUCED IN MONTREAL. 17/7/89

The secretary of the Art Association of Montreal, Mr. J. MacGillivuddy, left this city yesterday morning by the Lake Superior for England.

The object of his trip is to secure, if possible, a loan collection of the paintings of British artists. Although the painters of other countries are pretty well represented in this city, strange to say there are very few English productions; in fact there are not more than half-a-dozen of the last named in Montreal, and it is deemed desirable to show Montrealers what English painting is like. Mr. MacGillivuddy will endeavour to secure a loan of the works of some of the following artists: Millais, Holman, Leighton, Hunt, Alma-Tadema, Solomon, Bramley, Watts, Poynter, Gilbert, Hook. The Marquis of Lorne will be asked to assist in this endeavour to introduce English work here. The Marquis of Lorne has always taken a deep interest in the progress of art in Canada, and has been instrumental in founding the National Gallery at Ottawa and the Royal Canadian Academy.

Mr. J. MacGillivuddy, secretary of the Art Association of Montreal, left for Europe yesterday morning by the Lake Superior. His principal object is to endeavor to secure a loan collection of the works of such artists as Leighton, Millais, Holman Hunt, Alma Tadema, Burne-Jones, etc. He will also approach Lord Lorne, who has taken a deep interest in the development of art in Canada.

## MONTREAL LETTER.

The Toronto Week — 29/5/89

OUR Art Association has now a record of seven years to look back on, and many contemplate its career with legitimate congratulation. During that period lectures in various departments of Art have been a feature of its management, and their very announcement has been a guarantee of high artistic value. The Loan and Permanent Exhibitions have not been without their influence on the city; either among the more educated and receptive, or, by a new arrangement of cheap tickets, among the artisans and less cultured class. But it is to the regular instruction given under the auspices of the Association that we look for the artistic education of the province. After a year of experimental testing of the public taste and capabilities, a uniform and progressive system was adapted which has since been adhered to, first under the supervision of Mr. Robert Harris, R.C.A., and later under Mr. W. Brymner, the present Director of the school. The study of form being the foundation of all drawing, the students commence from the casts in light and shade, proceed to the entire figure from the antique, and are thus prepared to study from life, in black and white and in colour. The studios are open for work every day from nine till five; although instruction is given only three times a week from nine till twelve, with the addition of a sketching class with an amateur model on Wednesday afternoons.

Among the privileges attached to the classes are the rights of attending all exhibitions; the Robert Wood Scholarship; reduced fees, with certain restrictions, in connection with the Society of Decorative Art; and the scholarships by the Council which each entitle the holder to two years' free tuition. These are awarded for the best time drawing from the cast, in proportion to the relative progress made by the competitors. The competition is limited to students who have been in actual attendance during the session previous to the award. The number of students this year is thirty-three, and the general work done in the studios, so far as it goes, is thorough and satisfactory, the Council having reason to believe that the pupils have done themselves and their school credit in the continuation of their studies in New York and Paris. But the fees still remain much too high. Fifty dollars is too much for the average Canadian to pay for a short winter session of two terms, although it does not follow that that sum is any indication of the educative value of the classes. Nor does it always happen that the average Canadian in wealth is identical with the average Canadian in talent and application. It is probable that the half of the fee would not only more than double the classes, but quadruple the influence. Doubtless, however, the Council does the best it can with its resources; but it is surely time that Canada should stir itself to establish Government Schools of Art, something on the model of Kensington, with high salaries for competent teachers and low fees for competent students; the artistically useful and the usefully artistic should be developed in our country. It is surprising that even from a commercial view the scheme has not long ere this been inaugurated.

Messrs Scott and Son announce the sale of a collection of paintings and statuary, the property of Mr. W. F. Kay, which is being catalogued and will be ready in a few days. It will be displayed in the Art Gallery, represents twenty-four leading artists, and is said to be the "most important sale ever held in Canada." We are, of course, anxiously awaiting the pretty things from the Royal Academy in Ottawa.

Mr. J. MacGillivuddy, secretary of the Art Association of Montreal, has arrived in London. His principal object is to endeavor to secure a loan collection of the works of such artists as Leighton, Millais, Holman Hunt, Alma Tadema, Burne-Jones, etc. He will also approach Lord Lorne, who has taken a deep interest in the development of art in Canada.

## WATER COLOUR CLASSES ART ASSOCIATION OF MONTREAL —PHILLIPS' SQUARE.

Classes for instruction in Water Colour Drawing will be held during the months of September and October, under the direction of Mr. J. M. BARNSELEY. Instruction will be given on four days in each week, and will whenever the weather permits be from nature. For further particulars please apply at above address. Intending students should communicate their names to the Secretary as soon as possible.  
GALLERIES open daily 9 a.m. to 6 p.m.  
Admission to non-members 25 cents.

## ART ASSOCIATION OF MONTREAL. PHILLIP'S SQUARE. WATER COLOUR CLASSES.

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Galleries open daily 9 a.m. to 6 p.m. Admission to non-members, 25c.



No. 133, "Noonday rest," by Miss H. Ives, is a clean, well worked out sketch, with a great deal of light and atmosphere in it. The distance is excellent, the sky soft, though hardly suggestive enough of heat.

No. 174 A, "By the sea," by Miss F. R. Rowley, deserves special attention and remark. It is excellent in drawing and color; the brown tones pervading the whole is very pleasing. A breezy study of a very charming face. We are disposed to envy the fortunate artist.

No. 121, "Cows in pasture," by F. V. C. Ede, clear and transparent in colour, excellent in drawing. We hope some day to see Mr. Ede a worthy rival of the celebrated Van Marcke.

No. 107, "Leer-Foss, near Trondhjem, Norway," by Mr. George Burneich, is an admirable sketch of falling water. There is breeze and motion about the whole picture. The foliage and rocks are excellent.

No. 176, "A Portrait," W. L. Judson, is a conventional monstrosity, interesting simply from the fact of its being a pastel.

No. 112, "A clear sky," and No. 114, "Sunset Effect," by Mr. E. Colonna are well drawn, cleverly executed sketches.

No. 120, "A Study," by Miss M. Eaton, is very soft and good in tone and color, and bold in drawing.

No. 144, "Study of a head," by Mrs. Annie H. Macpherson, is capital, the modelling good, the coloring soft and bright and excellently blended. The same may be said of her others, Nos. 143, "A Portrait."

No. 174 D, "A Winter's Morning at the Foot of the Wetterhorn," by Mr. C. J. Way, is a curiosity, and the less said about it the better. There is a time, we are told, when "silence is golden," also a place; now in front of this remarkable Wetterhorn.

No. 174 E, "A Devonshire Fishing Village Sea Fog Coming In." Hoist your umbrellas, ladies and gentlemen, for a sea fog in that delightful part of the world very often means rain! This also is by Mr. Way, and a great improvement on that alarming looking Wetterhorn, though somewhat overworked. Mr. Way is too fond of details.

No. 136, "Evening in the N. W.," and No. 135, "Sunset in the Woods," both very effective bits of coloring, "Evening in the N. W." being especially good. There is much atmosphere in the picture, the foliage well worked out, the distance excellent!

No. 131, "Little Goosies," and No. 132, "Two of a Kind," by Mr. R. Harris, are two very pleasing sketches; the drawing admirable and full of feeling, the coloring wonderfully soft in tone. We are inclined to like his water colors, of this year, better than his oils.

No. 99, "Afternoon in August," by Mr. J. M. Barnsley, though there is nothing to distinguish it from an afternoon in June that we can see, is a bold, effective sketch, strong in colour. That bit of blue sky showing through a rent in the clouds towards the middle of the picture is particularly taking.

No. 134, "A Portrait," by Miss A. Ives, to do Miss A. Ives justice the drawing is, very good indeed, and the pose graceful, but the complexion is doubtful.

No. 138, "Louisbourg Harbor," by Miss H. Macdonnell, "Where, oh! where is the harbor?" is a very bold windy sketch of sea, rock and cloud, the coloring soft and pleasing.

No. 160, "Evening," by Mr. Behn, the foreground is very strongly painted, the breakers strike us as being a little wooden and hard, with the exception of the centre wave, which is excellent; he has managed that spray to perfection. The horizon is very far away; the sky is soft and good.

No. 174, "A Veteran," by Mr. C. J. Way, is a well drawn, cleverly painted head, and decidedly his best.

No. 156, "Landscape," by Mr. J. W. Morris, is very clever; the distance is excellent. A pleasing soft grey tone pervades the whole picture.

No. 124, "Fisher boys, Sussex, England." We hardly think they would feel flattered. Mr. Fowler, we think, can draw; then why try to hide it? He is certainly original in this, though a trifle disagreeable.

No. 104, "Veblingshaes, Romsdal Fjord, Norway," by G. Bruenech, a very soft, bold piece of drawing and coloring, bright without the least approach to hardness, water transparent and good. That misty appearance to the right is particularly well rendered.

No. 145, "Cold Creek, Bolton, Canada," by Mr. C. Macdonald Manly, is an excellent study of sky and foliage; the stream, we think, he has hardly made transparent or clear enough.

And thus ends the annual spring exhibition for 1889. Canada's artists have shown up well this year, and certainly deserve great praise. Let them but continue in the way that they are going and each and every exhibition of their pictures will be joyfully hailed and eagerly looked forward to.

## ART ASSOCIATION!

Star — 24/4/89  
Annual Spring Exhibition,

April 12th—May 4th.

OPEN DAILY: - 9-5, 8-10.

ADMISSION: Non-subscribers, 25 Cents.

98 10

Art Association of Montreal,

PHILLIPS' SQUARE.

ANNUAL SPRING EXHIBITION.

April 12—May 4.

Open daily 9 to 5, and 8 to 10.

Admission to Non-Subscribers, 25 cents.

ART ASSOCIATION  
OF MONTREAL.

PHILLIP'S SQUARE.

Annual Spring Exhibition.

April 12th,—May 4th.

Open daily 9 a.m. to 5 p.m., and 8 to 10 p.m.  
Admission to non-subscribers, 25c. d 99

The Art Exhibition.

To the Editor of the STAR: 26/4/89  
SIR,—Your correspondent reports in Saturday's number "Water Colors," ending up "and so ends the spring exhibition." Now, to my certain knowledge, there are at least two sculptured heads in the exhibition which have never been surpassed in Canada by any native or foreign sculptor. I think the critic's ending not only untrue but damaging to me.

FRED. A. T. DUNBURY.

ART ASSOCIATION.

Spring Exhibition—Picture Sales—Five Cent.

Ticket Scheme. 3/5/89

The Spring Exhibition continues to attract large numbers of sight seers daily, while the plan of keeping it open at night from eight to ten o'clock is of great convenience to those who are unable to get to the galleries at any other time. In our former critiques we mentioned many of the more important oils and drawings, touching lightly on the architectural designs and pastels. The statuary is well worthy of mention, embracing as the term does terra cotta, plaster and marble. Special attention is due to the portrait busts of three well known residents of Montreal, only one of which, that of the Very Rev. Dean Norman, has a name attached. The easy, graceful pose of the head in No. 193 is very charming and the modelling remarkably able. The likeness though good from all points is remarkably striking on the left side. No. 192 is also faithful to a degree in its portrayal of the features of a gentleman for a number of years well known in this city. Mr. Dunbar's two busts, that of Dean Norman already mentioned, and that of Monsiegnur Raquet, are good, especially the latter which has much individuality, and is evidently, by the masterly way in which the subject has been handled, the work of a skilful hand. Mr. Dunbar is well known to the Canadian public for his fine bust of Lord Lorne, and is resident at present in Quebec, where he has executed several important commissions with much satisfaction to those who have been fortunate enough to avail themselves of his skill and knowledge.

IT IS ENCOURAGING

to see the good work which is exhibited by former and present pupils of the Association Art Schools, amongst whom may be mentioned Miss Bell, with Nos. 5 and 6; Miss Holden, Nos. 34 and 35; Mr. Weston, Nos. 89, 90 and 173; Mrs. L. McEntee Brown, with several oil paintings and water color drawings; Miss Crawford, with Nos. 115 and 116; and Miss Macdonnell, with a number of delightful sketches from baie St. Paul and Cape Breton. With the increased accommodation which the school will obtain by the recent purchase of the two adjoining houses, it will doubtless advance in excellence and utility, while a possibility will be afforded of classes for other branches of

art, such as modelling in clay, etc., now much needed, but owing to restriction of space unattainable. The sales are very fair, and no doubt before Saturday next, when the exhibition closes, there will be a considerable increase in the number of pictures disposed of. Montreal has, for several years, in the judicious purchase of works of Art, proved itself the most appreciative city in Canada, and to the generous encouragement given to those who are toiling to make our houses and thus our lives, more beautiful and enjoyable, the high quality of the present exhibition is due. The Council are, as usual when exhibitions are in progress, issuing five cent tickets to employers of labor for the benefit of working men and their families, an arrangement which has been taken advantage of by the Grand Trunk Railway, the St. Lawrence Sugar Refinery, Messrs. Ames & Holden, Castle & Sons, D. Bentley & Coy., and others.

Star The Spring Exhibition. 4/5/89  
To-day is the last day of the Spring Exhibition of the Art Association, and should be taken advantage of by those who have not as yet seen the fine collection presented.

THE SPRING EXHIBITION.

Closing of the Gallery—A Generous Offer  
—The Closing Examinations and the Union Drawings.

Star 4/5/89  
The annual spring exhibition of oil paintings and water color drawings closes today. The exhibition has been a marked success, the number of visitors has been large, and an increased interest has been displayed. The five cent tickets sold to corporations and companies have been largely taken advantage of, and means were afforded to many of visiting the gallery who otherwise would not have been able to admire the pictures. The examinations for which two scholarships are awarded are yet in progress, and the decision will be given 20th May, after which the work done will be exhibited along with other work done during the session.

A very generous offer has been received from a gentleman by which a prize fund will be instituted, the proceeds of which will be devoted to rewarding artists who may have specimens of painting at future exhibitions. The details of the scheme have not yet been worked out, but the offer has been made without reserve and the money will be disposed of as the council thinks best.

Another feature in the recent exhibition was the union drawing. Tickets at the rate of one dollar each were sold and a fund of several hundred dollars was secured. This was divided into a number of prizes and the winner was allowed to select pictures to their value. In many cases the pictures selected amounted to more than the value of the prize and the balance was paid, so that a healthy competition and an increased sale was the result. Not enough prominence was given to this feature, and where hundreds were subscribed thousands of dollars could easily have been secured. It is an excellent opportunity of securing pictures of value, and the artists have a better chance of securing remuneration for their work. It is to be hoped that another year the council may see fit to extend and make the scheme thoroughly known in the interests of the public and of the artists. The spring exhibition has been successful in every particular and much credit is due to Mr. MacGillivuddy for his care for every detail. It has served to bring the work of the council more prominently into notice and has altogether been a means of deepening and extending the interest in artistic work.

ART ASSOCIATION  
OF MONTREAL.

PHILLIP'S SQUARE.

Star 4/5/89  
SPRING EXHIBITION!

—LAST DAY—

Saturday, May 4th.

9 to 6. 8 to 10.

Admission to non-members, 25c.

Art Association of Montreal,

Phillips Square.

Star 4/5/89  
SPRING EXHIBITION

—LAST DAY,

Saturday, May 4th. 9 to 6 and 8 to 10

ADMISSION to Non-members, 25 Cents.

103 1

Art Association of Montreal,

PHILLIPS' SQUARE.

Star 4/5/89  
SPRING EXHIBITION!

LAST DAY, - Saturday, May 4th,

9 to 6. 8 to 10.

Admission to Non-Members, 25 cents.

Art Association of Montreal,

PHILLIPS' SQUARE.

Star 4/5/89  
Galleries CLOSED until further notice to allow of removal

Spring Exhibition Pictures, &c.

ART ASSOCIATION  
OF MONTREAL.

PHILLIP'S SQUARE.

Star 4/5/89  
GALLERIES CLOSED

UNTIL FURTHER NOTICE

to allow of removal of Spring Exhibition Pictures, etc.

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ART ASSOCIATION  
OF MONTREAL.

PHILLIP'S SQUARE.

Star 4/5/89  
GALLERIES OPEN,

10 a.m. to 5 p.m.

Reading Room, 10 a.m. to 6 p.m.

Admission to non-members, 25 cents.

Art Association of Montreal

PHILLIPS' SQUARE.

Star 4/5/89  
Galleries open 10 a.m. to 5 p.m.

Reading Room 10 a.m. 6 p.m.

Admission to Non-Members, 25 Cents.

ART ASSOCIATION  
OF MONTREAL.

PHILLIP'S SQUARE.

Star 4/5/89  
ART CLASSES,

Exhibition of Students Work for Session 1888-89.

Including Drawings and Paintings of Competitors for Art Association Scholarships.

Open Monday to Thursday, FREE

Open Monday to Thursday, FREE

Art Association of Montreal

PHILLIPS' SQUARE.

Star 4/5/89  
ART CLASSES

Exhibition of students' work for session 1888-89, including drawings and paintings competitors for Art Association Scholarships.

Open Monday to Thursday, FREE.

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# Art Association of Montreal, PHILLIPS' SQUARE. 9/9/89 WATER COLOR CLASSES!

The above classes, under the direction of Mr. J. M. BARNESLEY, are now in progress. Instruction will be given in the open air whenever the weather permits. All further particulars can be obtained at above address on application to the Secretary.  
GALLERIES open daily 9 a.m. to 6 p.m.  
Admission to non-members 25 cents. 192

# ART ASSOCIATION OF MONTREAL. PHILLIPS' SQUARE. Herald 9/9/89 WATER COLOUR CLASSES.

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Admission to non-members, 25c.

# THE ART ASSOCIATION. 3A Mr. MacGillicuddy's Successful Mission to England. Gazette 25/9/89 MORE ART TREASURES

Secured for the Coming Loan Exhibition in Montreal's Gallery.

The annual exhibition of the Art association of Montreal promises this year to be of exceptional interest to lovers of art, in that there will be exhibited a number of masterpieces and gems from the brushes of some of the leading English artists. The acquisition of these rarities is the outcome of a trip to England by Mr. MacGillicuddy, the secretary of the association. He has just returned and his account of his journey is interesting from the fact that he was favorably received by those to whom he stated the object of his mission. The first gentleman to whom he repaired was Sir Charles Tupper. As usual, Canada's Commissioner was found to be at once interested in anything affecting her advancement, and he expressed a desire to assist the project in any feasible manner. Mr. MacGillicuddy next interviewed Sir Frederick Leighton, the president of the Royal Academy, and Sir John Millais, to whom he explained the aim of his visit, and told them of the growing importance of the Art association of Montreal. Several other artists of note were called upon, including Mr. Poynter, Solomon, J. F. Watts, Swan, Alma Tadema and others, and from most of them promises were received of assistance, as well as assurances of the pleasure they experienced in hearing of the scheme. The secretary also visited the various exhibitions being held in Glasgow, Liverpool and Manchester, from some of which promises of pictures were received. He also succeeded in obtaining for the exhibition

SEVERAL VERY VALUABLE PICTURES, including the celebrated "Life and Death," by Watts, which may be familiar to many Canadians who saw the illustration of it which appeared in the Graphic some time ago. Mr. Solomon has promised the well known picture "Niobe." Mr. Solomon is one of the rising young artists in England. "The Tower of Brass," by Mr. Burn Jones, is a picture of great value and in the artist's best vein. There has also been secured a fine work of P. H. Calderon; two of Alfred Moore's graceful decorative paintings; a picture by Archidson, entitled "The Sword Dance," supposed to be his masterpiece; a picture by Poynter, "Anna Dymini," of large size and great merit; two works by Swan, "Piper Boy" and "Polar Bears," a singularly pathetic work, "Gone," by the late Frank Hall, illustrating a parting at a railway station; two landscapes by Cecil Lawson, an art-

ist who, had he lived, would have undoubtedly taken a prominent place among the great landscape painters of Europe. He was prematurely cut off at the early age of 31, and at a time when he gave bright promise of success. His pictures are very highly valued by English art connoisseurs. A harbor scene by the Scotch painter John R. Reed, and a touching scene of peasant life, "Lonely Life," from the brush of Hugh Cameron, are also counted among the promised treasures. In addition to these, answers have still to be received from artists belonging to the young school of English art.

Mr. MacGillicuddy says: "My reception in England was particularly pleasant, and a disposition was evinced on the part of most of the artists

TO ASSIST THE ENTERPRISE in every way. Unfortunately, owing to the large number of demands which have been made upon the possessors of fine pictures in England by the Australian colonies, the exhibitions held in Glasgow, Liverpool, Manchester and Paris, the owners were unwilling, as a rule, to part with their treasures for the length of time necessary for the due carrying out of the scheme of the Montreal Art association."

It is proposed that the pictures should leave England toward the end of October, and it is hoped that the exhibition in Montreal shall commence, if possible, early in the month of December. This is an entirely new departure on the part of the council, with the object of rendering the association more a means of educating the Montreal public in the progress of art in the mother country. This end was accomplished by the exhibitions of the last two years in the works of French and Flemish artists. It is, therefore, scarcely requisite to say that it needs the cordial support of all citizens who have the improvement of the intellectual position of their fellow-citizens and themselves at heart. The expense connected with the undertaking is necessarily considerable, and it is to a certain extent guaranteed by some public-spirited gentlemen, but it is hoped that the attendance of visitors will enable the council to meet all charges without calling on the guarantors. In a city of lovers of art like Montreal, it goes without saying that this hope will be fully realized.

# VALUABLE PICTURES 4. To be shown at the Annual Exhibition in December. 25/9/89

The secretary of the art gallery has just returned from England, where he visited Sir Frederick Leighton, President of the Royal Academy, Sir John Millais, and various exhibitions in Glasgow, Liverpool and Manchester. Mr. MacGillicuddy has succeeded in obtaining the loan of the following valuable pictures for the annual exhibition of the Art Association: Watts' "Life and Death," Solomon's "Niobe," "The Tower of Brass," by Mr. Burn Jones; a fine work by P. H. Calderon; two of Alfred Moore's decorative paintings; "The Sword Dance" by Archidson; "Anna Dymini" of large size by Poynter; two works by Swan, "Piper Boy" and "Polar Bears"; a pathetic work by the late Frank Hall, "Gone," two landscapes by Cecil Lawson, a landscape painter of great promise prematurely cut off; a harbor scene by John R. Reed, the Scotch painter, and a bit of peasant life, "Lonely Life" by Hugh Cameron. Answers are still to be received from artists belonging to the youngest class of English artists. The pictures will leave England at the end of October and the exhibition be held here early in December

# Art Association of Montreal, PHILLIPS' SQUARE. ART CLASSES, 1889-90

These classes will commence on WEDNESDAY, OCTOBER 18th, under the direction of Mr. W. BRYMNER, R.C.A. Two scholarships presented for competition towards the end of the term. Studios open each week day for instruction and study. During continuance of term, students granted privileges of associate membership.

Water Color Classes, under the direction of Mr. J. M. BARNESLEY, now in session. All further information obtainable from the Secretary.

# ART ASSOCIATION OF MONTREAL.

## Art Classes.

Commencing WEDNESDAY, OCT. 18th, Mr. W. Brymner, R.C.A., Director, instruction given three days in each week. Class Rooms open daily for study. Two Scholarships each year. Students hold position of Associate Membership. Water Color Classes, Mr. J. M. Barnesley, Director, in session at present and until the end of October. All further information obtainable from the Secretary at Phillips Square. 234 23

During the last few years a marked improvement in Canadian sentiment with respect to works of art has been clearly observable. There is not a city in the Dominion that has not its art organization of some kind. In certain instances the first impulse was given by a bequest or gift, but generally the movement arose spontaneously among enthusiastic students who had been impressed by the grand things which they had seen abroad. The Marquis of Lorne and the Princess Louise must also be thanked for very real service in this direction. The Governments have rendered some assistance; our own artists have done nobly in helping on the cause, while they, in turn, have received encouragement from some of our wealthy art lovers. Nor is it one branch of art alone which has shared in this progress. Painting, sculpture, music, architecture, decorative and industrial art, have all been gainers by it. We are glad to know that our own city is not behind in this race, and our readers will, we are sure, have perused with interest and gratification the short account of Mr. MacGillicuddy's mission to England, in connection with the art association and the coming annual exhibition. 7

# ART ASSOCIATION OF MONTREAL. PHILLIPS' SQUARE. Herald 22/10/89 ART CLASSES 1888-90.

These classes will commence on WEDNESDAY, OCTOBER 18th, under the direction of Mr. W. BRYMNER, R.C.A. Two scholarships presented for competition towards the end of the term. Studios open each week day for instruction and study. During continuance of term, students granted privileges of associate membership.

Galleries open daily 9 a.m. to dusk.  
Admission to non-members, 25c.

# Art Association of Montreal, PHILLIPS' SQUARE. ART CLASSES, 1889-90

These classes will commence on WEDNESDAY, OCTOBER 18th, under the direction of Mr. W. BRYMNER, R.C.A. Two scholarships presented for competition towards the end of the term. Studios open each week day for instruction and study. During continuance of term, students granted privileges of associate membership.

GALLERIES open daily 9 a.m. to 6 p.m.  
Admission to non-members 25 cents. 192

A sketching party. 23/10/89  
The pupils of the water color classes in connection with the Art gallery, on invitation of Mr. and Mrs. R. B. Angus, went out to St. Anne's yesterday on a sketching excursion. A special car on the Canadian Pacific railway was provided for the party, who, on arrival, spent a few hours in sketching, after which they were entertained at lunch at Mr. Angus' summer residence. Montreal was reached on the return journey about 5 o'clock, after a most pleasant day's outing.

Mr. and Mrs. R. B. Angus yesterday invited the pupils of the water color classes in connection with the Art Gallery to accompany them for a day's sketching at St. Anne's. The party went by special car via the C.P.R., and a very enjoyable day was spent, the party returning to the city at 6 p.m. 25/10/89

# Art Association of Montreal, Special General Meeting of members in large gallery, Phillips' Square,

TUESDAY, NOVEMBER 12th,  
AT 4 O'CLOCK P.M.

# ART ASSOCIATION OF MONTREAL. Herald 11/11/89 Special General Meeting OF MEMBERS,

In Large Gallery, Phillip's Square,  
Tuesday, Nov. 12  
FOUR P.M. u 267

# ART ASSOCIATION. OF MONTREAL. 13/11/89 EXHIBITION OF DRAWINGS MADE BY THE STUDENTS OF THE WATER COLOR CLASSES. OPEN 9 A.M. TO DUSK. WEDNESDAY, Nov. 13. SATURDAY, Nov. 16.

ART ASSOCIATION FINANCES.  
The Art Association met yesterday, Mr. R. W. Shepherd in the chair, to consider money matters. The premises had been purchased for \$20,000, \$8,500 of this sum being obtained from the endowment fund. The Council wanting a cheaper rate had accepted an offer of mortgage for the amount. The money is being loaned by Miss Orkney, who subscribed handsomely to the endowment fund.

# ART ASSOCIATION OF MONTREAL. 13/11/89 PHILLIPS' SQUARE. EXHIBITION OF DRAWINGS MADE BY THE STUDENTS OF THE WATER COLOR CLASSES.

Open 9 a.m. to dusk.  
Wednesday, Nov. 13, Saturday, Nov. 16th.

# Art Association of Montreal, PHILLIPS' SQUARE.

EXHIBITION OF DRAWINGS made by the Students of the Water Color Classes. Open 9 a.m. to dusk,  
WEDNESDAY, November 13, SATURDAY, November 16.

Water Color Drawings. 13/11/89  
To those interested in painting, the large gallery of the premises of the Art association always possesses much interest, but at present this is much increased by the fact that there are on view between 100 and 300 sketches made by the water color classes during the past two months. Taken as a whole, the work is extremely creditable to the students, some of the sketches, especially a large number of the landscapes, being exceedingly well executed.



# THE ART ASSOCIATION

*Herald* 13/11/89  
Sustains the Action of the Governors on the Mortgage Question.

A special general meeting of the members of the Art Association of Montreal was held in the large gallery, Phillips Square, yesterday afternoon, to confirm the resolution adopted at the meeting of the Court of Governors, referring to the mortgage of official lot No. 1,171, St. Antoine ward. The Association purchased the adjoining premises for \$20,000, getting \$8,500 from the bank and the balance from the Endowment Fund. The bank rate having gone up, the Council were anxious to get money at a cheaper rate, and accepted the offer of a mortgage for the amount necessary on terms advantageous to the Association. The money is being lent by Miss Orkney, whose family are so closely identified with the birth and prosperity of the Association, and who has herself subscribed handsomely to the Endowment Fund.

The meeting was presided over by Mr. R. W. Shepherd, Vice-President of the Association, and was well attended. There were also present Hon. Edward Murphy, Messrs. Hall, Murray, Fleet, L. A. Watt, Tempest, Alex. Mitchell, John Lewis, Harris, Torrance and others. The meeting was unanimous in approving the resolution submitted to it, enabling the Association to borrow the amount required, and hopes were expressed that the opportunity would shortly arise when advantage might be taken of the liberal terms offered by the mortgage. A pleasing feature of the meeting was the fact that the exhibition of work done by the Water Colour Classes was on view in the gallery, a fuller notice of which will appear in a later number.

## THE ART ASSOCIATION

*Herald* 13/11/89  
Offers an Offer of Mortgage of the Premises Adjoining the Art Gallery.

A general meeting of the members of the Association was held yesterday afternoon, at the Art Association, Phillips Square, Montreal. Mr. W. Shepherd, vice-president, occupied the chair, and there were also present, Hon. Edward Murphy, Messrs. Hall, Murray, Fleet, D. A. Watt, Tempest, A. Mitchell, J. Lewis, Harris, Torrance, etc.

The meeting was convened for the purpose of considering a resolution adopted at a meeting of the Court of governors referring to the mortgage of premises adjoining the art gallery. The association purchased these premises for \$20,000, and for this purpose obtained \$8,500 from the bank from the endowment fund. As the bank rate has since gone up, the council were anxious to get the money at a cheaper rate, and consequently they accepted an offer of mortgage for the necessary amount on terms advantageous to the association. The money is being loaned by Miss Orkney, whose family is closely identified with the birth and prosperity of the association, and who has herself subscribed handsomely to the endowment fund.

The meeting unanimously approved the resolution submitted, which enables the association to borrow the amount requisite. Hopes were also expressed that opportunity would shortly arise when advantage could be taken of the liberal terms offered by the mortgage.

## ART ASSOCIATION OF MONTREAL, PHILLIP'S SQUARE.

Galleries closed preparatory to English Exhibition. Reading-Room open to members as usual, 6 p.m.

## WATER-COLOR SKETCHES.

Work of the Students on View at the Art Gallery.

*Gazette* 14/11/89  
A Very Creditable Display of Two Months' Labors—Over One Hundred Sketches on Exhibit.

As was intimated in the *GAZETTE* yesterday, the work done by the students of the water-color classes of the Art association is now on view at the Art gallery. The sketches number about 150, but though comparatively small as regards the number of paintings, the exhibition is very creditable to the students, and shows that the council of the association have done well in securing the services of so well qualified a teacher as Mr. Barnsley. Whilst some of the work shows a want of instruction in drawing, other portions lack nothing in this respect. In classes of this kind it is necessary that those students who intend to profit by the instruction given should, first of all, be able to draw. But, as already stated, whilst some of the paintings are faulty in the matter of good workmanship, in others this is remarkable, and may be attributed to the course of study pursued in the regular art classes of the association. In an exhibition like this, where the work on view has been done in class, there is naturally considerable sameness in the character of the studies. The fat duck is very prominent, and the sketches of it are well executed. There are also some nicely painted chrysanthemums and some naturally colored dishes of fruit. A bronze sphinx seems to have done yeoman duty, and would have proved a rather severe test of the capabilities of the draughtsmen, who have succeeded in faithfully depicting on paper the copper bronze appearance of the original. Most of the out-of-door studies bear the impress of having been done in a hurry, but for this there is some excuse, seeing that they were made in September and October, the bulk of them in the latter month, when the winds were

BY NO MEANS AGREEABLE for stationary work in the open air. But taking all things into consideration the results are certainly very gratifying. Amongst the pictures are several good sketches of the old fort on the property of the Hon. J. C. Abbott, at St. Anne's, whither the class was taken by a generous member of the association. There are a large number of studies of autumnal foliage, and their fine coloring cannot fail to attract the attention of lovers of arboreal scenery. It is, indeed, in these sketches that some of the best work of the students is to be found. A few attempts at portraiture are hanging on the screens, but it must be confessed that this is not one of the most successful features of the exhibition. However, as is well known, painting in water colors from life is one of the most difficult branches, if not the most difficult, of the art. It may be mentioned that in point of numbers the classes were not quite so successful as had been expected; but this may, perhaps, have resulted from the early date at which it was found necessary to commence work, so as to allow as much out of door sketching as possible. It would have been well if the council could have seen their way to have given the students the opportunity of another month's instruction; but the difficulties which presented themselves in the matter of accommodation were too serious to permit of this being done. However, should these classes be again entered upon in the spring, the best proof of their chances of success is given in the general satisfactory results of the last two months' efforts.

The several sketches are arranged on two rows of screens in the large gallery. Commencing with the row on the left hand side of the doorway, the first picture we come upon is a creditable piece of work in the shape of a woodland view, in which the

EARLY AUTUMN FROSTS are just beginning to tinge the leaves with gold. Immediately below is another autumnal woodland sketch, in which the chief object is an almost leafless birch tree, the bareness of whose branches is depicted with

a closeness to nature that fully conveys the idea of chill winds whistling through its boughs. This picture shows the work of an advanced hand. Next comes a bit of country scenery, in which the foliage is well executed. Close by are a couple of ears of maize on a light green background, the finish of which gives promise of excellent work in the future. A forest view, the foreground of which is occupied by three monarchs of the wood, is a bit of nice painting, and near to it is a commendably-drawn statue of a female. A little further on is a country line, which is fairly realistic of rustic scenery in the summer time, and a clump of forest, under an autumn sky, shows coloring true to nature. A dish of fruit is nicely painted, and a forest scene in mid-autumn, when deep golden hues blend with pale yellow and the still lingering touch of green, gives us a view that is distinctly Canadian. Immediately adjoining are two sketches of birch trees, one in late autumn or the beginning of winter, and the other earlier in the year. In each the silver-like bark of the trunks is faithfully portrayed, and both are nice pieces of brush work. Not far away is a picture that looks uncommonly like a part of the mountain in summer time, and which shows an excellent idea of coloring. Then there is a small vase of chrysanthemums, creditably executed, and directly underneath it is a well finished sketch of a bowl containing fruit. A dish of apples, pears, etc., is very neatly painted on a green background, and the autumn tints of autumn are well caught in an avenue of birch trees. A bit of good perspective is seen in the woodland view, behind the foliage of which rises the dome of a church. On the right hand of this is a forest scene, the foreground of which is occupied by a splendid old birch tree, true to nature in every detail. Then come a couple of ears of Indian corn, on a deep green background, which sketch gives us a first-rate specimen of the painter's skill. Then follow three woodland views and the old fort at St. Anne's, all showing the touch of the true artist. Underneath is a glimpse into one of the rooms of a stately mansion, the most noticeable feature of which is a piece of marble statuary near the door, executed with a delicacy, and yet with a firmness, that is as

TRUE TO THE ORIGINAL as though it were a replica. A couple of small landscapes show highly commendable work, and a vase of chrysanthemums is very good in the matter of coloring. On the opposite screen, at the end nearest the entrance to the gallery, is a creditable sketch of St. Anne's fort, and close to it is a vase of chrysanthemums fairly true to nature. Immediately below is some finely colored fruit, and then we come to another view of the old fort, which, though smaller than either of the others noticed, is a piece of work of which the artist may feel proud. Just above is one of the best sketches to be found on the screens—a solitary monarch of the forest, with boughs leafless with age, standing gaunt and bare under a cloudless sky. It is in every respect a fine piece of work. Midway among the sketches is a nice study in green—a forest scene, in which a spreading beech tree occupies the foremost place. Alongside is another forest view at a different period of the year—autumn—which gives evidence of careful work. Then come three other woodland scenes, all of which are fairly well painted, and a little further on, at the top of the screen, is a nicely finished arboreal sketch. Next the eye is attracted by a country lane, with mountains in the background, which show a good knowledge of perspective. And this is the last picture on the screen.

## Art Association of Montreal.

*Gazette* 14/11/89  
GALLERIES CLOSED

PREPARATORY TO ENGLISH EXHIBITION

Reading Room open to members as usual 9 a.m. to 6 p.m.

## EXHIBITION OF ENGLISH PAINTINGS

At the Art Association of Montreal—High Class Works.

*Herald* 21/11/89  
The first lot of pictures for this exhibition has now arrived in the city from England per steamship "Peruvian." Amongst these works are a landscape by Cecil Lawson, entitled "The Haunted Mill on Barden Moor"; "The Tower of Brass," by E. Burne Jones, A.R.A., illustrating a small portion of the well-known Old World tale of "Danae"; "Midsummer," a beautiful decorative piece, by Albert Moore, but which might as well have been called any of half-a-dozen other names; "A Lonely Life," by Hugh Cameron, giving a glimpse of a Highland cottage, with its picturesque surroundings of moor and mountain, a picture full of honest sentiment and first rate workmanship. If the exhibition is to consist of works up to so high a standard as those which have been mentioned, it will be indeed full of interest and instruction. The great rush made to the free schools during the past few evenings, and the almost universal demand for a place in the drawing classes illustrates how much has been effected in the last two or three years towards stimulating a desire for a more advanced cultivation. A further shipment is expected very shortly, and the exhibition is likely to commence about the 4th or 5th of December.

## ENGLISH PAINTINGS. 22/11/89

The first lot of pictures for the Exhibition of English Paintings, which will take place at the Art Association, on St. Phillip's Square, have arrived from England. Amongst them are a landscape by Cecil Lawson, entitled "The Haunted Mill on Barden Moor"; "The Tower of Brass," by E. Burne Jones, A.R.A.; a decorative piece by Albert Moore; "A Lonely Life," by Hugh Cameron, etc., etc. Judging by the standard of the first lots of works sent out, the exhibition promises to be of a very high intellectual and artistic character. A further shipment is expected very shortly, and the exhibition is likely to commence about the 4th or 5th of December next.

## Valuable Pictures. 23/11/89

The Art Association has received a further number of pictures from England for the exhibition of pictures by British artists, which opens on December 6. Many of the pictures which have already arrived are very valuable. The "Tower of Brass," by E. Burne-Jones, A.R.A.; "Love and Death," by G. F. Watts, R.A., being valued at over \$15,000 each. The great money value of the pictures to be exhibited may be judged from the fact that those which have arrived from England and Scotland, 17 in number, are insured for \$75,000. The expense and responsibility incurred by the Art Association in connection with the proposed exhibition has been very great, and it is expected that the public will not let this bringing to our doors of the finest examples of the works of leading English artists, this new departure in the cause of Art, be a failure, but will give the exhibition its hearty support. The exhibition will remain open about six weeks.

The art Association has received a further number of pictures from England for the exhibition of pictures by British artists, which opens on December 6. Many of the pictures which have already arrived are very valuable. The "Tower of Brass," by E. Burne-Jones, A.R.A.; "Love and Death," by G. F. Watts, R.A., being valued at over \$15,000 each. *Herald* 25/11/89

## ART ASSOCIATION OF MONTREAL.

PHILLIP'S SQUARE.

*Herald* 30/11/89  
Exhibition of Works by several leading artists of the modern English school. Private view for members only.

FRIDAY EVENING, Dec. 6th, EIGHT TO TEN O'CLOCK.



# ART ASSOCIATION.

## Exhibition of Works

By Several Leading English Artists,  
FRIDAY EVENING, DECEMBER 6,  
Private view, for MEMBERS ONLY, 8  
to 10 p.m.

GREAT WORKS OF ART  
FOR THE EDUCATION AND DELICATE OF THE  
MONTREAL PUBLIC, 2/12/89

It might well be supposed by those who were proud of the loan art exhibitions given at the Art Gallery last year and the year before that it would tax the Association to the utmost to present the public with another of equal merit and attractiveness. It seems, however, that through the generosity of our private collectors, whose stock of wonders is ever growing, and through the patriotism of a number of members of the Association who have subscribed very large sums to guarantee the cost of bringing art treasures from Great Britain, that this exhibition will excite a greater interest and be of a greater educational value than any before it. Mr. McGillicuddy, the competent secretary, has gathered in England a splendid assortment of examples of the various schools of British art. The great picture of the gallery will be that tremendous work of Mr. Watts which was engraved for the London Graphic a year or two ago called Love and Death. Mr. Watts is the great idealist of our day. In strong contrast to this and asserting itself over all its neighbors as it must when the pictures come to be hung will be the first great specimen of the English pre-Raphaelite school which we remember to have seen in Canada. This is the Danae of Burne-Jones. It would not be fair to go into any detail about pictures which are not going to be on public exhibition till next Saturday. We can only mention that among the imported works there are two pictures by Cecil Lawson, spoken of as the modern Turner, one representing a quiet, the other a stormy sunset, both most striking works. There are three works of masterly breadth by Ellis, a remarkably bold sketch by Hague, a very feeling highland scene called Lonely Life by Hugh Cameron, called the Scottish Israel, a remarkably high tribute of praise, Sunset over St. Peter's by McWhirter, a splendid specimen by Alfred East, recently in Montreal, who could not be left out of any collection of first-class English work, two London city scenes by Logsdail who makes a specialty of that sort of thing—a surprising bit of landscape by T. H. Oakes, two scenes from Scott's novels by the great Orchardson, the Nymph Eneone by Calderon, also hits by Leighton, Fildes, Gow, Hood, Moore and others of equal name.

### THE ART GALLERY. 3/12/89

The following pictures will be shown in the Loan Exhibition of English works to be held in the Art Gallery next month. The great picture of the Gallery will be that tremendous work of Mr. Watts, which was engraved for the London Graphic a year or two ago called "Love and Death." In strong contrast to this is the "Danae" of Burne-Jones. Among the imported works are two pictures by Cecil Lawson, spoken of as the modern Turner, one representing a quiet, the other a stormy sunset, both most striking works. There are three works of masterly breadth by Ellis, a remarkably bold sketch by Hague, a very feeling highland scene called "Lonely Life" by Hugh Cameron, called the Scottish Israel, a remarkably high tribute of praise, "Sunset over St. Peter's" by McWhirter, a splendid specimen by Alfred East, recently in Montreal, who could not be left out of any collection of first-class English work, two London city scenes by Logsdail, who makes a specialty of that sort of thing, a landscape by T. H. Oakes, two scenes from Scott's novels by the great Orchardson, the "Nymph Eneone" by Calderon, also hits by Leighton, Fildes, Gow, Hood, Moore and others of equal name. There will be a private view for members on Friday.

### A Treat for Art Lovers. 3/12/89

The loan exhibition of English art treasures, to be opened at the Art gallery on Saturday next, promises to surpass any previous exhibition under the auspices of the society, excellent though those have been. When Mr. McGillicuddy, the secretary, returned from England some weeks since, the GAZETTE was the first to give its readers some idea of the treat in store for the people of Montreal. That being the case, it is needless to repeat now the names of the artists or of their grand pictures which will be shown. All that remains is to advise Montreal art lovers not to forget the coming exhibition.

### The Coming Art Exhibition. 4/12/89

The public spirit of the Art association in providing the rare artistic treat which is to be offered the citizens of Montreal on Saturday next cannot be too highly commended. The works of British artists to be on exhibition in the gallery of the association for several weeks are of a very high order of merit. The various schools of British art are represented by leading works of their respective exponents. All the educational advantages of the Royal academy here are brought to our very doors. G. F. Watts, Solomon J. Solomon, Albert Moore and Alfred East are here, teaching the gospel of truth, each in his own way. Several of the more important pictures—notably the "Life and Death" of G. F. Watts—are familiar in subject to all Canadians. The Graphic and the Illustrated London News have brought them to us, and they will be studied therefore from an advanced point of interest.

### LOVE AND DEATH. 6

A Picture Likely to Attract Much Notice at the Art Gallery. 4/12/89

"Love and Death," a picture by G. F. Watts, R.A., will undoubtedly be one of the chief attractions of the exhibition of works of English artists which opens this week in this city. Mr. Watts has, properly speaking, retired from the artistic profession, and his pictures are no longer seen on the walls of the Royal Academy and the other art galleries of Europe. After an artistic career of nearly half a century he some time ago announced his intention of retiring from the active practice of his profession, having determined henceforth to devote his talents to the interests of the nation. He is now working in the interests of the public in the high sense of the word; and his collection of pictures, with one or two notable exceptions, unique in subjects, have been, or will shortly be handed over to the British Government to be held in trust for the nation. A few years ago Mr. Watts, with the broadest sentiments of national feeling, and a generosity which has made his name a household word in Canada, presented to the Dominion of Canada a duplicate of his great work "Time, Death and Eternity," which is presently in the Canadian National Galleries in Ottawa.

### THE PATHETIC INCIDENT

which suggested to Mr. Watts the idea rendered in "Love and Death" draws the interest of the beholder to the picture. He was painting the portrait of a young man of great promise, who was suffering from consumption, and he grew so rapidly worse that at each sitting the painter could observe the progress of the malady in spite of every effort which could be made to arrest it on the part of loving friends surrounding. In realizing this sad theme Mr. Watts seized the opportunity of once more impressing on us the certainty of death, while robbing it of the accessories with which painters have hitherto thought it necessary to surround the subject. Here we have a draped figure full of fearful dignity, which glides forward with solemn dignity and might to enter the house that love, powerless to resist that dread visit, guards. Love is forced aside and as the shadow of death steals across his sun-clad form, his many colored wings are crushed and broken, and the dread spirit moves on irresistibly. The picture, which is full of dignity, of power, and of teaching, is to find a resting place in the National haven of rest, the Kensington Museum.

### Two Generous Art Patrons. 6/12/89

The annual meeting of the Art association will be held on the 17th December; this is somewhat earlier than usual. The endowment fund is reported to be on the increase. In this connection it is pleasurable to note that Mr. R. B. Angus has given a donation of \$1,000 towards this fund. That sum has been supplemented by another contribution of \$500 from Mr. F. Wolferstan Thomas. The exhibition, which opens this evening, is expected to be a brilliant affair.

### Donations to the Art Association. 4/12/89

Among other donations recently received, the treasurer of the Art Association acknowledges a donation of \$1000 by Mr. R. B. Angus, and another of \$500 by Mr. F. Wolferstan Thomas, towards the endowment fund. The annual meeting of the association will be held on December 17.

### FINE PICTURES ON EXHIBITION 7.

At the Association Rooms—The Private View Last Night. 7/12/89

The private view of the loan exhibition of oil paintings at the Association rooms last night was attended by a large number of members, among whom were Messrs. W. J. Buchanan, G. Cheney, R. Lindsay, B. Bethune, C. Blackader, Try Davies, R. W. Elmenhorst, L. Galarneau, J. B. Abbott, Rev. W. S. Barnes, P. Scott, R. Angus, E. B. Greenshields and many others. The exhibition, which will call for a more extended notice, embraces some remarkably fine works of art from the pencils of such artists as Orchardson, Wyllie, Onsey, Burne Jones, Calderon, Sir W. Fettes Douglas, Sir F. Leighton and other leading painters of the present age. The exhibition is worthy of a careful study.

### ART ASSOCIATION. 6

Exhibition of Paintings by British Artists, Dec. 7th to January 4th, 1890. Open daily 9 to 6—7.30 to 10. Admission:—Non-members, 25 cents. Members, free.

### ART ASSOCIATION.

Exhibition of Paintings by British Artists, December 7th to January 4th, 1890.

Open daily 9 a.m. to 6 p.m.; 7.30 to 10 p.m. ADMISSION:—Non-members, 25 cents. Members free.

### ART ASSOCIATION OF MONTREAL. 12

### PHILLIP'S SQUARE.

EXHIBITION OF PAINTINGS BY BRITISH ARTISTS.

Dec. 7th to Jan. 4th, 1889

Open daily, 9 to 6; 7.30 to 10. Admission:—Non-members, 25 cents. Members free.

### ENGLISH PICTURES. 13x

On Exhibition at the Montreal Art Gallery. 7/12/89

THE OFFICIAL OPENING LAST EVENING.

A Brilliant Gathering of Our Prominent Citizens.

The opening night of the Art Association collections of English paintings came off last evening and was attended by a large majority of ladies and gentlemen. Amongst those present were:—Hon. Justice, Mrs. and Miss Wurtele, H. M. Allen, Miss Edith Allan, W. Allan, Mr. and Miss Hooper, Miss Cochrane, of Hillhurst; Mr. and Mrs. Catterson Smith, of Ireland; Capt. Wright, Mr. and Misses Greenshields, Miss M. Ramsay, Rev. E. and Misses Black, Mr. and Mrs. Dr. Mitchell, Dr. Stirling, Mr. Philip and Misses Scott, Mr. J. and Misses Abbott, Mrs. and Misses Gillespie, Mr. W. Meredith, Mr. F. Meredith, Mr. G. Graham, Mr. Goschen, of London, Eng.; Mr. G. Hooper, Mrs. G. W. Stephens, Misses Stephens,

Mr. S. Stephens, Mr. W. D. Lightha, Mr. Pinney, Mr. G. Jacobin, R.C.A., Mr. C. Harriass, R.C.A., and Mr. C. Harriass, Misses Van Horne, Miss Cantlie, Mrs. and Miss Dow, Mr. Hy. Lyman, Mr. and Mrs. F. S. Lyman, Mr. A. Allan, Rev. Mr. and Mrs. Barnes, Mr. M. B. Bethune, Mr. and Mrs. Chas. Blackader, Mr. and Mrs. Boas, Mr. R. W. Boodle, Mr. G. Cheney, Mr. Hollis Shorey, Mr. and Mrs. J. W. Mills, Mr. Leopold Galarneau, Mr. and Mrs. Durnford, Mr. and Mrs. Elmenhorst, Mrs. and Miss Baumgarten, Mr. and Mrs. W. L. Evans, the Misses Angus, Mr. Fleet, Mr. and Mrs. Miss Wanklyn, Mr. G. and Miss Hadrill, Mr. S. and Mrs. Findley, Mr. W. J. Buchanan, Miss Buchanan, Mr. W. G. Murray, Mr. Hugh McLennan, Mr. J. W. Tempest, Mr. J. Leslie Skelton, Miss Skelton, Mr. G. F. C. Smith, Miss Smith, Mr. A. D. Steel, Mr. J. Popham, Mr. C. L. Thompson, Mr. R. C. Lyman, Mr. J. L. Lyman, Mr. and Mrs. G. Marler, Mrs. Pangman, Miss Church, Mr. and Mrs. G. Caverhill, Mrs. J. Caverhill, Mrs. A. Bell, Miss Bell, Miss Baggs, Mrs. and Misses Lindsay, Dr. McCallum, Misses McCallum, Mr. R. Lindsay and many others.

The exhibition itself was one worthy of the highest admiration, thanks to the supervision of Mr. Macgillicuddy, who had spared no pains or patience in having each picture shown in the most effective way. Around the walls was hung a dull red drapery, underneath which the pictures were hung, the lights being arranged to show them to best advantage. To add to this, a splendid collection of palms was distributed around the room.

Facing the entrance on the east wall is to be seen the most prominent picture in the room, entitled Solomon's "Niobe," while on either side are hung the smaller canvasses of Ellis (a marine picture) Fildes, R. A. "The Gardener's Niece," and paintings by East, Orchardson and others. Occupying the post of honor on the south wall is the famous picture by G. F. Watts, R. A., "Love and Life." Love is represented by the winged figure of a youth, and Life by that of a young girl, who, clinging to Love, is being guided by him over the rough places of a rocky precipice, which both are ascending together. Love is leading the way and helping Life to climb the difficult path, emblematic of the struggling conditions which more or less are the portion of all human existence. The half extended wings of Love shade the rays of light from beating too fiercely on the delicate figure of Life. Love's footsteps can be traced on the rocky ascent by the flowers which have sprung up in his track. The atmosphere of the picture is bathed in the gold of light and in the blue of space. As to the pictures on the north, Mr. Burne Jones, A.R.A., "The Tower of Brass," occupies the post of honour, representing the dream of the King of Argos, who, thinking he should be slain by the son of his daughter Danae, built a brass tower in which he imprisoned her as long as she lived, thinking so to escape his fate. The other exhibits, are too numerous to mention, and of the highest order, and will well repay a visit of those who are fond of high class art.

Among the most pleasing features of the evening were the admirable selections rendered by the strong band supplied by Mr. G. Sheppard, of St. Catherine street.

It would be advisable for the management to supply light refreshments or at least ices on a similar occasion, as owing to the great crush it was anything but comfortable for the ladies present.

The exhibits will be on view every day.

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THE ENGLISH EXHIBITION

Opens a Brilliant Success Before a Large and Fashionable Gathering.

Glimpses of Some of the Rare Gems and Masterpieces of Representative English Artists—An Exquisite Treat.

"Art is long; time is fleeting." So says the good old grey haired "Psalmist of life."

Art has been long in Montreal; and time has been fleeting, but good use has been made of that time to cultivate the taste for art that now exists in our city. During the past three or four years very noticeable progress has been made in this branch; the matter has been taken in hand by careful, capable men of great taste and judgment, and carried forward with a view to promote the best interests of art in this, the metropolis of Canada. A considerable impetus has been given to the life of our Art association from several points. In the first place there have been held two exhibitions of works from representative European schools—French and Dutch. These have given Montrealers an idea of what was going on in Europe, and at the same time an opportunity of comparing those schools with the progress made in Canada. Then another cause of this advancement is found in the princely generosity and munificence of our leading public men. This spirit among gentlemen, whose very station render them exceedingly busy, is not so much to be wondered at if we look closely into their domestic lives and see there the most delicate appreciation of and love for art. It is only necessary to have a glimpse at the interior of a few of the dwellings of these gentlemen to rise to a full knowledge of this fact. Look, for instance, at the names of those at the head of this Art association of Montreal.

Council—President, Mr. R. B. Angus; vice-president, Mr. R. W. Shepherd; treasurer, Mr. E. B. Greenhields. Councillors—For two years, Messrs. E. S. Clouston, C. J. Fleet, J. Popham, A. D. Steel, A. T. Taylor, D. A. Watt; for one year, Rev. J. Edgar Hill and Messrs. Hugh McLennan, W. G. Murray, J. W. Tempest, F. Wolferstan Thomas, Thomas Workman. Curator and secretary—Mr. John MacGillycuddy.

With reference to this list, it might be mentioned that the society regrets the loss of one of its councillors, Mr. Thomas Workman, who died during the present year.

A BRITISH EXHIBITION.

This year the association decided to exhibit some of the representative British painters, with a view to affording the public an opportunity of examining and forming an opinion of English art at the present time. Mr. MacGillycuddy was in England during the summer just past, negotiating for this exhibit, and that he has been successful in a large measure is shown by the array of costly paintings now gracing the walls of the gallery. He had to encounter many difficulties in endeavoring to secure the loan of these treasures; but the curator and secretary has great persuasive powers, a deep love of art; and, of course, he didn't come back empty handed. As there would necessarily be a large outlay for insurance and other charges, a guarantee fund has been subscribed to assist in covering any deficiency. It is confidently hoped, however, that the cordial support of the public will make this exhibition such a success that the council will be encouraged to even greater efforts in the future.

This exhibition, which lasts till some time into the coming month, was opened, brilliantly but informally last evening. A large and very select gathering assembled in the rooms where the costly acquisitions were exposed to gaze at once admiring, critical and laudatory. We will have a look at them at the same time. Thursday's GAZETTE contained a short sketch of some of the principal pictures; but there are many rare gems and masterpieces in that collection. "She is not dead, but sleepeth" (George P. Ham-Hood). "This is a portrayal of a girl, the story of which is well known. It is realistic; the girl is dead and clothed in hideous garments of death. Death is

apparent everywhere in the room of the oriental dwelling. The Christ is there, however, with a bearing Christ-like, and he changes the death chamber to one of rejoicing. Cecil Lawson is represented in two of his best works. It is safe to say that the salvation of English landscape painting was effected by this artist. Between 1835 and 1870 English landscapes were at best, but a delineation of form. But Lawson raised it from this degeneracy into ideal beauty and grandeur. He is shown to be equally at home in the peaceful vale, on the rugged mountain, in storm and sunshine revealing throughout all a deep sense of the inner beauties and forces of nature. "The Old Mill at Sunset" is a powerful proof of this. Nature is depicted with remarkable truth, and yet there is a lot of sublime poetry in those massive clouds whose background is painted glowingly and gloriously by the setting sun. "Cattle Returning Home" is another sunset picture to be lingered over. Albert Moore's works are shown by "Midsummer" and "Tulips," two remarkably clever decorative paintings. Then there is "Something Interesting," by Mary L. Gow, one of a band of lady artists asserting themselves in the field of art. The present work is deservedly admired for its truthfulness in depicting child-life, and for its delicate blending of color. There are two good sea views by Henry Moore, "The Open Sea," and "Daybreak at Sea," both of which will be dwelt on and appreciated by anyone who has spent any time out of sight of land. The former is perhaps too full of sails; so many are really seen together in mid-ocean or "open sea," but perhaps some excuse may be found for this seeming inaccuracy. The waves are very truthfully painted, though.

It is regrettable that space will not allow of a separate notice of each work, but we will return to the subject again, and speak at more length of the many valuable treasures, which the society has been so fortunate in securing.

AMONG THE PICTURES

At the Loan Exhibition in the Art Gallery. 7/12/89

The Art Association rooms were well filled on Saturday by ladies and gentlemen who had come to inspect the handsome collection of English paintings on exhibition, and on all sides nothing but praise could be heard from the delighted spectators. Burnes Jones, A.R.A., "The Tower of Brass," Solomon's "Niobe" and George F. Watt's (R. A.) "Love and Light"—pictures spoken of in a previous edition—were much admired, as was also the "Queen of the Swords," by W. Q. Orchardson, R. A. The subject is suggested in Sir Walter Scott's "Pirate," the moment chosen being when Minnie Troil, the Queen of Swords, faintly clad in maize, trips down the avenue of steel. William Lonsdale's two street scene, "The Bank of England and 'St. Paul's and Ludgate Hill," had numerous admirers. These two London street scenes with their living moving crowds are marvelous examples of learned dexterity and patience, marking a photographic appreciation of detail and a keen eye for color. Cecil Lawson has two charming landscapes entitled "The Old Mill Sunset" and "Cattle Returning Home." They reveal the painter's deep sense of the inner beauties and forces of nature with that happy blending of painter and poet necessary to constitute a great artist. S. Fildes' R. A. contribution, "The Gardener's Niece," is a most natural bit of study and fully establishes his title as one of the leaders of a new form of naturalism, and he is called "the apostle of the daylight school."

J. Macwhirter, A.R.A., "Sunset over the Eternal City from the Pincian Hill," is an all glorious Roman sunset, drawing forth high encomium from the on-lookers.

Another little gem is that of J. W. Oakes, R.A., "Mountain Brook, Carnarvonshire, N. Wales." The work is drawn from the inspiration so bountifully supplied by nature in her mountain scenery and having a real solemnity of effect, is distinguished by depth and richness of color.

NOTES IN THE ART GALLERY.

Glimpses of Some of the Masters of Modern English Art. 9/12/89

The Art gallery is a resort of interest just now, and as space will not admit of a lengthy notice of each picture in one day, it is proposed to give a series of notes on the exhibits during the time of the exhibition. This will serve the two-fold purpose of showing to greater advantage the work of the council in instituting the exhibition, and at the same time doing somewhat more justice to the artists represented.

Philip H. Calderon, R. A., is of French birth, but of English education, and though his works bear those of the French school, they are distinctly English. His forte is figure painting, in which he has gained some degree of fame. He exhibited at Philadelphia in '76 and at Paris in '78 (first class medal). The work by which he is represented this year in Montreal is a delicately executed example of the nude in art, "Enone."

"Hither came at noon mournful Enone, wandering forlorn of Paris, once her playmate on the hills." (First exhibited in the Grosvenor Gallery in 1886).

It is a sweet picture, not confined to any particular type, but tending rather to idealism than realism.

Alfred East is comparatively a young man, but is, nevertheless, considered one of the leaders of the "best school of English modern landscape." He has endowed his works with the poetry, the glamour, the mysteriousness and the very spirit of nature. This is borne out fully in the works representing him. "By Tranquil Waters" is a magnificent transcript from nature. The artist has caught into the painting "the very spirit of nature" and he places it before us in all its beauty. It is a riverside scene, situated at the bend in the river. It would seem to represent midday in summer; for everything bears that calm peculiar to mid-summer. The water is without a ripple, mysterious in its silence. There is the quaintest possible, and yet most natural, little cabin buried away among the thick foliage on the bank of the river, and from the chimney a straggling pillar of blue smoke rises and floats lazily in the air over the water. The smoke and the water form a pretty contrast to the surrounding greenery. Along the side of the river runs a footpath leading from the cabin to, probably, a neighboring village. The whole is beautifully harmonious, and is a picture in which new beauties are discovered the oftener one looks at it.

Albert Moore, A.R., W.S., is a painter, devoted to a unique phase of art. He aims at the realization of beauty in design and coloring, as well as subject. In the present subject, "Midsummer," his beautiful draperies and accessories are purely his own creation; they represent no period. The chair, with its beautiful tones of silvery grey, was probably a wooden chair of the 17th century, transformed by color into a silver throne. In fact, the painting is an idealistic production of decorative art. The coloring is very agreeably blended. The figures are perfect examples of drawing; nicely moulded and of easy, graceful and natural attitude. The chair on which the central figure reposes as in sleep is a clever piece of draughtsmanship. To the casual looker on, this picture would seem without meaning; but a careful inspection reveals many beauties and gives much pleasure.

John Wright Oakes, R.A., takes his inspiration from the stores of nature so munificently supplied by her in mountain scenery. "Mountain brook, Carnarvonshire, N. Wales," would at first appear too heavily and darkly painted; but on closer inspection

"What lonely magnificence stretches around! Each sight how sublime All hushed and serene as a region of dreams, The mountains repose 'mid the roar of the streams; Their glens of black umbrage by cataracts riven, But calm their blue tops in the beauty of heaven, Here the glory of nature hath nothing to fear."

ART NOTES. 12/12/89

CONSTABLE AND LAWSON COMPARED.

The short comparison which has been made in the catalogue of the present small exhibition in the Art Gallery between the two great English landscape painters, John Constable and Cecil Lawson, may perhaps be slightly extended with general benefit. Constable, born in 1776, in a village called Bergholt, situated on a spot overlooking the fertile valley of the Stour, drank deep through his infancy and boyhood of the beauty of the surrounding scenery, its gentle declivities, its luxuriant meadow flats sprinkled with flocks and herds, its well cultivated uplands, its woods and rivers, the numerous scattered villages, churches and farms with their picturesque cottages, all imparting, as he says himself, "an amenity and elegance hardly anywhere else to be found." Brought up to the unromantic trade of a miller, the artist appears to have greatly benefited by the attention to the weather and therefore to the state of the sky, which the management of his windmill necessarily involved. Abandoning business finally in 1799, for Art, Constable appears to have spent several years in drawing in the Royal Academy schools, lightening the labours by pleasant little country rambles, sketch book in hand, and gradually forming the resolution to the fulfilment of which he devoted his time and faculties through many laborious years. This was to get a pure and unaffected manner of representing the scenes that might employ him. To the mind of Constable the landscape art of England had in his day drifted into what he called a "bravura style, an attempt to do something beyond the truth," and he regarded himself as the teacher ordained to bring back his countrymen and the educated world to an admiration of nature as she really presents herself. The conventionality of his day required amongst other objects in a picturesque representation of a brown tree, and the little anecdote which relates that Constable being asked on one occasion with reference to a work on his easel whether he did not find it very difficult to determine where to place his brown tree, replied: "Not in the least, for I never put such a thing into a picture," sufficiently illustrates his independent position. Without the highest development of the imaginative faculty

CONSTABLE WAS A DISCOVERER In Art, who had the splendid executive accomplishment which led to his being, as it were, the father of the best school of the best period of landscape painting in France. To his countrymen he has proved a beacon which but brightens as time passes onward. And from his work, though never raising the spectator into the sublime, endless refreshment is obtained. The mantle of the great artist had, it was believed, descended in these later days upon the shoulders of a young painter of great promise, whose untimely death has been deplored wherever the few examples of his skill have found their way. Cecil Lawson, born in 1851, a member of a family well known in the world of art, at the age of twenty-four had taken his position in the fore part of modern British landscape painters. From the first occasion on which he exhibited, his progress was one triumphal march, but at the early age of thirty he breathed his last, leaving behind him a name second only to that of Constable himself. Lawson's style is large and imposing, his color deep and strong, and there is about his compositions a certain suggestiveness, which is at the very foundation of poetic painting. He, unlike Constable, in this respect, had very highly developed the gift of imagination. He saw in his pictures, and makes others see, something more than what is actually set down upon the canvas. He had the mind which lies open to the light that never was on sea or land, joined to a hand that could trace the vision and give it to the world as a respite from harsh realities. How deeply then must all deplore the early loss of this painter who looked on earth and sky with the eye of a poet, and whose hand, touching the strings of all men's hearts, led the human spirit through nature up to nature's God. In the present exhibition, at the Art Gallery, are two landscapes by Lawson, and it will be well for those who truly believe in the elevating influence of art to studies these works again and again, as it seems unlikely that for many years to come such another opportunity will be given to permanent residents in this city.

To Encourage a Love of the Fine Arts.

In order to give all a chance to see the fine collection of English paintings by modern artists, on exhibition at the Art Gallery, the managers of the Association have issued a circular to the principal employers of labor in the city offering batches of twenty-five tickets at five cents for each ticket. 14/12/89



**THE ART GALLERY. 12/12/89**  
A Suggestion to Open the Exhibition to the Masses.

The Art Association Gallery on Phillips Square is being largely patronized by the citizens from day to day, and all who have had the pleasure of witnessing the magnificent collection of English paintings gathered there by Mr. McGillicuddy, the secretary, speak in the highest terms of the masterpieces shown. It would be of great benefit to the employees in the various stores and manufacturing, if the management could see their way clear to the issuing of batches of tickets at five cents each, to enable the employers to distribute them amongst their employees, as was done at their last exhibition, and would enable hundreds of people to have a view of the pictures, which could have no other result than to raise their minds to a higher level and at the same time relieve the dull monotony of their ordinary routine life.

**THE LOAN EXHIBITION. 11/12/89**

The management of the Art Association, acting on the advice of the *HERALD* a few days ago, have issued a circular to the principal employers of the city, in which they ask them to buy batches of five cent tickets, not less than twenty-five in number, in order to give their employees a chance to see the magnificent collection of English paintings by the best artists, which they have been at so great an expense to exhibit. The Art Gallery has been largely patronized since the exhibition was opened, but it is expected that the generosity shown by the management will be attended with the greatest success.

**THE ART LOAN EXHIBITION. 16/12/89**

The circular sent out by Mr. McGillicuddy, Secretary to the Art Association, in which he requests the principal employers of labour in the city to purchase batches of twenty-five tickets at five cents each, for distribution amongst their hard-worked employees, is meeting with a hearty response. The management's kindly interest on behalf of the masses was greatly enjoyed by the large number who visited the Association rooms on Saturday evening to enjoy the beautiful pictures there on view.

**THE ART LOAN EXHIBITION. 16/12/89**

Generous patronage is being extended to the employers of labor in the city to the good movement inaugurated by the management of the Art Association of issuing batches of five cent tickets to be distributed amongst the employees to enable them to have a look at the magnificent collection of English paintings now on exhibition. On Saturday evening a large number availed themselves of the privilege. On Monday and Tuesday evening a greater number paid a visit to the gallery, and it was very interesting to watch the different fancies of those assembled.

Among the pictures mostly admired were Brown Jones' masterpiece, "The Tower of Brass," Alfred East's "In the Name of Buttercups," Luke Fildes' "The Gardener's Niece," Anderson Hague's "Feeding the Ducks," and Cecil Lawson's "Little Returning Home." But the two which seemed to secure the largest number of admirers were those of Wilton Logsdail's two London street scenes, their living moving crowds, and respectively, "The Bank of England" and "St. Paul's and Ludgate Hill."



THE TOWER OF BRASS.—E. BURNE-JONES.

**THE ENGLISH EXHIBITION. 19/12/89**

Next to Mr. Burne Jones' "Tower of Brass," an engraving of which after an original drawing by the author is given, hangs Mr. Calderon's contribution with a very mythological name going back to the times of Greek gods and goddesses. But its motive is, we fear, purely modern "Gloire—fortune of Paris." is, after all, only some Susan-Jane forlorn of her clothes! Nevertheless, Susan is a very dainty maiden, albeit we think we have met her before. Sometimes she is "In Forest-depths unseen!" and anon "Morning" or "Aphrodite" or "Andromeda," or what not. But by whatever name she may be called she never loses her dainty grace, and under Mr. Calderon's refined treatment she is lifted, if not to the zenith, certainly well above the horizon of art. No example of this most accomplished artist's work has hitherto reached Montreal. Will this one remain with us?

The brothers Moore, Albert and Henry, are both well represented, the former being seen for the first time by the Montreal public. It must necessarily be permitted to some things, in art as well as in nature, to be merely beautiful; teaching no lessons of life or godliness, making no appeal to the mind or soul but simply gratifying the æsthetic side of so-called cultivated humanity. Mr. Albert Moore's works are of this character and within the very narrow lines which the artist has laid down for himself he may be deemed to have reached his goal. Judging from some early works of this artist recently seen, we should infer that if he has of late years lost something of his earlier vigor and power he has attained to greater grace and brilliancy. It is the fate of certain of the school of which the president of the Royal Academy is the chief that "the figure" should always be laid down first, and the draperies superimposed on the figure. Doubtless, the next president will insist that in "serious" figure work, the skeleton must first be drawn, to which first the muscles and flesh and afterwards the clothes should be added.

Mr. Moore certainly does not pursue this laborious method, but his work lacks nothing on that account. Mr. Henry Moore's seascapes leave nothing to be desired. It is objected that they are unnaturally blue, but all color schemes are relative, and nothing in art can be bluer than the blues of nature.

William Quiller Orchardson, although not a prolific painter, has been in evidence in most of the Academy exhibitions since 1863, when he removed from Edinburgh to London. At Philadelphia he was well represented by his "Prince Henry and Faletaff," and a Venetian moonlight scene. In Paris this year his "Master Baby," from the Grosvenor Exhibition of 1886, created something of a sensation among French artists, and has been cleverly etched by Mr. Josinski for the November issue of the *Gazette des Beaux Arts*. He is one of the leading painters of modern incident, and has made the period of the Directorate peculiarly his own. Perhaps his most notable work is "The Salon of Madame Récamier," shown at the Academy in 1885. The painter's usual methods and motive are well illustrated in the little canvas he exhibited "The Queen of the Swords." With no labored attempts at smoothness or finish, his brush work is singularly dexterous and masterful, and the technical results all that could be desired. His canvases are suffused with light; his color schemes are luminous, delicate and harmonious; his figures are full of life and grace; and if his men are sometimes inane coxcombs and sometimes sensual fops, society is to blame and not the painter. It is, however, regrettable that so competent a depicter of incident should of late have taken his chief motives from the shady side of that thing commonly known as polite society.

**THE ART ASSOCIATION, 20/12/89**  
17 Phillips square. People in the holidays do not like to stay in the house all the time, even in the best regulated households. Lovers of pictures should visit the Association and see the new pictures. Ten minutes or a whole afternoon can be profitably spent in seeing the pictures.

**Art Association of Montreal.**

PHILLIPS SQUARE,

13th December, 1889.



You are requested to attend the ANNUAL GENERAL MEETING of the Members of the Association, which will take place here, on THURSDAY, December 19th, at 4.30 P.M.

BUSINESS: To receive the Report of the Council for 1889, and to elect Officers for the ensuing year. After the Meeting there will be an AUCTION SALE of the Periodicals usually disposed of from the Reading Room.

JOHN MAGGILLYCUDDY,  
Secretary A. A. M.

**FINE ART IN MONTREAL.**

The Work of the Association—Issue of Tickets to Employers. 21/12/89

The annual report of the Council of the Art Association of Montreal for the year ending November 30, 1889, has been presented. The raising of the fee for family membership to seven and a half dollars has resulted in a benefit of about \$600 to the funds. There has been a very considerable increase in the number of students attending the art classes. The endowment fund now amounts to \$13,329.93, and is increasing; subscriptions have been given and promised during the year, \$1000 each from Sir D. A. Smith and Mr. R. B. Angus, \$500 from Mr. F. W. Thomas, and Messrs. Carsley and A. E. Riddell \$100 each. The two houses adjoining in Phillips square have been purchased during the year for \$20,000. Two scholarships were awarded, the successful competitors being Miss Kate Penfold and Miss E. L. Fourdrinier. Six very valuable oil paintings were presented by Mr. R. B. Angus, who also gave a donation of books; as did Mr. E. B. Greenlands and Mr. E. S. Clouston. The assets of the association as audited and certified by Messrs. P. S. Ross & Sons, are \$115,488.09, and the liabilities \$105,244.35. The annual subscription for the year amounted to \$2607.

A circular has been issued to employers of labor, offering a reduced rate of five cents admission to their employees, to enable them to study the splendid collection of the works of English artists at present on view in the rooms of the Association.



# ART ASSOCIATION.

## Annual Report and Financial Statements Adopted. Encouraging Progress Made During the Year.

The annual meeting of the members of the Art Association of Montreal was held yesterday afternoon at the Association rooms on Phillips Square. There were present Messrs. R. W. Shepherd, (chairman) Hon. E. Murphy, A. C. Leslie, W. V. Meredith, D. A. P. Watt, W. Hall, W. G. Murray, E. B. Greenshields, J. Lewis, A. Mitchell, J. A. Torrance, T. P. Stearns, J. W. Tempest, J. Popham, A. T. Taylor, C. McArthur, Dr. Shepherd, A. D. Steele, G. Hadrill, J. Cheney, J. Parker, R. Harris, etc.

At the annual meeting of 1888, it will be remembered, a motion was brought forward by the Council raising the fee for family membership with its very extensive privileges, from five to ten dollars per annum, action on which proposed change was after some consideration left in the hands of the Council. With a view to meeting the wishes of both those in favour of the increased rate and those who considered it might be inadvisable for the benefit of the Association to make any change, the Council placed the family membership subscription at seven and a half and the single membership at five dollars for the year 1889. The change has resulted in a benefit to the funds of about six hundred dollars, which will no doubt be much increased during the year 1890. The number of new members joining during the year is a satisfactory proof of the extending appreciation of the efforts made to place this Association on a footing worthy of the city.

The council venture to regard the very large proportion, who have applied themselves to drawing, of those joining the lately established city night schools, as in some measure resulting from the various exhibitions held during the past three years.

There has been a very considerable increase in the number of students attending the Art classes, the general progress in which is commented on by the director in his special report.

The Endowment Fund is increasing, and will no doubt commend itself gradually to those who are able and willing to assist in the advancement of culture in Montreal.

In the month of April the two adjoining houses, No. 13 and 15 Phillip's Square, were purchased for \$20,000, the money being provided from the Endowment Fund, \$11,600, and by a mortgage on the purchased premises for the balance.

A generous and entirely unsolicited offer has been made to the Council by one of the leading citizens of Montreal to give an annual prize (for a certain number of years) at the Spring Exhibitions, and a scheme for the most satisfactory disposition of this money is being drawn up. The Council hope that, perhaps other citizens will also come forward and assist in establishing a Montreal prize fund.

### ART CLASSES.

During the months of September and October, open-air classes in water colour drawing were held under the direction of Mr. J. M. Barnsley, who reports as follows:

"The water colour class began on the 2nd of September, with a very small attendance. Later, however, the number greatly increased, and during the month of October there was a fair attendance. Although the time was short and the weather not always favorable for outdoor work, the progress made was satisfactory. The pupils were anxious to learn and worked hard, endeavouring to render faithfully the subjects chosen.

The ninth session of the regular Art classes commenced on Wednesday, October 16th, Mr. W. Brymner, R.C.A., again acting as director. He reports as follows:

"The present session (1889-90) has opened with a larger number of pupils in the classes than on any previous occasion since I have had charge. It is pleasing to notice that without exception, the pupils are willing to learn to draw, as a preliminary. Perhaps this satisfactory result may to some extent be attributable to the great change that has taken place in the system of teaching drawing in the leading educational establishments of the city. The classes of the Association have in a great measure contributed to this improved system.

In pursuance of the scheme adopted last year, two scholarships called the Association Scholarships, were awarded, the successful competitors being Miss Kate Penfold and Miss E. L. Fourdrinier. Twenty-one students entered for the competition, and the drawings made were satisfactory. Two similar scholarships will be given this and each subsequent year. Tenable for two years, these scholarships entitle the holders to free instruction, during that period, in any branch of Art which may be taught in the school, subject to certain provisions regarding attendance on the part of the scholar.

A nomination has been made to the Robert Wood Studentship.

### PRESENTATIONS.

The following donations have been made during the past year:—

### OIL PAINTINGS.

By Mr. R. B. Angus—1, "The Crown of Flowers," by W. A. Bouguereau; 2, "The Huntsman," by A. W. Kowalski; 3, "Le Retour des Crevettieres," by E. L. Vernier; 4, "La Rosee," by E. Lansyer; 5, "The Harvest Field," by Wyatt Eaton; 6, "A Woodland Brook," by W. Bliss Baker.

### CRAYON DRAWINGS.

"The Port of Whitby," by G. Sheffield. By W. D. Lawrie, St. Vincent Street, Glasgow, "The Two Ways, or Life and Death," a cartoon by Sir Noel Paton, R.S.A.

By Mrs. M. E. David—"The Ludovisi Ares," also styled "Mars Seated."

A remarkably fine cast from the statue in the villa Ludovisi, Rome. The original is supposed to date from the fourth century before Christ and to have been the work of the celebrated sculptor, Lysippos.

### LIBRARY.

The reading room since February last has been kept open daily until six p.m. and is becoming more and more useful as its books on art and books of reference to analogous subjects increase in number. The Council will gladly receive donations of works which may still further augment the utility and importance of this branch of the association. The following have been received during the year:—

### DONATIONS.

By Mr. R. B. Angus—Illustrated catalogue, A. T. Stewart collection of paintings, sculpture, etc.; art collection of Mrs. M. J. Morgan; Probasco collection; Catalogue Illustre de Tableaux et d'Objets d'Art, collection de M. Albert Goupil; collection de M. S. Goldschmidt; A brief history of Japanese bronze, by E. Grevy, 1 vol. each.

By Mr. E. B. Greenshields—L'Œuvre complet de Rembrandt; Charles Blanc, 1 vol. Egyptian, Roman and Grecian Costume; by Thomas Baxter, 1 vol.

By Mr. E. S. Clouston—The Sunshade, the Glove, the Muff; by Octave Uzanne, 1 vol. The Ship of Fools; by Alexander Barclay, 1 vol.

Nineteen volumes of periodicals, catalogues, etc., have been bound, and fourteen books purchased. The following are the periodicals to be found on the reading-room tables for the use of members:

London—The Academy, The Architect, The Art Journal, The Artist, The Athenaeum, English Etchings, The Graphic, The Illustrated London News, The Magazine of Art, The Portfolio, Punch, The

Universal Review, The Woman's World, The Year's Art.

Glasgow—The Scottish Art Review. Paris—Gazette des Beaux Arts, L'Art. New York—The American Architect, The Art Amateur, The Art Interchange, The Century, The Decorator and Furnisher, The English Illustrated Magazine, Harper's Monthly Magazine, Harper's Weekly, New York Life.

Berlin—Zeitschrift für Bildende Kunst. Montreal—The Dominion Illustrated.

### CATALOGUES BOUGHT.

Catalogue Illustre du Salon, Catalogue Paris Salon, Catalogue Exposition Universelle, Catalogue Societe d'Aquarellistes Francais, Wolff's Figaro Salon, Wolff's Figaro Exposition, Blackburn's Academy Notes, Blackburn's Academy Sketches, Blackburn's Grosvenor Notes, Blackburn's New Gallery Sketches, Catalogue Royal Institute of Painters in Water Colours, Catalogue Royal Society of Painters in Water Colours, Catalogue National Academy Notes, Catalogue American Water Colour Society, Catalogue New York Etching Club.

### REPORTS AND CATALOGUES RECEIVED.

Three vols. Walker Art Gallery, Liverpool; 27 vols. Metropolitan Museum of Art, New York; 11 vols. Boston Museum of Fine Arts; 2 vols. Pennsylvania Academy; 1 vol. Art Institute of Chicago; 1 vol. Royal Canadian Academy.

### LECTURES.

The members of the Association are much indebted to the Rev. G. H. Wells for his most interesting lecture on the old Italian City of Siena, delivered Feb. 21st. Also to Mr. Joseph Gould who assisted by Mr. Winch, of Boston, and Miss Womham, of this city, gave his audience a particularly enjoyable evening while lecturing on "The songs we hear and the songs we do not hear."

The Council has much pleasure in announcing that during the coming session (89-90) lectures will be delivered by the Rev. W. S. Barnes, on "Robert Brown's Theory and Poems of Art," and by Mr. W. McLennan on "Montreal Two Hundred Years Ago."

### GENERAL.

The light of the large gallery has been improved by placing a temporary awning under the inner glass roof. This was done as an experiment and it is proposed after the exhibition, about to be opened, to make further improvements.

Thanks are due to the proprietors of the Gazette and Herald newspapers for kindly giving free copies throughout the year for the use of the Reading Room.

The report for the present year (1889) being in reality only for eleven months, and there being a considerable number of members whose subscriptions are usually paid in December (16) as well as several still to pay (11) the following numbers must be taken as for the year to the 30th of November only:

Governors, 17; life members, 81; annual members, 388; (family, 235; single, 103); total, 486.

The number of visits to the gallery during the last eleven months has been:—

By members, 13,292; by free visitors, 3,651; by non-members, 3,054; total, 19,997.

### OBITUARY.

The association has to regret the removal from its roll of life members of the names of Mr. James Hutton, Hon. Thos. Ryan, and Mr. Thomas Workman, a member of the Council; also Mrs. G. W. Campbell, Dr. R. P. Howard, and Messrs. James Benning, T. F. G. Howell, and Jackson Rae, annual members.

### TREASURER'S ACCOUNT.

The honorary treasurer's account was as follows:

To balance from last year.....	\$ 116 49
Annual subscriptions.....	2,637 00
Art Union.....	67 50
Rents.....	1,387 50
Entrance fees.....	421 00
Catalogues.....	64 49
Commission on sales of pictures.....	58 80
Donations to Endowment Fund.....	1,325 00
Molson's Bank Savings Department.....	10,275 00
Miss Orkney, loan.....	8,500 00
Molson's Bank (special acct. No. 1) English exhibition.....	1,120 58
Sale of periodicals.....	38 25

Art Class fees.....	1,663 12
Water Colour Class fees.....	269 00
Overdraft Molsons Bank.....	\$ 547 88
Less cash in hand.....	70 57
	447 31
	\$28,272 46
	\$28,338 95
Outstandings due:—	
Rent uncollected.....	137 50
Annual subscriptions.....	145 00
Art Class fees.....	75 00
	\$ 357 50

By General Charges.....	\$ 235 98
Insurance.....	47 50
Fuel.....	217 78
Salaries and wages.....	2,171 74
Gas.....	178 60
Water Rates and Taxes.....	238 69
Reading Room Current Expenditures.....	271 05
Repairs.....	326 08
Labor.....	58 93
Furniture.....	209 56
Exhibitions.....	845 61
Postages.....	89 05
Advertising.....	320 10
Printing and Stationery.....	270 85
Reading Room, permanent.....	230 08
Interest on overdraft in Molson's Bank.....	202 60
Works of Art.....	65 55
Wilson property, purchase.....	20,102 15
Expenditure to date on English loan Exhibition.....	1,139 88
Art Class disbursed.....	1,251 72
Water Colour Class.....	405 00
	\$28,388 95

OUTSTANDINGS OWING:—	
Repairs.....	59 64
Printing, etc.....	39 50
Reading Room.....	33 00
General Charges.....	13 75
	\$145 85

### ENDOWMENT FUND.

The following amounts have been subscribed to this date:—

Miss Orkney.....	\$2,000 00
Mr. R. B. Angus.....	2,000 00
Mr. Hector Mackenzie.....	1,000 00
Mr. W. G. Murray.....	1,000 00
Mr. J. W. Tempest.....	1,000 00
Sir D. A. Smith.....	1,000 00
Mr. J. H. R. Molson.....	500 00
Mr. F. Wolferstan Thomas.....	500 00
Mr. J. Harris.....	100 00
Mr. James Moore.....	100 00
Mr. S. Carsley.....	100 00
Mr. A. F. Riddell.....	100 00
Very Rev. Dean Norman.....	25 00
Mrs. Gault.....	5 00
The Robert Wood Studentship, per Mr. W. Drake.....	1,000 00
Proceeds of the Art Fair.....	2,899 93

### STATEMENT OF ASSETS AND LIABILITIES.

Assets.	
Real estate and buildings.....	\$ 54,071 39
Furniture, etc.....	967 58
Works of art.....	56,860 50
Library.....	1,931 35
Molson's Bank (Endowment Fund).....	163 39
English Loan Exhibition.....	1,139 38
Sundry accts. to collect.....	357 50
	\$ 115,483 09
Liabilities.	
Sundry accts. owing.....	145 85
Mortgage loan on property.....	8,500 00
Molson's Bank overdraft.....	477 31
Molson's Bank special account do.....	1,120 58
	10,243 74
	\$ 105,244 35
Consisting of:—	
Gibb bequest.....	46,285 00
Art Association, prior to Gibb bequest.....	1,343 29
Endowment Fund.....	11,929 23
Capital account.....	45,688 83
	\$ 105,244 35

On the motion of Mr. D. A. P. Watt the reports were adopted. He expressed his gratification at the admirable report submitted and also was of the opinion that the marked increase in the water colour and other drawing classes was in a great measure due to the action of the Council in having exhibitions of the works of the great masters. In calling attention to the handsome gifts of pictures presented by Mr. R. B. Angus and other gentlemen, the speaker said he hoped other wealthy citizens would follow in their footsteps. They should bear in mind that by so doing they would still be enabled to have a look at their gems and their children could also participate in the enjoyment, but they should also bear in mind that by acting in so charitable a manner, they would be the means of giving thorough enjoyment to thousands of their poorer neighbours, who had not the wherewithal to purchase them for their own houses.

The report was unanimously adopted. Mr. J. Torrance suggested that the report be printed at an earlier date, to permit of its being studied more closely by the members.



Mr. E. B. Greenshields was of the opinion that it would be better far to leave the matter in the hands of the incoming council. This was agreed to.

The election of officers resulted as follows: President, R. B. Angus; vice-president, H. W. Shephard; hon. treasurer, E. B. Greenshields; council, Messrs. Rev. Edgar Hill, W. S. Murray, J. W. Tempest, F. W. Thomas and Wm. Hall.

A vote of thanks was then passed to the retiring officers, to the chairman and to Mr. McGillicuddy, the secretary, for zeal and ability he had shown in getting together so admirable a collection of English pictures.

The meeting then adjourned.

## THE ART ASSOCIATION.

Twenty-Eighth Annual Meeting Held  
In the Art Gallery.

### NEW DIRECTORS CHOSEN.

The Report of the Council Marks  
Another Advance in the Culture  
of Our City.

The Art association has now reached its twenty-eighth year and has not yet given any sign of ceasing to grow in importance or influence. On the contrary each year witnesses a marked advancement in its position as an organization devoted to the culture of art in Montreal. It was in 1861 that it held its first meeting under the presidency of Bishop Fulford. There were at yesterday's gathering a number of men who remembered that first meeting, and they contrasted it to that at which they were then attending. They gathered in the large room of the gallery, "an admirable meeting place." The seats were circled round that magnificent production from Solomon's brush, "Niobe," and on the walls were hung all those masterpieces of the modern English painters. In the chair was Mr. R. W. Shephard, the vice-president. Others present were Messrs. J. W. Tempest, W. G. Murray, W. V. Meredith, E. B. Greenshields, John Popham, Gilmour Cheney, Colin MacArthur, Geo. Hadrill, A. T. Taylor, Hon. Senator Murphy, Messrs. Alex. Mitchell, John Lewis, John Torrance, J. Macgillycuddy, D. A. P. Watt, Dr. Shephard and A. D. Steele.

#### THE COUNCIL'S REPORT.

The annual report of the council was then read as follows:—

The council in presenting their report have to congratulate the members on the general interest taken in the work and educational designs of the association. At the last annual meeting a motion was brought forward by the council raising the fee for family membership with its extensive privileges, from five to ten dollars per annum, action on which was left in the hands of the council. With a view to meeting the wishes of both those in favor of the increased rate and those who considered it might be inadvisable to make any change, the council placed the family membership subscription at \$7.50 and the single membership at \$5 for the year 1888. The change has resulted in a benefit to the funds of about six hundred dollars, which will no doubt be much increased during the year 1890. The number of new members joining during the year is a satisfactory proof of the extending appreciation of the efforts made to place this association on a footing worthy of the city. The council regard the very large proportion, who have applied themselves to drawing, of those joining the lately established city night schools, as in some measure resulting from the various exhibitions held here during the past three years. There has been a very considerable increase in the number of students attending the art classes, the general progress in which is commented on by the director in his special report.

THE ENDOWMENT FUND IS INCREASING and will no doubt commend itself gradually to those who are able and willing to assist in the advancement of culture in Montreal. The subscriptions which have been given and promised during the year are from Sir D. A. Smith and Mr. R. B. Angus, \$1,000 each; from Mr. F. Wolfertan Thomas, \$500; from Messrs. Carley and A. Riddle, \$100 each; and from the Very Rev. Dean Norman (ex-president), \$15. In the month of April the two adjoining houses, Nos. 13 and 15 Phillips square, were purchased for \$30,000, the money being provided from the endowment fund (\$71,000), and by a mortgage on the purchased premises for the balance. Mr. E. B. Angus, having presented the association with valuable oil paintings, in addition to the numerous gifts, has been appointed to the honor of a benefactor. A generous and entirely un-

solicted. It has been made to the council by one of the leading citizens of Montreal to give an annual prize (for a certain number of years) at the spring exhibitions, and a scheme for the most satisfactory disposition of this money is being drawn up. The council hope that, perhaps, other citizens will also come forward and assist in establishing a Montreal prize fund.

#### THE ART CLASSES.

During the months of September and October open air classes in water color drawing were held under the direction of Mr. J. M. Barnsley, who reports that the water color class began on the 2nd September, and the attendance increased till during the month of October there was a fair attendance. Although the time was short and the weather not always favorable for out door work, the progress made was satisfactory. The pupils were anxious to learn and worked hard and faithfully. As in water color painting precise drawing is of the utmost importance it would be well for those who wish to excel to study drawing as much as possible. The regular art classes commenced October 16. Mr. W. Brynner, R.C.A., again acting as director, who reports that the session (1889-90) opened with a larger number of pupils in the classes than on any previous occasion he has had charge. It is pleasing to notice that without exception, the pupils are willing to learn to draw, as a preliminary. Perhaps this satisfactory result may to some extent be attributable to the great change that has taken place in the system of teaching drawing in the leading educational establishments of the city. The classes of the association have in a great measure contributed to this improved system. The number of pupils who competed for the two scholarships offered by the association at the end of last session and the generally good quality of the work was encouraging. In pursuance of the scheme adopted last year, two scholarships, called the association scholarships, were awarded, the successful competitors being Miss Kate Penfold and Miss E. L. Fourdiner. Twenty-one students entered for the competition, and the drawings made were satisfactory. Two similar scholarships will be given this and each subsequent year. Tenable for two years, these scholarships entitle the holders to free instruction, during that period, in any branch of art which may be taught in the school, subject to certain provisions regarding attendance. A nomination has been made to the Robert Wood studentship.

#### THE EXHIBITIONS.

The year has not been specially important for exhibitions; that of the paintings by English artists belonging to the year 1890. A small exhibition of works by Messrs. L. R. O'Brien, P. R. C. A., F. M. Bell-Smith, R. C. A., W. Brynner, R. C. A., R. Harris, R. C. A., and Percy Woodstock, R. C. A., was held during the Carnival week in February, and attracted considerable attention. The annual spring exhibition took place in the month of April and was well attended by the public. The only other exhibitions have been those of the students' work, held in May and November. It is proposed during the year 1890, in addition to the English exhibition, and that of the Royal Canadian academy in May next, to hold a loan exhibition of paintings, and also an exhibition of Japanese bronzes, ceramics and lacquers.

#### PRESENTATIONS.

The following donations have been made during the past year:—Oil paintings: By Mr. R. B. Angus, 1. "The Crown of Flowers," by W. A. Bouguereau; 2. "The Huntsman," by A. W. Kowalewski; 3. "Le Retour de Crevetieres," by E. L. Verner; 4. "La Rosee," by E. Lansyer; 5. "The Harvest Field," by Wyatt Eaton; 6. "A Woodland Brook," by W. Bliss Baker. The gift of these was absolutely free from any conditions whatever. Crayon drawings:—7. "The Port of Whitty," by G. Sheffeld; 8. "The Two Ways, or Life and Death," a cartoon by Sir Noel Paton, R.S.A.; by Mrs. M. E. David; 9. "The Ludlvis Axes," also styled "Mars Seated."

The reading room is becoming more and more useful as its books on art and books of reference to analogous subjects increase in number. The council will gladly receive donations of works which may still further augment the utility and importance of this branch of the association.

#### THE YEAR'S WORK REVIEWED.

It has been customary to have an address from the president at the annual meetings, but in view of the absence of Mr. R. B. Angus this was not possible. Mr. D. A. Watt, however, in his practical manner, undertook to review the year's work. The exhibitions, he thought, had been quite as numerous as during previous years. That of the president was the first, from his own collection, when he made the association a generous gift, in virtue of which he was created a benefactor. It was worth while to notice that this is the first instance, in the history of the association, of a member being raised to that position during his life time. It is unnecessary to hint that the association would be only too glad if other rich and well endowed gentlemen in Montreal would follow Mr. Angus' example. One point in favor of giving pictures to the association is that the donor does not lose them entirely. They are always there for him to see, and others can view them as well. In connection with the sales at the exhibitions, the speaker said that members should try to encourage Canadian art by purchasing from Canadian artists. It is little use to talk and write articles in newspapers on the

subject. The present exhibition is quite a unique feature in the history of Montreal, it is only to be hoped that the public will appreciate it by making it a success. There are some thirty-eight students attending the association rooms; four of them are males and the remainder young ladies. The interest in drawing seems to be growing, and Mr. Watt thinks that the association has a good deal to do with this spirit.

Mr. John Torrance asked whether it would not be advisable to put members in possession of the annual reports some days previous to the meeting, and thus give them an opportunity of intelligently understanding the business of the meeting. In this connection he would notice that there had been a decrease in membership, although the funds had been augmented by the increased fee.

Mr. Greenshields did not see any great objection to the first portion of Mr. Torrance's remarks, and he asked that the matter be left in the hands of the council. With regard to Mr. Torrance's statement about fees, the council had made enquiries from similar existing institutions, and from the information placed before them they did not deem that \$10 a year was an unreasonable charge. There are two ways of popularizing the association; one of them was by having the admission down to a mere nothing and giving the people nothing in return. He asked if the attendance at this exhibition would meet the expense incurred in connection with it? He considered it was for the purpose of educating the people in this city.

Mr. Torrance still was not sure that the council had taken the right steps to bring this about.

Mr. John Popham said it had been pretty clearly ascertained that no other association held exhibitions on such low terms of admission. They were there for the purpose of educating as well as gratifying the public mind.

#### THE NEW DIRECTORS.

The election of office holders resulted as follows:—President, Mr. R. B. Angus; vice-president, Mr. R. W. Shephard; treasurer, Mr. E. B. Greenshields.

Council—Rev. J. Edgar Hill; Messrs. Hugh McLennan, W. E. Murray, J. W. Tempest, F. W. Thomas and W. Hall.

### THE EXHIBITION AT THE ART ASSOCIATION. 25/12/89

To the Editor of the Gazette:

SIR,—Patiently have I waited since the recent opening of the exhibition of paintings at the Art association, in anticipation of some "criticism" on the pictures that are announced to be by the leading English artists. No criticism has as yet been made available to the public for whose education and edification the pictures are supposed to have been brought to Montreal. It is not criticising a work of art to mention its subject and indulge in a rhapsody of words of praise, poetry and praise. An auctioneer can afford to bring a mass of hand made oil paintings to Montreal and harp on their unquestionable beauty and merit, representing their manufacturers as being courted by kings, queens and the aristocracy. But it seems to me that when an institution like the Art association takes such a laudable step to further the cause of art by placing before the public examples of representative English (or any other) art, the newspapers should continue the enterprise by publishing an honest criticism thereon.

It is an exceedingly rare occurrence to see an exhibition of paintings belonging to one school and country, containing works, every one of which may be safely admired by artists, amateur or layman; the exhibition of the hundred master-pieces now open in New York being one of their number.

If several artists are very much admired in their own country, it is well for them and in a way for that country. Another country, however, has the privilege of carefully weighing the evidence of alleged superiority; it is cold to recognize and to deduct its own opinion thereon.

Mr. Editor, we Montrealers can boast of a musical critic who does his best to point out the good and inferior that we hear; do let us have some intelligent and unbiased and non-partisan opinions on art matters, telling us what is gold, which glitters, and which does not even glitter.

E. C.

### THE ART LOAN EXHIBITION.

The attendance at the Art Loan Exhibition in the Art Gallery on Phillips Square during the past week was far in excess of the previous one, which was chiefly due to the management issuing batches of five cent tickets, so as to enable the hard-worked employees of the various firms to participate in the artistic luxury. Herald 25/12/89

### THE ART LOAN EXHIBITION.

Every succeeding week sees an increased attendance at the loan exhibition of English paintings, at the Art Association Rooms on Phillips square. This is chiefly due to the cheap rate at which employees of firms can avail themselves of the kindness of the management of the Association and of their employers, who have purchased batches of five cent tickets to give to their hard working clerks. Anyone with a little time to spare cannot do better than take a stroll around the room and have a look at the masterpieces which adorn the walls. The principal paintings are: Watt's "Love and Life," Solomon's "Niobe," Burne Jones' "Tower of Brass," and Jacob Hood's "She is not Dead but Sleepeth," continue to attract much attention.

WANTED—LIVING MODEL (MAN) FOR ART class. Apply Art Association, Phillips square, Friday morning, January 3rd, nine to twelve. 11

## Art Association of Montreal, PHILLIPS' SQUARE.

### EXHIBITION OF PAINTINGS by British Artists.

Open daily 9 a.m. to 6 p.m.; Wednesday and Saturday evenings, 7.30 to 10 p.m., until further notice.

ADMISSION—Non-members, 25 cents  
Members free.

## ART ASSOCIATION OF MONTREAL.

### PHILLIPS' SQUARE. EXHIBITION OF PAINTINGS BY BRITISH ARTISTS.

Open daily, 9 a.m. to 6 p.m.; Wednesday and Saturday evenings, 7.30 to 10, until further notice.

ADMISSION:—Non-members, 25 cents.  
Members free.

## ART ASSOCIATION

OF MONTREAL.  
(PHILLIPS' SQUARE)

EXHIBITION of PAINTINGS by British Artists.

OPEN DAILY 9.00 a.m. to 6.00 p.m.; WEDNESDAY  
and SATURDAY EVENINGS, 7.30 to 10.00  
UNTIL FURTHER NOTICE.

ADMISSION Non-Members 25 cents. Members Free.

### THE EXHIBITION STILL OPEN.

Permission having been kindly given by the artists in England to retain their pictures for a while longer, the exhibition at the Montreal Art Gallery has been extended, and all who have not visited it will have another chance. The issue of tickets to employers of labor at \$5 per hundred is being continued.

### The Art Gallery Exhibition.

The attendance at the Art Gallery has been so good during the exhibition of the last few weeks that the governors have felt themselves justified in asking for a continuance of the loan of the paintings by prominent English artists. Mr. J. Macgillycuddy, the secretary of the Montreal Art Association, has left for England to get married.



**THE ART GALLERY.** 7/1/90  
In consequence of the increased attendance at the Art Gallery the management have obtained permission to retain the fine pictures on exhibition for a short time longer. This will afford further opportunities to the public for visiting that institution with pleasure and profit to themselves.

**Who Will Take the Hint?** 7/1/90  
The Art Association council are to be congratulated on the success which evidently appears to have attended this year's loan exhibition. Encouraged by this success, the council have asked for and obtained permission to retain the pictures lent for the occasion in order that the time of the exhibition may be extended and the treasures be still further enjoyed. It would be well, therefore, for all who can to make a point of seeing the collection, especially as the council have extended liberal and generous facilities to the public for so doing. Heads of firms and other employers can obtain one hundred tickets for five dollars, so that they may give their employees an opportunity of seeing these masterpieces. It has been noticed that a remarkably large number of those attending the night schools go in for drawing; perhaps it would be well to enable these embryonic artists to visit the exhibition and gain encouragement from the works of leading lights.

**The Exhibition of English Pictures.** 10/1/90  
The exhibition of the works of English artists has not met with the public support which it deserves. The attendance has not been nearly as large as was expected, and as a result the guarantee fund will be entirely absorbed, and there will still remain a large deficit to be met by the Art Association. The association have arranged to have the pictures on view for a few days longer and it is hoped that a large attendance will justify such action on their part.

**HAVE YOU SEEN THE PICTURES?**  
*(To the Editor of the Witness.)* 10/1/90  
SIR,—I should like to ask your readers—Have you seen the exhibition of English pictures at the Art Gallery? If not, you should do so at once. No such opportunity of studying the works of the leading exponents of English art has ever been placed before the public of Montreal. The Council have gone to great expense and trouble in connection with the exhibition, and it is discouraging to find that the attendance has been so limited. With the view of affording all those who have not yet visited the gallery an opportunity of seeing the pictures, the exhibition is to remain open for a short time longer than at first announced, and all who have not already seen the pictures should make a point of doing so.  
F.

**ART ASSOCIATION OF MONTREAL.**  
**PHILLIPS' SQUARE.**  
*Herald* — 20/1/90  
**EXHIBITION OF PAINTINGS BY BRITISH ARTISTS.**  
Open daily, 9 a.m. to dusk; Wednesday and Saturday evenings, 7.30 to 10, until further notice.  
Admission:—Non-members, 25 cents. Members free.

**Art Association of Montreal,**  
**PHILLIPS' SQUARE.** 20/1/90  
*Gazette* —  
**EXHIBITION OF PAINTINGS by British Artists.**  
Open daily 9 a.m. to dusk; Wednesday and Saturday evenings, 7.30 to 10 p.m., until further notice.  
ADMISSION — Non-members, 25 cents. Members free.

**ART ASSOCIATION OF MONTREAL.** 20/1/90  
*Witness* —  
(PHILLIPS' SQUARE.)  
EXHIBITION of PAINTINGS by British Artists.  
OPEN DAILY 9.00 a.m., to dusk; WEDNESDAY and SATURDAY EVENINGS 7.30 to 10.00  
UNTIL FURTHER NOTICE

## ENGLISH SCHOOL OF ART.

**Notes on the Treatment of the Figure at the Exhibition of English Art.**  
*Gazette* — 17/1/90  
**An Opportunity Which Montrealers May Not Have Again, and Which Should be Availed of Now.**

This exhibition is particularly rich in figure subjects, and all who love or care for art for its own sake should make a careful study of these, as such an opportunity may not occur again. Previous exhibitions promoted by the Art Association in the interests of art education have by necessity specially favored the modern Dutch school and that of Barbizon, and although these were delightful in their way and full of true art, yet they were lacking in the serious and fundamental study of the figure. The touch of humanity introduced was generally a secondary consideration, and only as exhibiting affinity to nature.

In the present exhibition, however, the harp strings of humanity have been swept by skilful fingers, setting free imprisoned music which must thrill the hearts of those able to appreciate and willing to listen. The figure subjects are as varied as they are masterly, showing a large eclecticism and an inclination to run in widely differing channels. There is a prejudice in many minds against figure subjects, in their tendency to the semi-nude and nude, and not without reason, for the loathsomeness and abominable licentiousness of a certain section of the modern French school merits the severest reprobation.

There is nothing, however, in the present exhibition which oversteps the bounds of an enlightening and sensible decorum. It is true the undraped and semi-draped are not absent, but they are treated with great modesty and delicacy. We see nothing necessarily or inherently immoral in the undraped form, indeed there may be, and often is, more unpleasant suggestiveness in a fully or nearly fully draped figure; much depends on the artist's sense of the good, the beautiful, the true, and something depends on the moral attitude of the beholder. One person will see all that is noble and good in a picture or piece of sculpture, whilst another will only find fuel to feed the fires of his unholy passions. We doubt whether any one open to art influences could come away from this exhibition without feeling better for seeing such examples of modern English art, and which, by the way, are by no means the best possible but only the best that could be got in the circumstances, as many of the most brilliant men are not represented at all. Rarely, however, has such a delightful picture been seen in Montreal as Mr. Watt's "Love and Life." It is an epic poem, a thrilling sermon, an uplifting evensong, worth a carload of pretty landscapes and threadbare examples of cottage interiors and farmyard litter.

The catalogue sufficiently explains the general meaning of the allegory, but the highest meaning must be found in the picture by each one for his and herself. The figure of frail humanity on giddy heights, with dangers all around, is touchingly pathetic, and in her instinctive trust in love to guide up the rocky heights to the highest good is only equalled by the tender solicitude of love in its embodiment of the earthly and divine. Exception has been taken to life as an unsatisfactory figure, but we think the artist specially aimed at a conception which would be a beautiful developed female form, but one which would symbolize frail humanity generally, pressing on in weakness, but with a large hope and a noble trust. The somewhat idealized coloring seems to us in perfect and happy harmony with the subject; a realistic rendering of rocks and sky would have gone far to materialize the profound allegory. We venture to think that this picture sounds the highest note in the gallery, but the descent is only in half tones, bringing us to the "Niobe," by S. J. Solomon, which for daring conception and ability of execution stands supreme. It is hard to treat such a subject without repulsiveness, and yet the artist has succeeded in stirring our emotions.

The figure of "Niobe" is a magnificent one—almost a goddess in physique, to which the elevation on the steps lends additional aid, and the foreshortening and perspective in the drawing of her stricken children are splendidly rendered. The life music of one has been suddenly stilled for ever, whilst another has been weaving a garland of flowers for her own tomb. Notice the contrast of the rigid tension of muscles in the figure of Niobe, with the limp hanging figure she is supporting; and as if to symbolize the callousness of nature in presence of the sufferings of man, the sunshine floods the marble steps, and the doves flutter around and alight and preen themselves as if it was a festival.

From this let us turn to the figure of Danae, in the "Tower of Brass," in which we will find a complete change of treatment from the last. The Greek treatment of this figure and drapery is very accentuated, and there is an Archaic feeling that is very charming. The types of the Burne-Jones' figures, in which he had a compeer in the late lamented Gabriel Dante Rossetti, are pale, ascetic saints, with sharply shaped chins, hollow eyes, telling of vigils and weeping and tears, of journeyings along the Via Dolorosa of life,—sad souls that seem to dwell apart from mankind and bear more than their share of the burdens of humanity. The treatment of the picture is quite decorative. Danae, condemned to be shut up in a tower dungeon, impelled to view her future prison, is gazing at it with a most pathetic face. It is a haunting figure in its wistful sadness, as she sees her fate slowly but inexorably encircling her, and thinks of all the delights she will have to abandon, the beauties of earth and sea and sky, the converse of heart with heart, perchance she has even tasted of the sweets of whispered love while the spring time of life makes music in her soul. All will become as a dream, and half rebellious, half terror stricken, with a hunted despairing look and with a grief too great for tears, she yet with simulated outward calmness awaits her fate. Her long taper fingers are exquisitely drawn and painted and the drapery in its beauty of line and gold and charm of color is a revelation.

Through the kindness of the owners and lenders of the pictures the Art Association are permitted to retain them for a longer period than was at first expected and therefore the exhibition will remain open for a short time longer. We may, therefore, have an opportunity of examining the remaining figure subjects in another article, but we would take this occasion to urge upon all who have not yet visited the gallery to do so at once, and those who have already been there to go again.

VINCI.



**ART ASSOCIATION OF MONTREAL.** 27/1/90  
*Witness* —  
(PHILLIPS' SQUARE.)  
EXHIBITION of PAINTINGS by British Artists.  
OPEN DAILY 9.00 a.m., to dusk  
UNTIL FURTHER NOTICE.  
ADMISSION Non-Members 25 cents. Members Free.

**Art Association of Montreal,**  
**PHILLIPS' SQUARE.** 1890  
**EXHIBITION OF PAINTINGS BY BRITISH ARTISTS.** 1890



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**Art Association of Montreal,**  
**PHILLIPS' SQUARE.** 27/1/90  
*Gazette* —  
**EXHIBITION OF PAINTINGS by British Artists.**  
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**Art Association of Montreal,**  
**PHILLIPS' SQUARE.** 28/1/90  
*Herald* —  
**EXHIBITION OF PAINTINGS by British Artists.**  
Open daily 9 a.m. to dusk until further notice.  
ADMISSION — Non-members, 25 cents. Members free.



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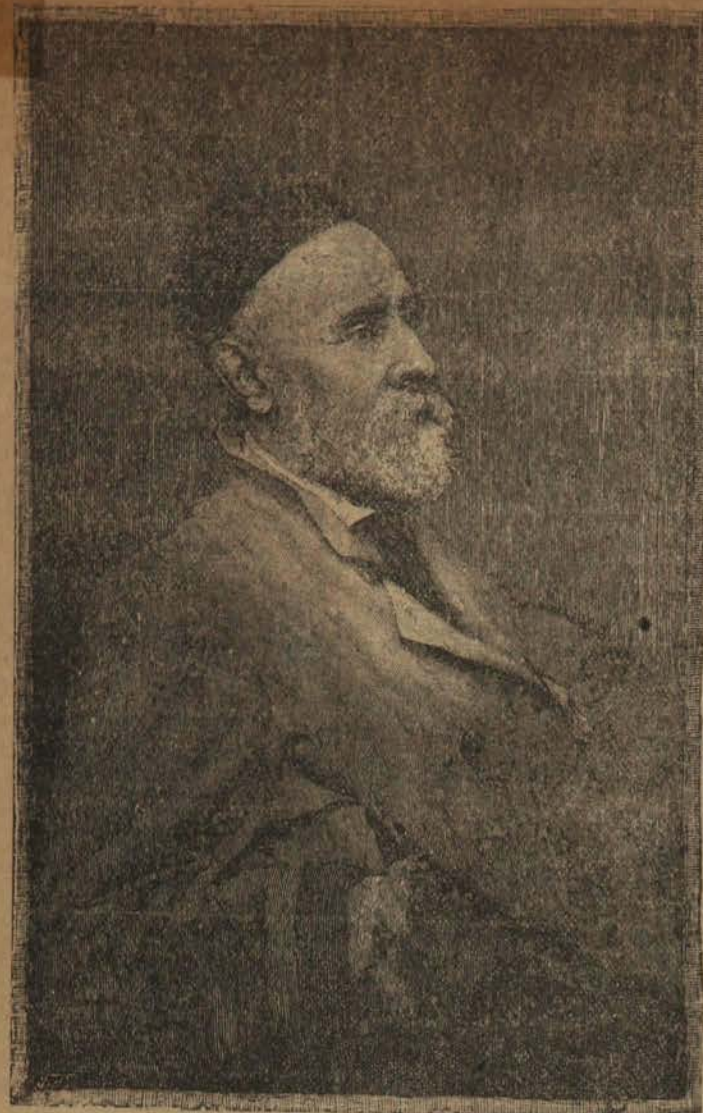


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THE PAINTER OF "LOVE AND LIFE."

# AT THE ART GALLERY.

THE PAINTER OF "LOVE AND LIFE."  
*Witness* 15/1/90  
 THE LOAN PICTURES BY BRITISH ARTISTS—MR. SOLOMON'S EXAMPLE OF "WHAT OUGHT NOT TO BE DONE."

Canadians will be glad to see a picture of Mr. Watts, the great painter, one of the greatest of whose pictures, "Love and Life," is now on exhibition in this city, and another of which Mr. Watts, at the suggestion of the Marquis of Lorne, presented to the Canadian people. This latter picture is now at Ottawa. Another picture of the same series, "Love and Death," the painter presented to the American nation.

George Frederick Watts, R.A., was born in London, Eng., in 1820, and first exhibited at the Academy in 1837. In addition to portraits, he made some historical attempts, such as "Isabella finding Lorenzo dead," from Boccaccio, in 1840, and a scene from "Cymbeline" in 1842. At Westminster Hall, in 1843, his cartoon of " Caractacus led in triumph through the streets of Rome" obtained one of the three highest class prizes of £300, and created sanguine hopes for his future career. Having spent three years in Italy he again exhibited, in 1847, the highest honors at the competition in Westminster Hall. His two colossal oil pictures, "Echo," and "Alfred inciting the Saxons to prevent the Landing of the Danes," which secured for him one of the three highest class prizes of £500 were, with the pictures of Pickersgill and Cross, purchased by the Commissioners. The latter is in one of the committee rooms of the new Parliament Houses. Mr. Watts exhibited his "Polo and Francesca," and "Orlando pursuing the Fair Morgana," at the British Institution, in 1843, and his full-length portrait of Lady Holland at the Royal Academy in the same year. "Life's Illusions," a picture of the class of "Fata Morgana," exhibited in 1849, was followed in 1850 by "The Good Samaritan," painted in honor of Thomas Wright, of Manchester, and presented by the artist to the Town Hall of Manchester. For



"Love and Life."

the new Houses of Parliament Mr. Watts has executed one of the frescoes in the Poets' Hall, "St. George overcomes the Dragon," from Spenser, finished in 1833, and has painted in fresco the west end of the new hall at Lincoln's Inn. For some time he has exhibited regularly at the Royal Academy, and his principal productions have been portraits. He was elected an Associate of the Royal Academy in Feb., 1867, and a Royal Academician in 1868.

## THE LOAN EXHIBITION.

The merits and especially the enjoyableness of a picture are not unfrequently in inverse ratio to its size, and this is eminently true of Miss Mary Gow's renditions of child life, one of which is here shown, No. 13, "Something Interesting," from the Royal Academy of 1882. We have hitherto seen very little of this accomplished lady's work but hope hereafter to see more of it.

Mr. Hugh Cameron, who is one of the most eminent depictees of humble Scottish life, was born in 1835 at Edinburgh, studied his art there under Mr. Scott Lauder, was made Associate of R.C.A. in 1860, and elected to full honors in 1869. Since he removed to London he has been a very steady exhibitor, more often at the Grosvenor than at the Academy, which does not look with favor on non-academic art, although that which is perhaps his most notable work was well hung in their exhibition of 1885—"Ane wee Peirie Winkie paid for a." His great power lies chiefly in rendering child life, or, perhaps, as in his Academy work, in contrasting childhood with old age. The picture here shown, "A Lonely Life," is in his



The Raising of Jairus' Daughter.

more pathetic vein, differing from such subjects as "Summer Morning,"—a calm seascape with wading children—"Little Gossips," "Noontide"—a water scene, with girl and child—"A Summer Idyll"—two children—and "Happy Young Days." His work is always truthfully and carefully done, his color schemes are refined and pleasing, and his subjects well and thoughtfully chosen. The present is the first example of this accomplished artist's work hitherto seen by us in Montreal.

## MR. SOLOMON'S LARGE TOUR-DE-FORCE.

"Niobe," although painted in England and exhibited at the Royal Academy, has nothing English about it. For conception and execution alike it is typical of the modern French school of figure painting, acres of which are year by year spread out at the annual exhibitions of the Salon. Technically, and in view of the difficulties to be grappled with and overcome, the work is in its way something of a masterpiece, but that is, perhaps, all that can be put to its credit. As an object lesson in what ought not to be done and how best to do it, the picture would be an invaluable addition to an art school.

Mr. Jacob Hood's version of a much-painted Scriptural subject—the restoration to life of the daughter of Jairus—is an ambitious and somewhat meritorious work from the brush of a young artist well known as an illustrator of periodical literature. It is a large, important picture, and one thumb-nail sketch gives but a faint idea of the leading outlines of the composition. To those of us who are familiar with Herr Max's masterpiece, belonging to Senator Drummond, and seen more than once in these galleries, the present picture may seem unsatisfying, but it is a laudable and commendable effort, and we trust it may find a Canadian buyer and remain in the country. It would be a very suitable gift to some one of our city churches whose works of art of any kind are conspicuous by their absence.

## ANOTHER SO CALLED RELIGIOUS PICTURE.

of much merit, by a Montreal artist, Mr. J. O. Pinkey, "An Early Christian Martyr," was recently on exhibition at Mr. Scott's, and has since been reproduced by Mr. Desbarats, with an appreciative criticism, in his *Domestic Illustrated*. Mr. Pinkey's composition is conceived and executed with laudable reserve and much ability. His good looking, healthy model is well posed, in the well-arranged, comely drapery of a Roman maiden, and if her features do not show that beatific ecstasy which one looks for it is because that quality is scarcely paintable in these degenerate days. Mr. Pinkey's reserve is in allowing nothing on canvas but the figure, leaving it to tell its own story, even the arena wall being only indicated. Gabriel Max, great as he is, when painting the same scene, could not resist the temptation to introduce lions and roses and human sentiment into his canvas, and Mr. Schmalz, in his last Academy work, made his theme simply an excuse to render a series of feminine nudes, with the blonde and brunette in proper alternation. But is not such work false history as well as false art? The pagan Romans did not send their girl victims to the

arena, but reserved them for a worse and more brutal fate, and Christendom all too faithfully follows their base example. But the pagan Romans did not lie about it. Their brutality was frankly acknowledged and gloried in, and their dictum—"Christianos ad leones!" "Virgines ad ganeones!"

was shouted by the populace at every street corner. It remained to us moderns, in "the interests of morality," to suppress the truth and to affix false mottoes to false pictures.

## AMONG THE FEW LANDSCAPE.

exhibited we can only further notice the work of one artist, that of Albred East, a member of



the Royal Institute, and one of the younger representatives of the new school of English landscape art, whose aims are to compass the artistic rendition of accurate topography, truthful local color, in clear daylight of us, but always in the open air. He is a most industrious painter and his works are equally acceptable at the Royal Academy, the Grosvenor and the New Gallery, in itself no small triumph. His quiet pastoral English landscapes depict an aspect of nature not much understood in America. They are nevertheless truthful, very restful and excellent things to live with and enjoy. One of the works here shown, "By Tranquil Waters," was in the Royal Academy in 1886. Two years later he had there "A Gleam Before the Dawning," and in the Grosvenor "The Ebb Tide of Day," and last season he had no less than three works in the New Gallery, "Gay Morning," "An Evening Star," and "Night in the Highlands." The artist visited North America last summer, passing through Montreal, and the result of this visit will probably show a new departure in Mr. East's art. He was represented at the Paris Exposition of 1889, but hitherto his work has not been much seen out of England. Our sketch is a copy of the reproduction of a pen-and-ink drawing contributed by the artist when the picture was first exhibited.

The exhibition will remain open at the Gallery for a few weeks longer, and we urge upon our readers to avail themselves of the opportunity thus afforded. It is extremely unlikely that such an assemblage of important and noteworthy works by great English masters will again be seen in Montreal for many a long day.

## ART ASSOCIATION OF MONTREAL.

(PHILLIPS SQUARE.)

*Witness* LAST WEEK —OF— 3/2/90

EXHIBITION of PAINTINGS by British Artists.

OPEN DAILY 9.00 a.m., to dusk

ADMISSION Non-Members 25 cents. Members Free.

## Art Association of Montreal, PHILLIPS' SQUARE.

*Gazette* LAST WEEK OF 3/2/90

## EXHIBITION OF PAINTINGS

by British Artists,

Open daily 9 a.m. to dusk.

ADMISSION — Non-members, 25 cents. Members free.



# ART ASSOCIATION OF MONTREAL.

PHILLIP'S SQUARE.

*Herald* LAST WEEK OF 4/2/90

EXHIBITION OF PAINTINGS BY  
BRITISH ARTISTS.

Open daily, 9 a.m. to dusk.  
Admission:—Non-members, 25 cents.  
Members free

The exhibition of painting by British artists at the Arts Association will be continued only during the present week. Those who have not already seen this fine collection will not have an opportunity to do so after this week.

## The English Art Exhibition.

The exhibition of paintings of English masters under the auspices of the Art Association will close at the end of this week. The exhibition has been a great success since its opening, December 7th, and persons who have not yet inspected the works of these English masters should not fail to do so this week. The exhibition is open daily from 9 a.m. to dusk. Members of the association are admitted free of charge, while non-subscribers are only charged the small fee of 25 cents. *Gazette* 4/2/90

# Art Association of Montreal,

PHILLIPS' SQUARE. 4

*Gazette* 10/2/90  
The Galleries are CLOSED  
until further notice.

READING ROOM OPEN TO MEMBERS

As usual, 9 a.m. to 6 p.m.

# ART ASSOCIATION OF MONTREAL. 5

PHILLIP'S SQUARE.

*Herald* 10/2/90  
THE GALLERIES ARE CLOSED

UNTIL FURTHER NOTICE.

Reading Room open to Members as usual—  
9 a.m. to 6 p.m.

# ART ASSOCIATION OF MONTREAL. 6

(PHILLIPS SQUARE.)

THE GALLERIES ARE CLOSED  
UNTIL FURTHER NOTICE.

Reading Room open to members as usual, 9 a.m. to 6 p.m.

# ART ASSOCIATION OF MONTREAL. 7

PHILLIP'S SQUARE.

*Herald* 17/2/90  
LECTURE

By the Rev. W. S. BARNES,

"Robert Browning's Theory and Poems of Art."

THURSDAY, 20th Feb., 8.15 p.m.

Admission to the public, 25 cents.

## Royal Canadian Academy

The annual exhibition of the Royal Canadian Academy will be held at the Art gallery next month, commencing on the evening of the 24th, when it will be formally opened by His Excellency the Governor-General. The exhibition will last a fortnight or three weeks. It is proposed to have three prizes and an art union also talked of. *Gazette* 17/2/90

# Art Association of Montreal,

PHILLIPS' SQUARE. 17/2/90

LECTURE

By the REV. W. S. BARNES,

"Robert Browning's Theory and Poems of Art."

THURSDAY, FEBRUARY 20, 8.15 P.M.

Admission to the public, 25c.

## THE ART ASSOCIATION. 10

Lecture by the Rev. W. S. Barnes on  
Robert Browning's Theory and  
Poems of Art. 11/2/90

The gallery of the Montreal Art association was well filled last evening on the occasion of a lecture by Rev. Wm. S. Barnes upon "Robert Browning's Theory and Poems of Art." The Rev. J. Edgar Hill occupied the chair and briefly introduced the lecturer.

The lecture was a study of the group of poems in which Browning has treated with great power and beauty the work of the earlier Italian masters of painting, and in which, by his accuracy of knowledge and perfect sympathy, the poet is not only one of the best interpreters of the nobler period of Italian art, but justifies the claim that may be made for him of being pre-eminently the poet of art or the painter's poet. While other poets have incidentally alluded to artists and pictures Browning alone has made his art poems the medium of a careful theory, and has so depicted the times and the masters that to know these poems is to have a delightful acquaintance with the greatest age of Italian painting, and also to feel to some extent the inspiration of its frank and earnest aims.

The period covered by the poems is that of the early renaissance. It began, as far as painting is concerned, in the work of Cimabue, who made an important step beyond Byzantine conventionalism, and closed the greater achievements of Da Vinci and Raphael. The leading painters of this period are brought before us in the poems of "Old Pictures in Florence," "Fra Lippo-Lippi," "Andrea del Sarto," and others. The social conditions of the Renaissance are beautifully suggested in "A Toccata of Galuppi's," and "In a Gondola," the spirit of mere virtuosity is illustrated in "My Last Duchess" and "The Bishop of St. Praxed's," while the aspirations of those who loved and pursued art in a nobler temper, and by their reaching forth to the infinite and eternal, with a sincerity whose very failures were success, created distinctively Christian art, are set forth in "Old Pictures," and in a well known passage in "Christmas Eve." The lecture defined the limits before and after, within which the art-renaissance is to be traced—this being the period covered by the poems,—and sketched rapidly the history of Christian art, together with its relations to earlier pagan art, in order to show the significance of the masters, from Cimabue to Raphael. The poem of "Old Pictures in Florence" was taken as the text of Browning's theory of art, and the explanation of this poem was further illustrated by interpretations of other art poems which gather about the scheme of this. The relations of realism and idealism in art were considered in reference to the theory which the lecturer deduced from the poems; and the mutual values of painting and poetry were suggested, with a plea for the noble life which both, when inspired by the idealism which formed the greater age of Christian art, may be made to serve.

## ROBERT BROWNING AND ART. 11

A lecture was delivered in the Arts Association last night by Rev. W. S. Barnes. There was a large audience present, presided over by Rev. J. Edgar Hill. The subject of the lecture was "Robert Browning's Theory and Views of Art." The lecturer handled the subject in his well known able and clever style, and it proved a treat to those present. *Herald* 24/2/90

TO LET, Nos. 11 and 13 Phillips square. Apply to the ART ASSOCIATION, 17 Phillips square.

# Art Association of Montreal,

PHILLIPS' SQUARE.

*Gazette* 21/2/90  
GALLERIES OPEN DAILY

9. A.M. TO 6 P.M.

Admission to Non-Members, 25

Cents.

Saturdays, Free.

# ART ASSOCIATION

OF MONTREAL. 14

PHILLIP'S SQUARE.

*Herald* 21/2/90  
Galleries Open Daily 9 a.m. to 6 p.m.

Admission to Non-members, 25c.

SATURDAYS FREE.

# Art Association of Montreal,

PHILLIPS' SQUARE. 15

"MONTREAL IN 1689."

*Gazette* 8/3/90  
LECTURE BY

MR. WILLIAM McLENNAN

Tuesday Evening, 11th March.

GALLERIES OPEN DAILY

# ART ASSOCIATION

OF MONTREAL.

PHILLIP'S SQUARE.

"MONTREAL IN 1689."

*Herald* 8/3/90  
LECTURE BY

MR. WILLIAM McLENNAN.

Tuesday Evening, 11th March.

Galleries open daily.

# Art Association of Montreal.

PHILLIPS SQUARE.

"MONTREAL IN 1689."

*Herald* 10/3/90  
LECTURE BY

Mr. William McLennan,

TUESDAY EVENING, 11th MARCH.

582 GALLERIES OPEN DAILY.

# ART ASSOCIATION

OF MONTREAL. 18

PHILLIP'S SQUARE.

*Herald* 12/3/90  
Galleries Open Daily 9 a.m. to 6 p.m.

Admission to Non-Members, 25c.

SATURDAYS FREE.

# Art Association of Montreal,

PHILLIPS' SQUARE. 19

*Gazette* 12/3/90  
GALLERIES OPEN DAILY

9 A.M. TO 6 P.M.

Admission to non-members, 25

Cents.

Saturdays Free.

# Gazette Society of Canadian Literature.

Owing to Mr. Wm. McLennan's lecture in the Art gallery, the meeting of this society and the Society for Historical Studies, called for this evening, is postponed.

## TWO HUNDRED YEARS AGO,

*Gazette* 12/3/90  
Or Montreal in 1689—Three Notable  
Types of Men of That Period.

Montreal in 1689, 200 years ago, should be an interesting study, and it proved so last evening at the Art Association rooms. Mr. William McLennan read a paper on this subject, and described the people of that period, their customs, education, business and social standing. The population of Montreal at that time was about 2,000, and were nearly all engaged in the fur trade. Of their houses we have a relic in the old house of Hubert Lacroix on St. Jean Baptiste street. The lecturer took three types of the society of the period who contributed largely to build up the city. One was Dollier de Casson, a citizen; Benigne Basset, the first notary, and Daniel de Greyson, Sieur Duhalut. Dollier was a soldier by training, having entered the army at the age of 15, in which he gained rapid, and apparently deserved favor with Marshal Turenne; he left the service at a period when everything seemed opening in his favor. He then entered the church, and was sent out to this country when about 30 years of age. For over thirty-five years he travelled about the country with war parties, living mostly among the Indians. He was a man of herculean build and strength, and could endure the severest trials of hunger, exposure or fatigue. And he was a gentleman withal. Basset was a strong contrast to the men of his time, when men led lives of adventure. He was an example showing that there was in that stormy time a man who lived a quiet and uneventful life. Duhalut, to whom may be traced the name of Duluth, was of a roving, adventurous nature, and lived chiefly in the west, on the shores of Lakes Huron and Superior and the northern part of Minnesota. His nature seemed characteristic of his life, he was an open-hearted, generous sort of fellow. There were many greater men than he, but few who were better liked or had more friends. Everyone who mentions him does so with approbation. Vaudreuil's comment on his life is summed up thus: "He was a very honest man." Montreal was at that time much smaller than people suppose. It only ran from a little beyond St. Peter street on the west, to Jacques Cartier square on the east; the Bonsecours church and the mill at Dalhousie square were entirely outside the town, which was then enclosed.

The lecturer used a map of the city at that time. Rev. J. Edgar Hill presided, and at the close the usual vote of thanks was accorded.

## MONTREAL TWO CENTURIES AGO.

The Art Association rooms on Phillips Square were well filled last evening on the occasion of an interesting paper read by Mr. W. McLennan entitled "Montreal 200 Years Ago." The lecturer described the people of that period, their customs, education, business and social usages. At that early period the people numbered 2,000, and they were engaged in the fur trade. The lecturer then gave an able description of those types of society who had contributed so largely to the building up of the city. The town two hundred years ago was much smaller than people at the present time thought. It only ran from a little beyond St. Peter street on the west to Jacques Cartier Square on the east. Bonsecours Church and the mill stood on the site of Dalhousie Square, and were entirely outside of the town, which was enclosed by strong walls.

The lecture was illustrated with diagrams of the city as it was two hundred years ago, and as it is at the present time.

A hearty vote of thanks, on motion of the chairman, the Rev. Edgar Hill, was accorded to the lecturer at the close of his very entertaining essay.



Another veteran academician, Mr. O. Jacobi, is well represented on this wall by a characteristic "Woodland Sunset," which will be readily recognized without reference to the catalogue.

The President Mr. L. R. O'Brien, R. C. has brought to the exhibition the product of his trip to the Rocky Mountains. His exhibit will occupy the same position as water colors with regard to those mountain subjects as Mr. Forbe's has in oils. No. 117.—"The new route to the East—pass on the Canadian Highway" and No. 123.—"A Mountain Trail," are a pair of gems which any lover of mountain scenery should desire to possess.

Miss Richards is again seen here in the same subject. No. 121.—"Evening." No artist shows more



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# **ROYAL CANADIAN ACADEMY OF ARTS.** Arrangements Being Made for the Exhibition and Annual Meeting.

Mr. E. Byron Hosteller, of Toronto, representing the Royal Canadian Academy of Arts, is in town making arrangements for the exhibition and annual meeting, which takes place in the Arts Association Gallery, with the co-operation of the Association, on April 24th. The report of the Council of the Academy for 1889 has recently been published. The annual exhibition of that year was held at Ottawa, and was opened by His Excellency, Lord Stanley, who has promised to be present at the opening in this city. Mr. Hosteller is anxious to add some more names to the list of honorary members. Montreal is now well represented on the list, among the gentlemen who are interested in the Academy being Sir Donald A. Smith, Sir George Stephen, Sir Wm. Dawson, Sir Joseph Hickson, Hon. A. W. Ogilvie, Hon. S. A. Drummond, Hon. J. J. C. Abbott, Andrew Allan, Esq., and R. B. Angus, Esq.

The evening assembly of members and honorary members and their families, and private view of the Academy exhibition, is to be held in the gallery of the Arts Association on Thursday evening at 8.30 o'clock. Mr. Hosteller has made his headquarters at the Arts Association Gallery, where he will be until the exhibition takes place.

Mr. E. Byron Hosteller, of Toronto, representing the Royal Canadian Academy of Arts, has arrived in the city and taken up his headquarters at the Arts Association Gallery, where he will superintend the arrangements for the exhibition and annual meeting on the 24th inst.

## **THE CANADIAN ACADEMY.** Active Preparations for the Approaching Art Exhibition in Montreal.

The approaching exhibition of the Royal Canadian Academy of Arts is causing a good deal of interest among the patrons of art in this city. Among the exhibitors will be the following academicians: Messrs. W. Brynmor and B. Harris, of Montreal; J. C. Forbes, M. Mathews, T. M. Martin, L. R. O'Brien, F. M. Bell-Smith, A. D. Patterson, of Toronto; and H. R. Watson, of Doon; also J. C. Pinney, of Ottawa.

Canadian artists have been improving very much in their work and it would be hard to excel in portrait painting the portrait just completed of Sir Joseph Hickson by Mr. R. Harris. Mr. George Reid, of Toronto has come prominently to the front. A short time ago he disposed of an oil painting entitled "Story Telling" to Mr. E. B. Osler, of Toronto, for \$1,000; a rather rare figure for a Canadian artist. He proposes to exhibit at the academy exhibition a painting which he has just completed and which is to go to the Paris salon later on. Mr. A. D. Patterson is at present in town fulfilling a commission for the portrait of a prominent Montrealer. Our favorite, Mr. Brynmor, will also be represented. Mr. Watson, of London, Eng., has sent a number of small "bits" of very worthy execution. The exhibition will be opened by an assembly of honorary members and their families on the evening of April 24th, when an interesting programme will be in order. Among the honorary members are some of our most prominent citizens, including the following:—Hon. J. J. C. Abbott, Messrs. Andrew Allan, R. B. Angus, R. Stanley Bagg, Strachan Bethune, G. B. Burland, Sir Alex. Campbell, E. Clouston, S. Carsley, Sir William Dawson, L. A. Dawes, Senator Drummond, W. K. Elmenhorst, George Hague, Sir Joseph Hickson, Chief Justice Johnson, Henry Lyman, Judge Loranger, David Morrice, Senator Ogilvie, Robt. Reford, Sir Donald A. Smith, Sir George Stephen, and many others. Honorary members may subscribe by applying to Mr. E. B. Hosteller, representing the Academy at the Art Association rooms, on Phillips square. The president, Mr. L. R. O'Brien, of Toronto, and the vice-president, Mr. A. C. Hutchison, of Montreal, are taking an active interest in promoting the success of the exhibition.

# **Art Association of Montreal,**

PHILLIPS' SQUARE.

The Galleries are closed until Thursday, April 24th, to allow of preparations for the Royal Canadian Academy Exhibition.

Reading Room open to members as usual.

## **ART ASSOCIATION OF MONTREAL, PHILLIP'S SQUARE. THE GALLERIES**

are CLOSED until THURSDAY, April 24th, to allow of preparations for

## **The Royal Canadian Academy EXHIBITION.**

Reading-room open to members as usual.

Mr. MacGillivuddy, Secretary of the Art Association, has left for New York to interview the American Art Association, the nominal proprietors of the Angelus, with the object of securing arrangements to exhibit the picture in the Art Gallery.

OTTAWA, April 15.—Enquiry at the Customs Department elicited the information that Millet's "Angelus," now in Montreal, can be taken back to the States and remain there another six months without payment of duty. The American whiskey distillers played a similar game some years ago.

Mr. MacGillivuddy, secretary of the Art association, has left for New York to interview the American Art association, the nominal proprietors of the Angelus, with the object of securing arrangements to exhibit the picture in the Art gallery.

## **ROYAL CANADIAN ACADEMY.**

Exhibition to be Opened on the 24th at the Art Association Galleries.

The Royal Canadian Academy opens its exhibition in the Art Association Galleries on the 24th inst. "We expect to have a much better exhibition this year than we have ever had before," said Mr. Hosteller, the secretary of the Royal Canadian Academy of Art. "Canadian art is recognized and appreciated in foreign lands as well as here in the Dominion. Mr. Homer Watson will be represented; his was the first picture sold on 'the line' at the Royal Academy's exhibition in London, last year. Our president, Mr. O'Brien, has got a few pictures painted on his European tour last summer, which are pronounced by connoisseurs who have seen them to excel anything he has ever produced. Messrs. Harris, Brynmor and J. O. Pinkey will have a number of well executed bits in the exhibition. Mr. Geo. Reid, of Toronto, who has recently come to the fore, and made himself a formidable rival to some of the best foreign artists.

### **WILL BE AN EXHIBITOR.**

A large painting of a mountain scene, by Mr. Percy Woodcock, will be one of the attractions. Our old favorites, Messrs. T. M. Martin and M. Mathews, have been exercising their skill in depicting the grand mountain scenery of British Columbia. Our opening reception on the evening of the 24th, when we hope to have the honor of the Governor-General's presence, promises to be a brilliant success. Quite a number of Montreal gentlemen have applied for acceptance as honorary members of the Academy. Amongst the new members are Messrs. J. H. R. Molson, H. Montagu Allan, Hector Mackenzie, R. Stanley Bagg and many others.

"Yes," said Mr. Hosteller, "we have great hopes of having 'The Angelus' on exhibition here, but will not know positively for a few days."

# **Art Association of Montreal,**

PHILLIPS' SQUARE.

## **ROYAL CANADIAN ACADEMY.**

Reception and Private View Thursday, April 24th, 8 to 10 p.m.

Exhibition open to the public Friday, April 25th, 9 to 6 daily.

## **ART ASSOCIATION OF MONTREAL, Phillips Square. Royal Canadian Academy.**

Reception and Private View, Thursday, April 24th, 8 to 10 p.m.

Exhibition Open to the Public, Friday, April 25th, 9 to 6 Daily.

## **ART ASSOCIATION OF MONTREAL, PHILLIP'S SQUARE.**

## **The Royal Canadian Academy**

RECEPTION AND PRIVATE VIEW.

THURSDAY, April 24th, 8 to 10 p.m.

Exhibition open to the public FRIDAY, April 25th, 9 to 6 daily.

## **ART ASSOCIATION OF MONTREAL, PHILLIP'S SQUARE.**

## **The Royal Canadian Academy**

ANNUAL EXHIBITION.

April 25th to May 14th.

Open 9 to 6 and 8 to 10 p.m. daily.

# **Art Association of Montreal,**

PHILLIPS' SQUARE.

## **ROYAL CANADIAN ACADEMY!**

ANNUAL EXHIBITION

APRIL 25th to MAY 14th.

Open 9 to 6 and 8 to 10 p.m. daily.

## **ART ASSOCIATION OF MONTREAL,**

Royal Canadian Academy.

## **Annual Exhibition!**

April 25th to May 14th.

OPEN 9 to 6, and 8 to 10 P. M. DAILY.

## **ART ASSOCIATION OF MONTREAL,**

(PHILLIPS SQUARE.)

Royal Canadian Academy.

ANNUAL EXHIBITION.

APRIL 25th TO MAY 14th.

# **CANADIAN ART.** One of the Best Displays Ever Given at the Art Gallery—Some of the Exhibitors.

The spring exhibition of the Royal Canadian Academy was formally opened last evening in the rooms of the Art Association on Phillips square, and was a most successful affair. The invitations sent out were warmly responded to, and in consequence the spacious rooms were filled to overflowing with lovers of the fine arts, amongst whom were many of the fair sex. In fact it was noticeable that they very largely predominated and evinced just as much enthusiasm over the excellent exhibits as their masculine escorts. The exhibits were numerous, the majority of which evinced considerable skill and more than ordinary ability.

The opening took the form of an informal conversation, in which the visitors were cordially welcomed by the directors, headed by Mr. R. B. Angus, who extended them a hearty welcome, after which they dispersed throughout the rooms to participate in the general admiration which abounded on all sides, at the masterpieces on view.

Opposite the entrance to the large hall is to be seen a magnificent oil painting by Mr. G. A. Reid, A.R.C.A., entitled "Mortgaging the Homestead," in which the whole scene is so truthfully depicted that one almost feels himself a participant in the cruel deed which robs the inmates of their birthright. On the right hand side of the room one is instinctively drawn towards another magnificent oil painting by the same artist, entitled, "Dreaming," a woman lost in reverie sitting on a chair before a spit fire, in which a pot containing the family dinner is in course of preparation.

On the left hand side is to be seen the capital portrait of Sir Joseph Hickson, the handiwork of Mr. R. Harris, which was greatly admired. Amongst the more prominent exhibits are Mr. J. M. Barnsley's "Late Autumn," "The Lark's Death," by Mr. Robt. Harris, R.C.A.; a portrait, by Mr. J. C. Forbes, R.C.A., of Sir John Macdonald, K.C.B.; another portrait of the same gentleman, by Mr. R. Harris, R.C.A.; a portrait of the Hon. Oliver Mowat, by Mr. J. C. Forbes, R.C.A.; "La Petite Malade," by Miss M. A. Bell; "A Wintry Day, Bord a Plouffe," by Mr. W. Brynmor, R.C.A., and a masterly piece in oils entitled "A Study," by Master D. P. MacMillan, in which the onions are so realistically depicted that it is hard to realize that they simply exist on canvas. This young gentleman is a pupil of Mr. Brynmor, and gives promise of attaining a high mark in his profession. Another equally promising pupil of the same gentleman who has attained the honor of having his productions hung amongst this excellent collection is Mr. Charles Gill, son of the Hon. Judge Gill, his two works showing marked skill and ability. They consist of a basket of red onions and a dead bird study, commanding the admiration of the onlookers.

One of the principal attractions of this excellent exhibition are the architectural drawings of Mr. E. Colonna, A. F. Dunlop, A. S. Howard and A. T. Taylor, of Montreal, and Messrs. Strickland and Symons, of Toronto. Of statuary there is one solitary exhibit, but it is of a very high merit. It is a bust of the Hon. Edward Blake.

During the evening there was but one expression to be heard from the numerous visitors, viz., it is the best exhibition of Canadian Art ever shown, and there is very little doubt that in the future native talent will receive a more generous support at the hands of Canada's wealthy patrons than it has in the past.

A capital string band rendered a choice musical selection in the course of the evening, and not the least attractive feature of which were the refreshments supplied by Mr. Joyce to the heated guests.

The exhibition will be on view for some time, and repay any citizen who has a few hours to spare.



The Spring Exhibition at the Art Gallery.  
A large number availed themselves of the invitation of the Royal Canadian Academy of Arts to be present last evening at the opening of the spring exhibition at the Art Gallery. The various striking pictures have been already noticed in the STAB. The centre of attraction last night seemed to be the fine realistic painting of "Mortgaging the Homestead," from the brush of Mr. G. A. Reid, A.R.C.A. There was a unanimous expression of opinion that the present is the finest exhibition of Canadian art that we have ever yet had here. Some excellent music was discoursed during the evening, and Mr. Joyce attended to the creature comforts of the guests. *Star 25/4/90*

## ROYAL CANADIAN ACADEMY.

### Varnishing Day and the Opening of the Spring Exhibition.

*Gazette 25/4/90*  
A Splendid Array of Paintings—Private View to Members of the Art Association Last Evening.

The annual exhibition of the Royal Canadian Academy was opened last evening in the Art gallery by a private view which was very largely attended by the members of the academy, the exhibitors and their friends. There was no formal opening of any kind, the evening being spent in viewing the pictures and conversation. A splendid orchestra discoursed sweet music and refreshments were served during the course of the evening which was, taken all in all, a very pleasant one, and which augurs well for the success of the exhibition.

Varnishing day! Spring exhibition! What an odor of old world sanctity and fresh paint there is in these consecrated phrases—how suggestive they are of that atmosphere of the salons which seems to be the very essence of artistic life. Not many years ago it occurred to the founders of the R.C.A. that this atmosphere was not exclusively old world property, and that we might perhaps create a little of it in Canada. The first few exhibitions, although they indicated enthusiasm and co-operation amongst the artists, did not seem to convince the public of the possibilities of Canadian art. The work was, with few exceptions, not satisfactory—a number painted, but very few painted well; and the sales were not encouraging. One of the results was that the artists and some of the critics suggested that there was nothing paintable—no atmosphere—no haze—no picturesque peasants in this crude civilization in which genius fresh from the art centres of Europe must perforce languish, if not perish miserably. This year's exhibitions will, I think, show plainly that this was not correct; that our artists had not learned to walk alone—that they had painted in Europe scenes which had been set as studies for years and had thus drawn their inspiration not altogether from nature but partly from previous studies of the same subject, and that when they were brought face to face with the startling novelties in form and color which they found in Canada, they did not fully grasp and master the details of the situation.

Those who were not discouraged are now making decided progress. The present exhibition is creditable beyond any former one, both in the quality of the work which has been accomplished and the decidedly Canadian aspect which the academy begins to wear.

The gallery of the Art association is fairly well filled, and it is gratifying to know that the Hanging committee had no easy task to judge the large number of paintings submitted. This is the best exhibition the academy has yet made, and it is to be hoped that it will receive that appreciative attention and encouragement which it certainly deserves. In the entrance hall, at the head of the stairs, are the architectural drawings; the water colors occupy the small gallery and the south wall of the main gallery, the remaining sides of which are devoted to the oils.

The place of honor, directly opposite the entrance, is given to

MR. G. A. REID'S

"Mortgaging the Homestead" (No. 70), perhaps the largest canvas in the exhibition.

The title is suggestive of the scene, the farmer, standing on the right, is just signing the deed which has been prepared by the solicitor, who sits at the head of the table. In the foreground the wife, her baby on her knee and a bright little child at her feet, looking up in wonder at the stranger. The other figures are the grand parents, who sit together, and the brother, whose head is bowed upon the table. The picture is bold and broad in treatment, and the drawing of the figures skilful. Notice particularly the old grandmother, a subordinate figure, but one of the most successful in the group. I cannot to-day do more than mention some of the pictures, which deserve a more extended notice. Mr. Reid exhibits seven works, No. 71, "The Other Side of the Question," being another large canvas not inferior to No. 70. No. 72, "Dreaming," has a centre position on the east wall, and is a delightful fire-light effect. The upper part of the figure is particularly clever. On the left of this is a picture which will certainly attract more attention than any other in the exhibition.

THE LAST RAY ON MOUNT STEPHEN,

by Mr. Percy Woodcock, is a successful treatment of a most difficult subject. How often have we been told that it is impossible to paint Rocky Mountain scenery, that it is too vast—again the old complaint—no atmosphere, etc., etc., and yet it has been done. The setting sun has left the valley and only the summit of the vast mountain is bathed in a rich glow of color, the hazy mist which has just begun to rise is, as yet, hardly noticeable on the rugged hillside, the air is still and clear, the water in the foreground, calm and dark. There is artistic treatment throughout, a thoroughly finished picture. On the opposite side 109 "Fin du Jour," by the same artist, is a *salon* picture of 1888, which received high commendation at the time and was in competition for the medal. At the opposite end of the gallery an excellent

"PORTRAIT OF SIR JOSEPH HICKSON,"

No. 36, by Mr. Robert Harris, will at once be remarked. Mr. Harris is eminently successful in this branch of the profession, and I would direct attention to No. 37 and No. 38, which are extremely skilful.

Two portraits of Sir John A. Macdonald invite a comparison, which is hardly possible, so distinct is the treatment.

MR. J. C. FORBES

produces a portrait laboriously correct in every detail—painfully correct, indeed almost photographically so. Notice, for instance, the portrait of Hon. Oliver Mowat (No. 24), and then see No. 25 just below it, and which illustrates the successful applications to still life of those qualities which Mr. Forbes certainly possesses. The drawing and coloring are excellent, but in the portraits, as I have said, there is a lack of ease and freedom, in short, of artistic treatment.

The other portrait of Sir John A. Macdonald is by Mr. A. D. Patterson, and No. 65 on the catalogue. It cannot be called a better likeness but the style is more in harmony with the surroundings.

MISS M. A. BELL

will be remembered as a diligent and talented pupil in former exhibitions. She is developing rapidly and is evidently working hard in Paris. No. 4, "La Petite Malade," possesses many excellent qualities, and shows decided talent. It is in the manner of the French school, which borrows from Jules Breton without entirely accepting him. The coloring of this and also of No. 2, "Tranquil Moments," is particularly harmonious.

The discomfort incident to the painting of winter studies, leads most of our artists to abandon outdoor work as soon as the frosts begin, but this year several studies indicate that this side of Canadian scenery is receiving some attention. Messrs. W. Brymner and William Hope, the former in No. 10, "A Wintry Day, Bord a Plouffe," and Mr. Hope in 46, "A March Day," and 47, "A Study of Snow," exhibit the results of an attempt to utilize this feature. No. 10 is the best and it is a well painted little bit of blizzard in a French village. There is plenty of movement in the air, snow whirling in all directions. Nevertheless it is not in Mr. Brymner's most successful vein and the snow lacks that bright whiteness which such a storm would indicate. Mr. Hope's study of snow defies criticism, and must be seen to

be appreciated. The subject is largely conjectural—a habitant struggling into a heavy mass of Chinese white, which threatens to obliterate the heavens and the earth. No. 46 is a good piece of work, the upper half of the canvas particularly so. Mr. Woodcock has also attacked the snow, and in 115, "Winter," gives a proof of his ability in this direction. The ephemeral greys which give character to the banks of snow are not easily caught, and before they are appreciated test to the full the artist's ability to render values.

Messrs. Homer Watson, Verner, Forastan Day, Barnsley, Bell-Smith, Jacobi, Pinhey, Raphael, Martin, are familiar and welcome names in this catalogue, and there are also many new names which should be mentioned, did space permit.

In the

WATER COLORS,

Mr. John A. Fraser and Mr. L. R. O'Brien take a leading position, but I am compelled to reserve any extended account of the work in this department for a future occasion.

CARL FULLER.

## ROYAL CANADIAN ACADEMY.

Reception and Private View—The Artists and Their Works. *Star 25/4/90*

The fruit of Canadian artistic talent adorns the walls of the Art Gallery to-day, where everything is in readiness for the opening to-night of the spring exhibition of the Royal Canadian Academy. The exhibits are numerous, actually crowding one another upon the walls, and the collection is an interesting one, comprising some very strong pictures, whose merits certainly raise them above the level of mediocrity. The exhibition will open this evening at eight o'clock with a reception and private view, open to exhibitors, members of the Academy, and invited guests. It will be wholly informal, without speech-making or other ceremony, and the evening will be devoted to an enjoyment of the pictures. Some time ago the Governor-General was expected at the opening, but he will not be able to be present, although it is thought he will pay the exhibition a visit before its close. The members of the Academy lunch to-day with Mr. R. B. Angus, president of the Association, and will afterwards view his fine collection. The following are the names of the leading exhibitors and their prominent pictures: J. M. Barnsley, "Late Autumn," "End of a Winter Day"; J. W. H. Watts, R. C. A., "Spring Time," "At Morton Flats"; F. M. Bell-Smith has nine pictures, "Frazier River," "A Reminiscence of the Rockies"; D. Fowler, R. C. A., "Water-Mill," "Dull Weather"; John A. Fraser has ten pictures, among them being "In Scented Summer," "Where a Highland River Meets the Sea," "In the Mist and Rain at Appin"; R. F. Gagen, R. C. A., "Interior of a West India Kitchen"; Jas. Griffiths, R. C. A., "Sara B. Holden, O. R. Jacobi, R. C. A., "Coaticook River near Lennoxville"; F. McGillivray Knowles, "Evening on Coast of Maine," "Old Piers, Camden, N. J."; C. M. Manly, "In Old Quebec"; Miss M. A. Bell, "La Petite Malade"; Wm. Brymner, R. C. A., "Bourd a Plouffe," "Bale St. Paul"; Forshaw Day, Rocky Mountain scenes; J. C. Forbes, R. C. A., portrait of Sir John A. Macdonald; Robt. Harris, R. C. A., "Charlottetown Wharf," portrait of Sir Joseph Hickson; R. L. O'Brien, R. C. A., "An evening at Canterbury," "St. Ives Bay"; A. D. Patterson, R. C. A., portrait of Sir John A. Macdonald; Wm. Raphael, R. C. A., "The Hayfield"; G. A. Reid, "Mortgaging the Homestead"; Homer Watson, R. C. A., "Village by the Sea," "The Braes of Fife"; Paul G. Wickson, "A Scottish Borderer"; Percy Woodcock, R. C. A., "Fin du Jour," "The last ray on Mount Stephen"; Mower T. Martin, G. Bruenech, Alfred Capes, E. L. Christie, E. Colonna, A. Cox, Mrs. M. E. Dignam, A. F. Dunlop, R. C. A., J. W. L. Forster, Chas. Gill, Wm. Hope, A. H. Howard, R. C. A., Celia Kearns, M. McConnell, D. P. Macmillan, John MacNaughton, H. R. MacNutt, M. Matthews, R. C. A., J. C. Mills, Mary McPhillips, J. C. Pinhey, Mrs. Reid, J. T. Ralph, Wm. Ruel, C. A. Scott, W. A. Shearwood, Jas. A. Smith, Stickland & Symons, L. J. Skelton, A. T. Taylor, M. P. Taylor, D. W. Tryon, Miss S. Tully, F. A. Verner, C. J. Way, R. A. C., J. L. Weston, J. Wilson.

His Excellency the Governor-General, accompanied by Hon. Edward Stanley, his son, visited the Montreal Art Gallery this morning. His Excellency remarked that the Art Gallery had made a decided advance on the work of former years, with which he was familiar. While there His Excellency purchased a watercolor painting, by Bell Smith, the Canadian artist, entitled "The Glacier Torrent." *Star 26/4/90*

*Star* THE ART GALLERY 26/4/90  
Thrown Open to Visitors Yesterday.

A very large number of ladies and gentlemen visited the Art Gallery yesterday to inspect the fine collection of paintings by Canadian artists, and nothing but praise could be heard of the great improvement in the contributions. Mr. Percy Woodcock's picture, "The last ray on Mount Stephen," was continually surrounded during the day, among those most enthusiastic being a number of English tourists on their way to the Northwest, and their expressions of praise were plentiful at the admirable treatment the grand old mountain had received at the hands of the painter.

Then again another contribution by the same masterly hand entitled "Glacier Stream at foot of Mount Donald" was also much admired, and the English visitors, one and all, expressed themselves as looking forward to a very great treat when they behold the originals. Another section of visitors greatly admired Mr. R. Harris's picture "In a Convent of the 16th Century," in which two nuns are in rapt devotion before their favorite shrine, the figures being especially realistic. A very fine effort by Mr. J. C. Pinhey, A.R.C.A., "A Legend of the Ottawa River," where "Cadioux's wife, escaping by the aid of some traders from the arrows of the Iroquois, is guided by St. Anne through the rapids in answer to her earnest prayers."

Miss Sara B. Holden contributes a very artistic piece of work called "The Loving Gaze."

Another clever little piece by Mr. R. Harris, R.C.A., "The Lark's Death," drew forth high encomiums from the onlookers.

The bold and faithfully delineated portrait of the Hon. Mr. Mowat, Premier of Ontario, by Mr. Forbes, was praised for its truthful likeness to that popular gentleman.

Others too numerous to mention also received their meed of praise at the hands of the delighted spectators, and judging from present outlooks the attendance bids fair to exceed that in any previous years.

The Gallery is opened every day from ten to four and again from eight to ten p.m.

## THE ANGELUS.

The Picture Examined at the Bank of Montreal Vaults Yesterday. *Star 26/4/90*

Yesterday afternoon Mr. Thomas E. Kirby, one of the managers of the American Art Association, had an interview with Mr. MacGillivray, secretary of the Montreal Art Association, in reference to the exhibition of "The Angelus," now safely reposing in the vault of the Bank of Montreal. The proposition was discussed but, nothing definite decided upon, as Mr. Kirby would have to further consider the matter with his fellow manager. However, Mr. MacGillivray feels quite confident that the picture will be exhibited after the close of the present exhibition, which will take place on May 14. People in Montreal, he remarked, do not flock to exhibitions, but no doubt "The Angelus," with its great reputation for artistic merit, and the celebrity attached to it from the great price paid for the painting, would draw large numbers. The picture was taken from the bank vault yesterday and examined. Its wrappings, as bulky as those around a royal mummy, were replaced after the painting was seen to be all right.

## ART ASSOCIATION

*Review* OF MONTREAL, 2/5/90  
(PHILLIPS SQUARE)

Royal Canadian Academy.

ANNUAL EXHIBITION.

APRIL 25TH TO MAY 14TH.

Open 9 to 5, and 8 to 10 p.m. daily.



## THE ART GALLERY.

Cheap Tickets Wanted for the Masses.

A large number of citizens, including many ladies, visited the Art Association Gallery on Saturday to inspect the exhibits of the Royal Canadian Academy now on view. It was somewhat interesting to witness the several tastes shown by the onlookers. Some preferred to gaze at the beauties of the Rockies as depicted by Mr. Percy Woodcock's "The Last Ray on Mount Stephen," "Glacier Stream at Foot of Mount Sir Donald"; Bell Smith's admirable water color, "A Reminiscence of the Rockies," the same gentleman's "Mountain Gloom, Selkirk's," and Mr. F. Day's "Glacier Mountain, Selkirk's." Some preferred the agricultural scenes, such as Mr. E. L. Christie's "A quiet bit of the Catskills," Mr. L. J. Skelton's "Old Mill, Lachute," and "An Adirondack Solitude," Mr. H. Watson's "A Berkshire Road," Mr. J. A. Fraser's "A grey afternoon on the Farm" and the same artist's "Through the Hay," whilst others having a maritime penchant, gazed with rapture on Mr. O. R. Jacob's "Evening—Chaudiere River," Mr. F. McGillivray Knowles' "Evening—Coast of Maine," Mr. C. M. Manly's "Storm Clouds" and Mr. J. A. Fraser's "Where a Highland River meets the Sea, the Mouth of the Avon, Coming Storm." Then again not a few inspected the architectural drawings, amongst which are to be seen Mr. A. S. Dunlop's "Dunlop of Dunlop, Ayrshire, Scotland," Mr. A. T. Taylor's "Entrance Corner of the Honorable Senator Drummond's new Residence" and the two handsome memorial windows shown by Mr. E. Colonna.

The exhibition so far has been a great success, but it has been quite noticeable that only the better class of citizens have attended the show, and a hope has been expressed that the management will see their way clear to issuing of batches of cheap tickets to employers to distribute to their employees, and thus offer them an opportunity of viewing the artistic handiwork of Canadian artists.

## ROYAL CANADIAN ACADEMY

Impressions of the Spring Exhibition at the Art Gallery—Some Promising Students.

Although the pictures already noticed are perhaps the most striking, many others will be found equally worthy of attention. The Northwest and British Columbia have proved attractive—the scenery has enchanted travellers—there is a novelty most desirable and nature in a state of unmarred freshness now almost undiscoverable. Amongst the artists who have sought this field is

MR. F. M. BELL-SMITH,

and his only oil (No. 5), "Siwash Canoes, Lake Harrison," is a Pacific province subject. The view is a pleasing one, high prowed canoes, drawing together as they near the end of the day's journey. The sun is sinking, although the air is still clear and luminous; the shadows just beginning to rise on Mount Douglas in the distance, the snow capped summit still in strong sunlight. Mr. Bell-Smith is evidently in sympathy with his subject, and he has managed to catch the delicate atmosphere of coming coolness and repose which seems to rise from the water as a sigh from the tired boatman who has toiled during the heat of the day.

Another canoeing picture of a somewhat different character is No. 16,

"ANGLING AT THE MOUTH OF A RIVER,"

by Mr. Forsham Day. The birch bark canoe and the anglers are good in drawing and coloring, forming a well worked centre to the picture. Mrs. M. E. Dignam is not fortunate in the position assigned to No. 23, a portrait which suffers seriously by contrast with its neighbors. No. 21, "An Old Man's Garden," is a careful study, although somewhat crude in color.

There are two creditable pictures on the line, but in most retired corners of the gallery—No. 6, "November," by Mrs. Lily McEwen Brown, and 45, "The Loving Gaze,"

by Miss Sara B. Holden. Both names have already appeared in the catalogues of former exhibitions, and this year the work shown indicates that their interest has not flagged. Another lady exhibits, I think, for the first time, Miss Sydney Strickland Tully, whose portrait of Miss Louise Le Fevre has been deservedly given a prominent position. The modelling of the head and the treatment of the hair are particularly successful. No. 90, "Peeling Apples," by the same artist, is a promising piece of work.

A few years ago an attempt was made to utilize the picturesque incidents of which our history is so full—to introduce the noble red man, the untutored child of the forest and the gallant Frenchmen of the age of romance in New France. The field is one of immense possibilities, and has been successfully worked by writers of romance and history, both in prose and verse. In Canada, I know of no artist but Kreighoff who has been even moderately happy in this direction, and No. 67, by Mr. John C. Pinhey, is not encouraging as regards the future. It is entitled "A Legend of the Ottawa River," and in the catalogue has this explanatory note:—"Cadieux's wife, escaping by the aid of some traders from the arrows of the Iroquois, is guided by Ste. Anne through the rapids in answer to her earnest prayers." Without this explanation, one might be tempted to suggest a disturbed dream in which an Egyptian rendering of the siege of Troy had been confused with a chapter from Parkman or Fenimore Cooper. The Indian archers have that unity of action which characterizes the bowmen of the obelisks, and a happy disregard of intention or direction, of aim or object, entirely foreign to all true ideas of the relentless Iroquois. The good Ste. Anne hovers dimly in the background, at a safe distance from any stray arrows. It is not essential to an historical picture that it be painted entirely from imagination, and it is to be hoped that we shall some day see the romantic past successfully revived.

MR. HOMER WATSON

is well known as one of the best Canadian landscape painters, and this year exhibits seven pieces. They all possess a delicacy of touch and breadth of treatment characteristic of a sincere and earnest student of nature. There is a marked individuality in Mr. Watson's work, which displays itself in the effects of mingling lights and shadows of which he is so fond. An ardent admirer and disciple of this artist is Mr. J. W. H. Watts, whose four landscapes have caught much of the best quality in Watson's work. What an occasion for the punster when Watson is not Watt's son, but Watts is Watson's son!

MR. PAUL G. WICKSON

in 107, "Success," has hit upon a pleasing subject. The farmer's pretty daughter coming through the barn door with the old hen under her arm and the little chicks in her apron. The hen and chickens are very well painted, the pose of the figure is easy and graceful, but the face is weak.

MR. W. A. SHERWOOD'S

portrait of Rev. Henry Scadding, D.D., No. 83, deserves mention. Amongst the amateurs, Mr. Leslie J. Skelton, 85, "Old Mill, Lachute," and 86, "An Adirondack Solitude," receives a creditable position. No. 49, "Greek Slave," by Miss Celia Kearns, and 11, "Dear Little Girl," by Miss Katrina S. D. Buell, both give promise of good work and will be looked for in future exhibitions. There are many such as J. M. Barnsley, O. R. Jacob, Mary Hester Reid, E. Colonna, M. Matthews, John C. Miles, W. Raphael and others whose works will repay more than a passing glance. It is most desirable that the exhibition should receive a general support and that the public may see that there is some real progress being made in this direction.

CARL FULLER.

## MILLET'S MASTERPIECE

To be Placed on Exhibition in the Gallery of the Montreal Art Association.

While it is by no means as perfect as it might be yet Canadian art has made great progress, and for this much of the credit is due to a class of men, who while not imbued with the artistic inspiration themselves, yet have the spirit of encouragement and appreciation of those who are moved by art's impulses. That much of this progress is due to the efforts of the Art Association of Montreal requires no argument to demonstrate. At present there is on the walls at the Art gallery a most beautiful collection of paintings by Canadian artists, but it is proposed to add to this collection a masterpiece, a criterion of whose merit is that it took over \$110,000 of American gold to win it from the art-loving centre of Paris. The painting is "The Angelus" at present hidden from the appreciation of Montreal people in the vaults of the bank of Montreal. With the object of making arrangements for placing it on view in the gallery a meeting of the Art association was held yesterday afternoon. The president of the association, Mr. R. B. Angus, occupied the chair, and amongst those present were Rev. Dr. Wells, Messrs. E. B. Greenshields, R. W. Shepherd, C. J. Fleet, John Popham, A. F. Taylor, D. A. P. Watt, W. Hall, W. Murray, R. Harris, O. R. Jacob, John Lewis, James Moore, J. Kerry, R. Lindsay, Samuel Bell, Mr. Justice Cross, and others.

Mr. Angus briefly explained the object of the meeting. The owners of "The Angelus" had consented to place it on exhibition, on the express condition that a charge should be made to members of the association as well as to the general public. It was necessary that they should do this, as they intended exhibiting it in the cities of the United States. The council of the association had pledged itself not to make any admission charges to members, but in this case he could see no alternative. They could not afford to miss placing "The Angelus" on view.

Rev. Dr. Wells agreed with this opinion. He had seen "The Angelus" and could vouch for its merits. He then moved the following resolution:—

Whereas, The members of this association are desirous that "The Angelus" should be placed on exhibition in this city, and the proprietors of the picture are willing to exhibit it under certain conditions, one of which is the charging of a fee to all persons, including members of the association, attending the exhibition;

Resolved, That the council be empowered to make all necessary arrangements accordingly.

Mr. D. A. P. Watt said there were precedents for this action, and while he regretted that the agreement with the members had to be violated he hoped the members would see the necessity of it and vote for the resolution.

In answer to Mr. John Lewis, the president explained that the picture was amply insured by the proprietors, but the association would have to assume the cost of advertising and of keeping a watchman on duty day and night.

The resolution was then carried unanimously, and as soon as the final arrangements can be made the public of Montreal will have an opportunity of seeing this famous work of art. Saturday next will probably be the first day.

AT THE ART GALLERY.  
Exhibiting For the "Angelus."

The exhibition of the Royal Canadian Academy at the Art Gallery closes to-day and the work of removing the pictures and arranging the galleries for the "Angelus" exhibition will commence at once. Most of the pictures now on view will be sent to Toronto for exhibition there. The Academy diploma has been awarded to the large painting of G. A. Reid, No. 70, "Mortgaging the Homestead," and another by the same artist has been purchased by the Academy. The exhibition is considered a success and the financial returns have averaged fairly well, the attendance during the last few days having increased. During the "Angelus" exhibition, which opens on Saturday and will continue throughout the month and possibly longer, the membership privileges will be suspended and a general admission fee of fifty cents charged. It is not yet decided in which room the famous painting will be hung, but the side room has been suggested; this, however, will be arranged to-morrow when the manager from New York will be present. The frame and drapings are at the gallery and will be arranged ready for the picture on Saturday morning.

The Art Association. 14/5/90  
The exhibition of the Royal Canadian Academy at the Art gallery closed yesterday, and most of the pictures are being sent to Toronto, where they will be placed on exhibition. The Academy diploma has been awarded to the large painting of G. A. Reid, No. 70, "Mortgaging the Homestead," and another by the same artist has been purchased by the Academy. The exhibition is considered a success and the financial returns have averaged fairly well, the attendance during the last few days having increased. The "Angelus" will be placed on exhibition on Saturday and an entrance fee of 50 cents will be charged.

## ART ASSOCIATION OF MONTREAL.

Phillips Square.

THE

## "ANGELUS,"

Saturday, May 17th,

AND FOLLOWING DAYS.

9 a.m. to 6 p.m. and 8 to 10 p.m.

Members' privileges suspended during this Exhibition.

## ART ASSOCIATION OF MONTREAL.

(PHILLIPS SQUARE.)

"THE ANGELUS."

SATURDAY, May 17th and following days, 9 a.m. to 6 p.m.; 8 to 10 p.m.

Members privileges suspended during this Exhibition.

## THE ANGELUS.

Some Interesting Particulars Regarding the Great Work.

Millet's great work is to be exhibited at the Art Gallery on Saturday. "The Angelus" was painted in 1859 when Millet was almost on the verge of starvation. The artist demanded 3000 francs for his picture, sold it to a Mr. Feydeau for 1800 francs, but only actually received 500 francs of the money. Feydeau after some years sold it to one P. Blanc for 8000 francs, who in turn sold it to Arthur Stevens, a great admirer of Millet, who strove hard but unsuccessfully to work up some public enthusiasm about the picture. Jules Van Praet, the Belgian Minister, was the next owner of "The Angelus," and it cost him 5000 francs. From Van Praet it went to Emile Gavet, from Gavet to M. Papelen, and from Papelen to John W. Wilson. By this time the painting was beginning to be appreciated, and it cost Wilson 38,000 francs. The next purchaser, M. Secretan, paid 160,000 francs.

On July 1, 1889, the Secretan collection was sold by auction, and the first bid for "The Angelus," 100,000 francs, provoked a storm of hisses from the indignant audience. It was then announced that no bid of less than 300,000 francs would be received. The bidding finally narrowed down to a contest between the French Minister of Fine Arts, representing the Government, and the American Art Association. Finally the picture was knocked down to the Minister at 553,000 francs. This heroic bid aroused the wildest enthusiasm among French art patrons, but unfortunately for them the Government refused to ratify the purchase. Thereupon Mr. Sutton, representing the American Art Association, entered into an agreement with the Minister to accept the picture at the price at which it had been knocked down.



# ART ASSOCIATION OF MONTREAL. Phillips Square. THE WORLD FAMOUS PAINTING.



**The "ANGELUS,"**  
SATURDAY, MAY 17th.  
AND FOLLOWING DAYS.  
9 a.m. to 6 p.m. and 8 to 10 p.m.  
Members' privileges suspended during this Exhibition.

## ART ASSOCIATION OF MONTREAL. PHILLIP'S SQUARE.

**"The Angelus"**  
Saturday May 17,  
—AND—  
Following Days, 9 a.m.  
to 6 p.m., 8 to 10 p.m.

Members' privileges suspended during the Exhibition. M31 115

### THE ANGELUS. Some Interesting Particulars Regarding the Great Work.

Millet's great work is to be exhibited at the Art Gallery on Saturday. "The Angelus" was painted in 1859 when Millet was almost on the verge of starvation. The artist demanded 3000 francs for his picture, but it was sold to a Mr. Feytaud for 1800 francs, but only actually received 500 francs of the money. Feytaud after some years sold it to one P. Blanc for 8000 francs, who in turn sold it to Arthur Stevens, a great admirer of Millet, who strove hard but unsuccessfully to work up some public enthusiasm about the picture. Jules Van Praet, the Belgian Minister, was the next owner of "The Angelus," and it cost him 5000 francs. From Van Praet it went to Emile Gavet, from Gavet to M. Papelen, and from Papelen to John W. Wilson. By this time the painting was beginning to be appreciated, and it cost Wilson 38,000 francs. The next purchaser, M. Secretan,

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L'Association des Arts, Place Phillips a complété ses arrangements avec les propriétaires de la célèbre peinture de Millet. L'Angelus sera exhibée à partir d'aujourd'hui 9 a.m. à 6 p.m. et de 8 à 10 p.m.

## "THE ANGELUS."

ART ASSOCIATION OF MONTREAL.

(PHILLIPS SQUARE.)

Witness 18/5/90  
"THE ANGELUS."

SATURDAY, May 17th, and following days, 9 a.m. to 6 p.m.; 8 to 10 p.m.

Members' privileges suspended during this Exhibition.

Admission, 50c; Children under 12, 25c.

## THE ANGELUS

AS IT APPEARED THIS MORNING IN THE MONTREAL ART GALLERY.

Millet's "Angelus" has latterly been in hiding, so to speak. The tax-gatherer is more potent than genius. Genius cowers before the relentless prose of the United States tariff.

The Angelus is now on view in the Art Gallery amid fitting associations. In the small room to the north-west of the main gallery, against a soft, rich background of ruby velvet, framed in with heavy masses of "silk velvet curtains," whose large tassels hang in warm embellishment protected by barriers of silk velvet ropes, lit up with powerfully focussing illuminations, and sacredly guarded by a stalwart policeman, whose solemnity scarcely savors of this earth, the famous picture awaits the critical judgment of the public. The policeman's judgment, when asked what he thought of the treasure he was guarding, was—"It's a very nice picture sir; very tasty, indeed; but \$150,000—oh, my!"

Among the early visitors was the Hon. Mr. Laurier, who walked straight up to the canvas and, planting himself squarely in front of it, adjusted his glasses, and began a careful examination. Mr. Laurier is not very stout, but neither is the canvas large. The hon. gentleman was so absorbed that he hadn't the least notion that he was completely obscuring the view of two ladies sitting behind him. He was, all the same.

Mr. Jacobi, president of the Royal Canadian Academy, was there, and evidently was satisfied with the picture. "Millet's pictures," he said, "do not rush into your favor; they grow slowly upon you, but they do grow, and those who see them once come back to enjoy their beauties again and again."

The general outline of the "Angelus," as a woodcut or a lithograph, has been so generally popularized that the cartoonists have got the length of parodying it.

The canvas is, perhaps, three feet square, in a massive gold frame. Against the horizon the village church is vaguely and tenderly suggested. Birds are flying toward the trees which surround it, weary with the day and anxious for rest as the evening closes in. There is a warm glow overhead. Against the sky line there is the sense of distance, and the sky itself here, stretching away in a sort of tremulous blue, tinged here and there with a deeper glow, is suggestive of a pleasing melancholy. The "Angelus" has sounded, and the man and woman in the potato field pause in their toil, and then bow their heads in prayer. The woman folds her hands with a movement full of unconscious pathos. The face is in profile. The expression is one of simple reverence. No depth of feeling is stirred. The man bows his head over his hat, adorned with the effigies of his saints. The realism of the scene is perfect. The potato basket, the rough field through which the man and woman have toiled throughout the day, the wheel-barrow, and the coarse fork left sticking in the ground in the transient intermission of work—these form the simple pathos of the picture; the sudden pause, the reverential bowing in prayer as the church bell sounds softly in the evening air—constitute its poetry. The realism grows upon you, and very soon you think—this is not art—it is the very thing itself—it is nature. The attitude of the two figures quickens the tender associations of the spectator, and then the simple but beautiful pathos of the picture stands out in distinct relief.

Witness [The "Angelus." 18/5/90]

The "Angelus" exhibition opened this morning at the Art Association gallery. The picture is hung in the small room which is situated to the left of the entrance to the gallery. This room is well lighted and is said to be well adapted to the purpose of this exhibition. There were a number of visitors this morning.

# ART ASSOCIATION OF MONTREAL. Phillips Square. THE WORLD FAMOUS PAINTING.



**The "ANGELUS,"**  
SATURDAY, MAY 17th.  
AND FOLLOWING DAYS.  
9 a.m. to 6 p.m. and 8 to 10 p.m.

Members' privileges suspended during this Exhibition.

Price of admission, 50c. Children under 12 years, 25c.

## ART ASSOCIATION OF MONTREAL. PHILLIP'S SQUARE.

**"The Angelus"**  
Saturday May 17,  
—AND—  
Following Days, 9 a.m.  
to 6 p.m., 8 to 10 p.m.

Members' privileges suspended during the Exhibition. M31 115

### THE ANGELUS. Placed on Exhibition in the Art Gallery—Valuable Tapestries.

General admission, 50c; children under twelve, 25c.

The much talked of and long looked for "Angelus" is here at last, and after considerable trouble and not a little expense, it is hung upon the wall of the small room at the left of the entrance to the Art Gallery.

Those who have never seen the wonderful picture would be apt to expect to see a very large painting, and surprise was depicted on many of the faces who gazed upon it on Saturday. It is small, very small, the canvas not being more than three feet square, but it is set in a fine massive gilt frame, which lends considerable charm to the picture.

It would be vanity indeed to ever attempt to criticize the painting. The best critics the world knows to-day have pronounced upon it and their verdict is that it is a masterpiece worthy of the eulogies that have been bestowed upon the painter, Millet. A visit to the art gallery shows many fine pictures. They are admired by all who see them. But let the visitor inspect them closely, then go in and view the "Angelus" and afterwards take another look at the other paintings. In comparison they are like so many daubs, yet Montreal well knows that the collection is one of the finest.

The origin of the picture, its cost and

the difficulty in getting it here, are well known. It now remains for the public to prove how much they appreciate the efforts of those who made it their business to place the picture upon exhibition in Montreal.

### THE DE LOTBINIERE-GOBELIN TAPESTRIES.

In connection with this attraction there will be exhibited this week the famous de Lotbiniere-Gobelin tapestries, which are now over 160 years old. They were originally in the old manor house of the de Lotbiniere at Vaudreuil, and are said to have been there for over a century. It is thought they were acquired in 1764, when the Marquis de Lotbiniere, the last French governor, purchased the Chateau de Vaudreuil, now Jacques Cartier square. The tapestries are now the property of Mme. de Bellefleur-Macdonald. An extended notice will be given after the exhibit is open.

## "THE ANGELUS."

Millet's Masterpiece on Exhibition at the Art Gallery.

Millet's great picture, "L'Angelus," was placed on exhibition by the Art Association of Montreal in the gallery on Saturday morning. It is hung in the small room leading from the main gallery against heavy crimson draperies, with the proper light arranged above. A velvet carpet lies in front with a massive cord at the outer edge, and near at hand stands a watchman, day and night, to guard the precious treasure. The arrangements the association was able to make are not specially elastic, in view of the great demand for such a picture, but they could not near in the interests of the public that it should lie unseen in the vaults of the Bank of Montreal, and for this the association deserves the highest praise. The terms they made were the most advantageous possible, and, though the admission fee is the same as that charged in New York, it is to be remembered that the picture is the Angelus with the enormous risk and cost incident to it. Of this work of art there is nothing to be said that all the world does not know; praise is superfluous and criticism would be impertinent. Two continents have been filled with its praises, it has been heralded as a national treasure and attended with all the prestige of an almost priceless thing, and yet it is hardly possible to form too high a conception of its marvellous beauty and power. As the day dies, two peasants, a man and woman hear the Angelus, they stop their work and standing bareheaded recite in reverent attitude "Angelus Domini Nuntiavit Mariam," that is all. But the picture seems filled with the glory of the Lord, and its depth of devotion, its intense religiousness, its simplicity and singleness of purpose, it expresses the faith of humanity and the relation that exists between mankind and their Creator. It embodies at the same time a creed wide enough for all believers and a code of morals comprehensive enough for every man. A knowledge of such a picture is more than an education, it is an inspiration and a tendency toward righteousness. The note of the painting is truthfulness and simplicity. It has nothing to do with social theories, as has been alleged, it does not touch upon the hardness of the peasant's life, it merely indicates the natural longing of the heart of man after a higher existence and the gratitude of humble souls expressing a tribute of thanks for the mercies of God. The Angelus depicts a sentiment, and in doing so, one forgets for the time the marvellous skill with which it is done. The technical value of the picture seems to consist in the harmoniousness of its coloring, the magnificence of the distances, the luminosity of the clouds and the transparency of its atmosphere, all of which are insensibly blended by the genius of the painter to create just such an impression as he intended to be received.

"L'Angelus" is 22 1/2 by 25 inches, the size of a moderately large window pane, but in value it exceeds the building in which it is placed. Millet first demanded for it \$600, but was glad to sell it at \$360, but he never received more than \$100. Its next selling price was \$600, and when it next changed hands it brought \$1,000. Its value then appears to have been \$7,000 and in 1881 it went to the block with an upset price of \$26,000, but it fetched \$32,000 from Defoer



Bey. Last year it was sold to the American Art association, represented by Mr. James Sutton, of New York, for \$110,000, which with other charges brought its price up to \$118,130, or about \$3,000 per square inch. Besides the "Angelus," there are placed on exhibition other pictures through the liberality of their owners and the carefulness of the Art association for a satisfaction of the public taste. Some of these are the "Old Farm House," by Troyon, owned by Mr. Tempest; "Fontainebleau Forest," owned by Mr. Greenshields; "A Summer Day's Idyl," by Monticelli; "On the Seine," by Daubigny; the "First Whisper of Love," by Diaz; "Salisbury Cathedral," by Constable, all of which are owned by Mr. Angus; the "Jumping Horse," by Constable, and "St. Sebastian," by Corst, owned by Sir Donald Smith. Another picture, in its own way, rivaling the "Angelus," is the "Paradise," by Dagnan-Bouveret. Another object of rare interest is the de Lotbiniere Gobelin tapestry. It is over 160 years old and was made during the reign of Louis XV. by the celebrated Oudry, the most distinguished of Le Brun's successors in the directorship of the Gobelins. The present subject represents the fable of the Fox and the Stork and have been in the possession of the de Lotbiniere family for several generations. They were acquired by the Marquis de Lotbiniere when he purchased the Chateau de Vaudreuil after the treaty of Paris in 1763 from the last governor of New France. The tapestry is very valuable and is now in possession of Mrs. de Bellefeuille Macdonald.



ONE OF THE FAMOUS GOBELIN TAPESTRIES, NOW AT THE ART GALLERY.

### FROM THE LOOMS OF THE GOBELINS. A GREAT CURIOSITY AT THE ART GALLERY.

The "Angelus" has a companion attraction at the Art Gallery this week, namely, a pair of Gobelin tapestries over 160 years old and valued at \$50,000. They were made under Louis XV. by Oudry, the most distinguished of Le Brun's successors in the directorship of the Gobelins. The "Manufacture Royale des Gobelins et meubles de la Couronne" was founded in 1666 by Louis XIV., and placed under the direction of the great artist Le Brun. At the latter's death the productions of the Gobelins lost much of their reputation, until in 1726 Oudry, painter to the King, was put in charge of them, when his conception of "Les Chasses du Roi," Lafontaine's fables, etc., raised the standard of the Gobelins to a degree unknown since Le Brun's time. An idea of the value of those Gobelins can be formed when it is known that an artist and his assistants working steadily can produce less than 33 square inches per annum. A curious feature in their production is the fact that the artist works from the back of the looms.

These Gobelins are supposed to be the only ones in America. They have been for generations in the de Lotbiniere Manor House at Vaudreuil, are said to have been acquired by the Marquis de Lotbiniere when he purchased from the Marquis de Vaudreuil, last Governor of New France, the Chateau de Vaudreuil (now Jacques Cartier square) in 1764, after the Treaty of Paris. They are now in the possession of Madame de Bellefeuille Macdonald. Those now at the Gallery represent "The Fox and the Stork." Three other of Lafontaine's fables by Oudry were in the museum of the Louvre in 1870, and are probably the only ones left, namely, "La lice et sa compagne," "Le loup et l'agneau," "Le chat la belle et le lapin."

### THE ART ASSOCIATION. Award of Scholarships—The Angelus Exhibition—Queen's Birthday.

The following is the decision of the judges in the examination for the two scholarships given by the Association:—

In section 1 Miss Sanborn gains the scholarship. In section 2 Miss Laing gains the scholarship. In the first section the council are enabled, through the kindness of Mr. Reford, to give an extra scholarship for one year to Miss Plimsoil. The examiners think it right to specially mention as deserving of praise the work of Miss E. Plimsoil and Mr. D. P. MacMillan. The work of the pupils will be on exhibition in the class rooms until the end of May.

The "Angelus" is attracting a great many visitors, considering the bad weather of the opening days, and is admitted by all to be simply an "inspiration." The gallery will be open on the Queen's birthday in order to allow people taking advantage of the reduced railway fares to the city an opportunity of seeing the "Angelus."

Mr. McGillucuddy, the retiring secretary of the Art Association, was yesterday presented with an address by the Association in which deep regret was expressed at his resignation and sincerely thanking him for the good service done in the past in promoting the interests of the Association. The address embodied resolutions recently passed at a special meeting of the Council. Accompanying the address was a silver pitcher and salver which Mr. McGillucuddy was requested to accept as a token of their best wishes.

**PRESENTATION.** 21/5/90.  
At a special meeting of the Council of the Art Association, held Monday afternoon, Mr. MacGillycuddy, the retiring secretary and curator, was presented with the following testimonial and also with a very handsome silver pitcher and salver, suitably inscribed:

"The Art Association of Montreal; incorporated 1890."

(Extract from the minutes of the Council of the Association, held 7th May, 1890.)

Resolved,—That having received from Mr. MacGillycuddy his resignation as secretary and curator of the Art Association of Montreal, and knowing it to be unavoidable, we accept it with great regret; and desire to record our hearty appreciation of the very valuable services he has rendered to the Association during his term of office, and to bear willing testimony to the great energy, talent and skill he has brought to bear upon his work.

We personally feel that in his resignation and absence from Canada we lose a friend, and our best wishes go with him for future success and happiness.

It was further resolved that a copy of this resolution be sent to Mr. MacGillycuddy.

Signed by Mr. ANGUS, President.  
Mr. SHEPHERD, Vice-Pres.  
Mr. GREENSHIELDS, Treas.,  
and members of the Council.

Mr. Angus, in making the presentation, referred to the increased prosperity of the association in the last three years, which was in a great measure due to Mr. MacGillycuddy's untiring energy and happy manner of working up its interests.

### THE ART ASSOCIATION. 22/5/90

The following is the decision of the judges in [the] examination for the two scholarships given by the association. In section 1 Miss Sanborn gains the scholarship; in section 2 Miss Laing. In the first section the council are enabled, through the kindness of Mr. Reford, to give an extra scholarship for one year to Miss Plimsoil. The examiners think it right specially to mention as deserving of praise the work of Miss E. Plimsoil and Mr. D. P. MacMillan. The work of the pupils will be on exhibition in the class rooms until the end of May.

### THE ART GALLERY. 23/5/90

THE HERALD is requested to state that the Art Gallery will be open on the Queen's birthday in order that people taking advantage of reduced railway fares to come to the city, may have an opportunity of seeing The Angelus.

## "THE GOBELINS."

### HOW THE WORLD FAMED TAPESTRIES WERE MADE.

Attention was called in the Witness a few days ago to the fact that a pair of Gobelin tapestries, which are believed to be unique in America, are on exhibition at the Art Gallery just now along with The Angelus. To-day we give an outline sketch of one of them, framed in modern embroidery, and a sketch of the process by which these wonders of the weaving art were produced and the institution which they made famous will be read with interest at the same time.

"La manufacture royale des Gobelins et meubles de la couronne" is situated in the Faubourg St. Marcel, upon the River Bièvre, Paris. It derives its name from the brothers Jehan and Gillis Gobelin, who are supposed to have come from Holland during the early part of the XV. century. Their extraordinary success was due to an improvement in the scarlet dye, and the waters of the little river Bièvre are supposed to have possessed qualities specially advantageous to their art. Since their time the little river has been polluted by the sewerage of the great city and has lost all of its famous merits. All the dyes were required to be artists of the greatest merit, as it requires extraordinary skill to handle the great number of shades required in the production of a piece of tapestry. Moreover, from each of those shades were produced from 20 to 30 other tones. Oudry employed some 12,000 shades.

Jehan, head of the Gobelin family, lived till 1476. His scarlet dye (which is now known by his name) soon rose into great repute. The establishment was purchased by Louis XIV. and transformed in 1667 into the "Manufacture Royale des Gobelins." The royal factory was not only a dye house, but also an immense workshop in which everything was executed for decorating purposes. Engravers in metal and gold and silver smiths, produced chandeliers, candlesticks, etc., etc., in keeping with the magnificent tapestry designs, which skilful weavers wrought after the designs furnished by the royal painter. In 1667, Le Brun was appointed director of this immense establishment, which was conducted under the supervision of Colbert. Under Le Brun were executed "Les Batailles d'Alexandre," "L'Histoire de Louis XIV.," "L'Histoire de Moïse," etc., and such painters as Van der Meulen, Yvart, Boëlle, and Batiaste, furnished models. The works were chiefly dependent upon the patronage of Louis XIV., and when the pecuniary embarrassment of the crown after the year 1694 occurred this patronage was withdrawn and all the skilled workmen had to be dismissed. After the peace of Ryswick (1697), the Gobelins was re-opened, but the operations were restricted to tapestries, which were generally made for presentation to crowned heads and persons of distinction. There are still to be seen at Windsor the tapestries of Esther and of Jason and Medea, given by Louis XIV. The king of Siam, the Emperor of Russia, the king of Prussia and the Duc de Lorraine also received presents.

Under Colbert the work was all executed on the "haute-lisse," while under Le Brun, it was changed to what is known as the "basse-lisse."

Large rooms were devoted to the "haute-lisses," in which were placed high warps, upon which the tapestries were suspended as the work went on. The warp hung from a horizontal cylinder, and as every few inches or more was completed, it was wound upon another cylinder at the bottom of the frame. The principal features of the designs being traced with white chalk by the artist upon the stretched threads of the warp, he marked, with the aid of tracings from the picture which he attached to the warp, the exact position of light and dark shades. Then, with the pattern conveniently placed for reference, the artist stationed himself against the back of the tapestry, and, with his worsted and silks at hand, began to work in different colors. The vertical threads of the warp were divided by a treddle, or cross-stick, which kept half of them in advance of the rest, but those behind could be brought forward whenever required by means of small cords, one of which was attached to each warp thread. The left hand was introduced between the two sets of thread, taking up as many as needed be and through these the needle was passed from left to right. The thread when stretched was piled with the point of the needle, and was then passed back in the contrary direction through the space opened by the shifting of the back threads. By ingeniously combining the woofs the colors were made to blend perfectly and effects were obtained like those produced in painting.

The specimens exhibited at the Art Gallery are by Jean Batiaste Oudry, a French Crown painter. Born at Paris, 1686, he entered the studio of the famous portrait painter Largilliere. After having spent five years with this master, he produced some pieces which procured his admission to the "Academie de St. Luc." At the desire of the king, whose portrait he had taken for the chapter of St. Martin des Champs, he was in 1717 admitted to the Royal Academy. These productions were by no means entitled to a prominent position, and it was only later, when he turned his attention to animal painting, that his fame was placed on a firmer basis. In this branch he became so celebrated that the King of Denmark invited him to Copenhagen and the Duke of Mecklenburg-Schwerin built a particular gallery for his works. Louis XV. was a great admirer of Oudry and gave him a pension together with a residence at the Louvre, where he used to spend many hours with him. At this time he produced that beautiful decoration, so often reproduced in engravings, of the "Chateau de Vaux." Never idle, he always managed to attend the royal hunt, where he was made welcome. Rare birds from the royal hunts and other animals from the museums were sent him. Those in which his art excelled were hounds, foxes, deer, and generally all animals which figure in hunting parties. The fable of which the accompanying sketch represents one part, is too well known to require explanation. The brilliancy of the colors after more than a century and a half is remarkable, and so real are the fruits and flowers that one feels inclined to touch them. The rich Gobelin red or scarlet predominates in these pictures.

The extreme fineness of the stitch in these Gobelins is unusual, and attracted the attention of H.R.H. Princess Louise when she saw them in Montreal. New features, unobserved at first sight, continually present themselves the longer and more closely the works are examined.



**THE GOBELIN TAPESTRIES**  
*Gazette 26/5/90*  
**At the Art Gallery—What They Are Like.**

Gobelin tapestries are few in number in this country, and so very few people know anything about them. The De Lotbiniere tapestries now being exhibited at the Art gallery are very fine specimens of this beautiful work. The brilliancy and variety of the colors is most remarkable—Oudry introduced some 1,200 shades during his administration. Another feature is the extreme fineness of the stitch, which allows of an effect in shading which cannot be produced in painting. In the centre are the two scenes of Lafontaine's fable of the "Fox and the Stork," surrounded by garlands of large flowers. On each side are large cornucopias, overflowing with flowers, fruit, etc. The flowers which predominate are principally poppies, jonquilles, roses and other flowers which characterize the reign of Louis the Fifteenth. They may be examined for hours, and new designs continually present themselves, either in the luscious fruits which one is tempted to pick, or the brilliancy of the plumage of the birds gracefully interspersed. Several squirrels may be seen in their most natural positions, eating nuts stolen from the overflowing cornucopias. Oudry excelled in the painting of animals, and the natural grace given to the fox and the stork are very realistic; the smile of anticipation on the fox's face, as he licks the outside of the deep jar in which the stork has served the dinner, when he is no doubt planning how he will pay off master stork, is plainly visible. The second piece tells of the fox's revenge, when he serves a nice dinner to the long-beaked stork out of a very flat plate. These pieces are executed in the "Haute Lisse" stitch which consists of having the threads run perpendicularly in place of horizontal, as in the "Basse Lisse." The former is the most difficult and longest to work, but produces a much finer effect. The threads are nearly all silk, and are dyed by a process which cannot be repeated to-day, from the fact that the Seine has lost its peculiar quality since its waters have been poisoned by the large city.

*Gazette 26/5/90*  
**Gobelin Tapestries at the Art Gallery.**  
 The De Lotbiniere Gobelins now being exhibited at the Art Galleries are more than one hundred and sixty years old, having been made in the reign of Louis XV, by Oudry. The Manufactures Royales des Gobelins were founded in 1666 by Louis XIV, under the direction of Lebrun. At his death they lost reputation until Oudry, painter to the King, was placed in charge in 1728. His conception of Lafontaine's fables raised the standard to a degree unknown since the time of Lebrun. These tapestries are the kind known as haute lisse, the threads of the ground work running perpendicularly, the artist working from the back of the loom. Their value is shown by the fact that an artist and his assistant, working steadily, cannot produce thirty-three square inches in a year. These Gobelins are the only ones in America and have come down from Governor Vaudreuil, having been acquired by the Marquis de Lotbiniere when he purchased the Vaudreuil manor house, shortly after the Treaty of Paris.

**ART ASSOCIATION**  
 OF MONTREAL, - PHILLIPS SQUARE.  
**LAST WEEK OF MILLET'S GREAT PICTURE.**  
*Gazette 26/5/90*  
  
**The "ANGELUS,"**  
 and a collection of fine Paintings by Constable, Corot, Dagnan, Bouveret, Daubigny, Delacroix, Diaz, Jules Dupre, Monticelli, Rousseau, Troyon and others. Admission 50c. Children under 12, 25c. Special Tickets for schools and convents can be had at the Gallery.  
 9 a.m. to 6 p.m. 8 to 10 p.m. 122 6  
 Last week of Millet's great Picture, the Angelus." *Gazette 26/5/90*

*Gazette 26/5/90*  
**Art Association of Montreal,**  
**Phillips Square.**  
**LAST WEEK OF MILLET'S GREAT PICTURE**



**THE "ANGELUS,"**  
 and a collection of fine paintings by Constable, Corot, Dagnan, Bouveret, Daubigny, Delacroix, Diaz, Jules Dupre, Monticelli, Rousseau, Troyon and others.  
 Admission, 50c. Children under 12 years, 25c.  
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**ART ASSOCIATION**  
 OF MONTREAL. *Gazette 26/5/90*  
**PHILLIP'S SQUARE.**

**"The Angelus"**  
 LAST WEEK of Millet's Great Picture.  
 and a collection of Fine Paintings by Constable, Corot, Dagnan-Bouveret, Daubigny, Delacroix, Diaz, Jules Dupre, Monticelli, Rousseau, Troyon and others.  
 Admission, 50c; children under twelve, 25c.  
 Special tickets for schools and convents can be had at the Gallery.  
**9 a.m. to 6 p.m. 8 to 10 p.m.**

*Gazette 26/5/90*  
**Last week of the "Angelus" at the Art Gallery, Phillips square.**  
 A knowledge of such a picture is more than an education; it is an inspiration and a tendency towards righteousness.

The last week of the "Angelus" at the Art Gallery, Phillips Square. "The picture is a sermon in itself." *Gazette 26/5/90*

**THE ANGELUS.** *Gazette 26/5/90*  
**Rev. J. Edgar Hill Speaks About it at St. Andrew's Church.**

On Sunday morning last, the Rev. J. Edgar Hill, when preaching on "The Angelus" at St. Andrew's church, said: "The first thing that seems to cast a solemn awe over one as he looks at this picture is its sublime simplicity and sincerity. Two human beings, humble and simple as God made them, stand there ready to step out of the canvas, so truly has the artist put a portion of his own being into theirs. The angelus, or evening call to devotion, has just sounded from the distant spire, and the busy toilers have caught the sound. Promptly they turn from duty for home and children to duty to their God and Father. The husband uncovers and, with a face of uncouth but true reverence, breathes the well-known words of devotion. The wife stands with bowed head and clasped hands a very picture of prayer, never did Saint or Madonna of the old masters breathe a purer spirit of religious fervor than this peasant wife of Barbizon, every line of her figure is alive, one almost expects to catch the whispering of her lips, it is a sublime religious spectacle. I defy any reverent soul to study these worshipping peasants without having his faith strengthened and his better nature elevated. Their spontaneous devo-

tion, the naturalness with which they hail the holy light of religion as it comes into the close of a hard day's toil, the fervor with which they uplift their souls to God are a grand, silent, but speaking testimony to the reality of our common Christianity and to its blessed ministration in this work-a-day life of mortals. I can imagine few scenes as likely to impress the reverent doubter, and to plant a rock beneath his feet that, standing thereon, he may learn to doubt no more. I can imagine the deep religious thrill which, as it comes, transfigures that plain potatoe field into the house of God and the very gate of Heaven. I can see toil consecrated and sweetened, I can see life take on a richer glow and wedded love grow into a truer mutual blessing, as I contemplate that peasant pair I can realize that to these humble folk life is not at all a rigorous struggle for potatoes and bread and the close of life's brief day not what Mirabeau called the beginning of an eternal sleep. As the pealing of the angelus comes across the waving fields its voice, like the spire from which it comes, points the worshipping rustic to a hope beyond the grave. Another feature of this wondrous sermon in oil is the absolute repose it breathes; it is one of those summer evenings when earth and sky combine to breathe calm upon the troubled and weary hearts of toiling humanity, such an evening, we can imagine, the night of the transfiguration to have been, when the sinking sunlight seemed to melt into the glow of Heaven and the weary master stands forth to the astonished disciples in the robes of shining peacefulness, the tinkling of the bell breaks upon the startled air like an intruder's foot upon our morning prayers.

**AT THE ART GALLERY.**  
*Gazette 26/5/90*  
**Many Other Interesting Paintings Keeping Company With "The Angelus."**

"It is an ill wind that blows no good," is an old saying which we hear almost daily, and just as frequently do we realize the truth it contains. The loss of one individual becomes the gain of another. Just now the Art gallery is benefiting at the expense of the States. The bill imposing a duty on pictures imported for sale or which remain on exhibition for a longer period than six months, is having the effect of driving some masterpieces to our side of the border, and thus affording Canadians an opportunity of seeing some of the works of prominent artists, and works which, probably, they would not otherwise have beheld. Only a few weeks ago Millet's world-famed "Angelus" came into our city this way, and the Art gallery succeeded in obtaining the loan of it for public exhibition. The other day two or three other splendid pictures, including Chauvannes' "Sacred Wood," which is a design for a decorative panel, and belongs to Mr. Potter Palmer, of Chicago, found their way to the Art gallery on loan from exactly the same cause as the "Angelus." M. Pavis de Chauvannes is well known as one of the decorators of the Pantheon. The work is a masterpiece, and its treatment is as original as is its conception. Nude or nearly nude figures are represented as skipping about on the heather bank, and two allegorical figures, with scroll and lyre, are descending softly towards the groups of deities below. The whole swims in a shimmer of purple haze; it is a poetic dream of some Parnassus d.d., with purple rocks and peaceful light and hues of golden sky reflected in the tranquil stream. The vast space is handled with remarkable freedom, being neither over-crowded nor left in any way vacant. It is as free from affectation as it is full of sentiment, and the whole work is equally as remarkable for delicacy as for power.

Near by is a small marine view by Bondin, which possesses a good deal of life. On the farther shore is a fishing village, and on a calm stretch of water those who toil on the mighty deep are returning from their labors, whilst on the hither shore are a group of villagers in characteristic costume. The whole is a most realistic piece of work, and whilst gazing on it the mind is unconsciously carried away to some of those quiet spots near the sea with which all are acquainted, and where nature is seen in all her loveliness.  
 There is another picture by the same artist, the central figures in which are

groups of cattle. There is a suggestiveness of calmness and quiet which denotes the approach of evening, and the drowsy-looking kine, herded together in small groups, are depicted in a manner which leaves no doubt that they are fully aware of the fact that "milking time" is near at hand. The whole is as true to nature as it is possible for a representation on canvas to be.

A painting by J. L. Brown will at once appeal to those who are of a sporting turn of mind. It represents the getting ready of a number of horses for a race. The jockeys are there in full rig, there is the horse which it is always difficult to start and there is the horse that is always ready. The scene is full of life and gaiety and is thoroughly typical of the view which may be seen on any race course a few minutes before a race is run. The artist is a Salon medalist, a Knight of the Legion of Honor, and was awarded a medal at the Universal exhibition of 1889.

There is also a large canvas, "Diana," by J. B. Carot. As the name indicates, the piece is a classical one, and as such its conception and execution show the great power and skill possessed by the artist.

It may be mentioned that it is under consideration to have the "Angelus" on view for another week, the visitors to the gallery being increased during the past few days. It is also gratifying to learn that the school are showing up fairly well, an increasing number of pupils' tickets being sold.

*Gazette 26/5/90*  
**Art Association of Montreal**  
**Phillips Square.**



**THE "ANGELUS,"**  
 And loan collection of Paintings will be continued for a few days.  
 Admission, 50c. Children under 12 years, 25c.  
 Special tickets for schools and convents can be had at the Gallery.  
 9 a.m. to 6 p.m. and 8 to 10 p.m.

**ART ASSOCIATION**  
 OF MONTREAL. *Gazette 26/5/90*  
**(PHILLIPS SQUARE.)**  
 Continued a few days longer, MILLET'S great Picture  
**"THE ANGELUS."**

And a collection of fine Paintings by CONSTABLE, COROT, DAGNAN, BOUVERET, DAUBIGNY, DELACROIX, DIAZ, JULES DUPRE, TROYON, MONTICELLI, ROUSSEAU, and others.

Admission, 50c; Children under 12, 25c.  
 Special Tickets for Schools and Convents can be had at the Gallery.  
 9 a.m. to 6 p.m. 8 to 10 p.m.

**(ART ASSOCIATION**  
 PHILLIPS SQUARE. *Gazette 26/5/90*  
 THE EXHIBITION OF THE  
**ANGELUS**  
 Will close positively on  
**Saturday Night, June 7th.**



AT THE ART GALLERY. 3/6/90

His Royal Highness the Duke and Her Royal Highness the Duchess of Connaught, accompanied by Sir George Stephen and General McNeill, started at ten o'clock in two carriages for the Art Gallery. They drove up Drummond, along Sherbrooke street and down Union avenue. On the sidewalk and street a crowd had collected. As the party alighted a stirring cheer rang out. The Duke smiled and bowed.

The party were received by Messrs. R. B. Angus, (President of the Association) C. S. Clouston, R. W. Sheppard, W. Hall, W. Thomas, A. T. Taylor, C. J. Fleet, A. D. Steele and E. Lindsay, secretary.

Mr. Jacobi acted as cicerone. In a cut-away black coat, which fitted his little figure like a glove, a white vest that fairly shone again, a pair of patent leather shoes, and a beaming smile, Mr. Jacobi, as he flitted from picture to picture explaining hidden beauties to the Duchess in her native German, looked like a good-natured fairy just stepped out of a story book. Mr. Jacobi detained the Princess. "He will talk her to death," one of the gentlemen muttered, "once he starts upon pictures." But he didn't. The Duchess enjoyed it. For the first time during the past two days she threw aside her reserve and became animated. "Poor thing," said dear old, good Mr. Jacobi afterwards, "poor thing, she was so glad to hear her native German; not but that it took me all my time to furnish my own up to keep pace with her. They looked at 'A Summer Day's Idyl,' by Adolphe Monticelli, and 'Diana,' by J. B. Corot, and 'Decorative Panel,' by Emile Vernier, and 'La Rose,' by E. Lansyer. The Prince was taken in hand by Mr. Angus, but, indeed, he chatted affably with all the gentlemen. All this time the *chef d'œuvre*,

#### "THE ANGELUS,"

sacredly guarded by a policeman, illuminated by focussing gas reflectors and hung in the centre of heavy dark red plush curtains which lent an air of artistic voluptuousness to the *tout ensemble*, was awaiting inspection.

But the movement was in that direction, and the little room off the main gallery was reached at last. The Duchess sat down at once in front of the picture, and Mr. Jacobi guided her eye to the simple but powerful realism of the picture. The Duke stood at the back of the seat and the gentlemen gathered round him. The Duke may be an art critic, and if he refrained from expressing his opinion upon the "Angelus" it was probably because he dreaded these common places of criticism, which are so abhorrent to the art nature. The school-girl says that Shakespeare is "nice," and off-hand adjectives about a picture convey nothing but vagueness. The Duke did not say a word about the merits of the picture, which may have been a splendid prudence on his part, but he chatted pleasantly about the cost of the picture.

#### JUDICIOUS ADVERTISING.

"All that excitement about the picture was probably an advertising dodge," said Sir George Stephen.

Mr. Angus explained how it was that the picture was here.

"Oh, they won't pay the duty on it, eh?" said the Prince.

"We have had it in our vaults," remarked Mr. Clouston.

"I suppose a fee is charged for admission, then," the Duke asked.

"Oh, yes," said Mr. Angus.

"Then probably a large revenue will be derived from its exhibition," Prince Arthur rejoined.

"That's the object, no doubt," said Sir George.

"When I was in Toronto," said His Highness, "I saw the statue which they intend to put up to the memory of Colonel Williams, who distinguished himself at—let me see—"

"At Batoche," put in Sir George.

"Yes, at Batoche," resumed the Prince. Well, the sculptor was presented to me, and he said he was under me in the artists' corps in England. Let me see—I forget his name."

Everybody hastened to help His Highness out, but nobody was able.

"At any rate," said the Prince, "I thought the figure was full of dash and go, and I think you should keep that sculptor in Canada. He will do good work."

The party got into their carriages, the crowd gave a parting cheer, and the Duke and Duchess were whirled off to Notman's.

"How did the Duchess like the pictures?" Mr. Jacobi was asked.

"Very much," said the latter, beaming all over, like a pocket edition of Mark Twain in a particularly happy humor; "very much indeed. I never saw a more interesting couple. Oh! She was so pleased to hear me speak German."

"What did she think of the 'Angelus'?"

"She said it was very fine. She liked it very much."

AT THE ART GALLERY. 3/6/90

It wanted but two minutes of eleven o'clock when the Royal party drove up to the Art Association Gallery. A little gathering had assembled on the walk below St. Catherine street and on the corner of the square. Most of them were ladies and they had patiently waited

almost an hour for a glimpse of their Queen's son and his pretty German wife. There were present and awaiting their Royal visitors: Mr. R. B. Angus, president of the Association, Mr. R. W. Sheppard, the vice-president, and Mr. O. R. Jacobi, president of the Royal Canadian Academy and the following members of the Council: Messrs. F. W. Thomas, John Popham, A. T. Taylor, Wm. Hall, E. B. Greenshields, E. S. Clouston, C. J. Fleet and R. Lindsay, the secretary. The Duke and Duchess were accompanied by Sir John McNeill and Sir George Stephen. As the party alighted the few gentlemen of the crowd raised their hats, and the Duke returned the salute. At the entrance the visitors were met by the council, headed by the two presidents, and as the royal couple came up the steps Mr. Angus stepped forward and shook hands with the Duke, and Sir George then presented the other members of the council. Mr. Jacobi stood at the foot of the main stairway and upon being presented the Duke at once turned and introduced him to his Royal Consort, addressing the Duchess and the artist in their mother tongue of the Fatherland.

#### THE INFORMAL RECEPTION

being over, the party proceeded up stairs to the gallery. By general consent the Duchess seemed to be placed under the guidance of the President of the Royal Canadian Academy, with whom she viewed all the pictures, conversing with him in German as they moved around the gallery. At the entrance of the main room they turned to the right, coming first to the picture No. 11, "A Summer Idyl," by Adolphe Monticelli. The party gathered in a group a little behind the Duchess and all seemed to enjoy the painting. There were fifteen visitors in the gallery at the time, most of whom were ladies, seated in the centre of the room, where they had a good view of the party as they slowly moved from picture to picture. The large painting, "Diana" by J. B. Corot, held the attention of the visitors for some time and the Duke remarked to the gentleman at his side that it was a long time since he had seen a picture that produced such an impression upon him. The other large painting, No. 66, of a milkmaid leading home the cows along the pasture lane, received considerable attention, as also did several other landscape scenes. The tour of the main gallery having been made, the party, headed by the Duchess, entered the smaller room, in which was hung the gem of the exhibition, Millet's masterpiece, the famous "Angelus." The room, hung with rich drapings and lighted only by that thrown upon the picture, presented

#### A SOMEWHAT SOLEMN APPEARANCE

and heightened the effect naturally produced by the wonderful picture, all aglow on the wall with the seeming rays of the setting sun. Its effect upon the visitors, familiar with the best galleries of Europe, was very noticeable. As they entered all became silent for a moment or two; conversation was suspended and all seemed to step on tip-toes. The Duchess took a seat on the sofa directly in front of the painting, with Mr. Jacobi at her side and the Duke, Sir George, Sir John McNeill, Mr. Angus and the other members of the council a little behind the iron railing that divides the room. The conversation of the Duchess and the artist respecting the great painting at length broke the silence, and in reply to the Duke's question Mr. Angus explained how the American custom laws had been instrumental in bringing the "Angelus" to Montreal. The Duke thought it rather curious that such should be the case. He enquired about the arrangements of this special exhibition, and asked the president if they did not charge a special fee for admission to the gallery while they were in possession of the picture. During his remarks he referred to the statue at Toronto of the late Col. Williams. The Duke said he thought it a very fine work of art, and praised it highly, the conception and execution of the figure being full of "dash and go." The party lingered before the "Angelus" nearly ten minutes until the Duchess rose, as if reluctant to go, and led the party out. In the hall way the party stopped a moment before the architectural designs and painting and the two ancient Gobelin tapestries, and then proceeded down the stairs, the Duchess and Mr. Angus leading the party, followed by the Duke, Gen. Sir John McNeill, Sir George and the Council. Here the party took leave of the Art Association, the Duchess shaking hands with Mr. Angus and Mr. Jacobi and the Duke doing the same with the presidents and council. They then entered their carriages and drove away for Mr. Notman's studio at twenty-five minutes past eleven. Before leaving the Duchess expressed herself very much pleased with the visit and the pictures exhibited, and was delighted with again having an opportunity of enjoying the "Angelus," which she had previously seen in London.

AT THE ART GALLERY. 4/6/90

a crowd, consisting principally of ladies had assembled, and as the Royal party drove up a cheer greeted their arrival, the angust visitors smiling and bowing their acknowledgements. Awaiting their arrival at the Art gallery were Mr. R. B. Angus, president of the association Mr. R. W. Sheppard, the vice-president, and Mr. O. R. Jacobi, president of the Royal Canadian Academy, and the following members of the council: Messrs. F. W. Thomas, John Popham, A. T. Taylor, Wm. Hall, E. B. Greenshields, E. S. Clouston, C. J. Fleet, and R. Lindsay, the secretary. At the entrance the visitors were met by the council, headed by the two presidents, and as the royal couple came up the steps Mr. Angus stepped forward and shook hands with the Duke, and Sir George then presented the other members of the council. Mr. Jacobi stood at the foot of the main stairway, and upon being presented, the Duke at once turned and introduced him to his Royal consort. The party then proceeded upstairs to the gallery, where are hung those treasures on canvass that are the admiration of all who have beheld them. Mr. Jacobi acted as cicerone, and with him the Duchess conversed in German as the party moved around the room. Upon reaching the entrance to the main room they turned to the right, the first picture to attract attention being Monticelli's "A Summer Idyl." The fine painting by J. B. Corot, "Diana," which was briefly described in the GAZETTE a few days ago, was greatly admired, the Duke remarking that it was a long time since he had seen a picture which impressed him so much. Close by is that truly splendid piece of work by Chavanne, "The Sacred Wood," a design for a decorative panel. The critical eyes of the Royal personages at once alighted on it, and they thoroughly appreciated the originality of conception which has called it into existence. "La Rose," by E. Lansyer, as well as several landscapes, received much attention. The tour of the main gallery having been completed, the party, headed by the Duchess, entered the smaller room, in which hangs that

#### GEM OF ALL THE TREASURES,

Millet's "Angelus." As they entered conversation was suspended and all became silent for a few moments. The Duchess at once took a seat directly in front of the picture, and Mr. Jacobi directed her attention to the simple, yet powerful, realism of the painting. She had previously seen the picture in London, and she was delighted at again having an opportunity of gazing upon it. The Duke took up a position a little behind the iron railing that divides the room, and the other gentlemen gathered round him. In reply to a question from His Royal Highness, Mr. Angus explained how the customs laws of the States had been instrumental in bringing the "Angelus" to Montreal. In the course of some remarks the Duke referred to the statue of the late Colonel Williams, and paid a flattering tribute to the sculptor. He said he thought it a very fine work of art and praised it highly, the figure being full of "dash" and "go." He expressed an opinion that the sculptor should be kept in Canada, and prophesied that he would do good work. After lingering before Millet's work for nearly ten minutes the Duchess slowly rose, as if reluctant to leave so impressive a picture, and led the party out. In the hallway they paused for a little while before the architectural designs and paintings, and then proceeded downstairs. Before leaving, however, the Duchess expressed herself as being greatly pleased with the visit and the pictures exhibited.

THE MEN OF 1830.

AT THE ART GALLERY.

The managers of the Art Gallery have well to get together, for exhibition with "Angelus," a few examples of the work of some of the friends and contemporaries of Millet as the presence of these adds very much to the interest of the exhibition as a whole. The exhibition is also for us unique in that it contains two examples of Constable, who, more than any other artist, is entitled to be deemed the originator of the so-called romantic school. It was in 1824 that some English painters, without recognition at home, sent their pictures to the public exhibition in Paris and awoke one morning to find themselves famous, their works hung on the line and themselves granted decorations and awards. Chief among these were Richard Bonington and John Constable, and the latter most noteworthy exhibit "The Hay Wain," now in the National Gallery, a gift to the British nation by Mr. Henry Vaughan. The two works of this master here shown "The Jumping Horse" and "Salisbury Cathedral," not being examples of the artist's purely landscape art, do not show in any marked degree the close connection between the two schools, but his works have not become so scarce in the picture market that we are all too thankful to see anything from his brush.

On none of the men of 1830 had Constable greater influence than on Theodore Rousseau, an important work by whom is now seen by the first time—"The Edge of the Forest; Fontainebleau." The formal composition which the master affects is here absent, but the power and even majesty of forest life is well rendered in this example. The world went better with Rousseau than with his friend Millet, and at a time when the latter was more than usually straightened this generous friend purchased one of Millet's unsalable canvasses, paying a price so large as to call forth the "explanation" that he was not spending his own money but was "the agent of a rich American!"

The greatest, the most learned and the most prolific of Millet's contemporaries is undoubtedly Corot, and he is most worthily represented in this exhibition by his important work the "Diana," a moonlight landscape with figures. Prolific as he was, works of this size and importance, elsewhere than in the public collections in France, are few. There was none such in the Glasgow or Edinburgh exhibitions. There was but one in the Barye exhibition in New York, the great "St. Sebastian," from the Walters Gallery in Baltimore, a reduced replica of which is No. 4 of the present collection; there is one in the Boston Museum, the "Dante and Virgil"; there is one in the collection of Hon. Senator Drummond; and there is the present example with its companion work the "Orpheus" from the Demidoff sale, in the possession of Messrs. Cotter & Company, of New York. Corot's best work is carefully composed and full of imagination and fancy; and in rendering shimmering atmosphere and fleecy clouds and foliage he stands unrivalled. Of smaller works by other of the Barbizon brotherhood there is a charming Daubigny, two characteristic examples of Diaz, an excellent little Troyon, and a lovely Jules Dupré, who died a few months ago, the last of the band. Of the men of 1830 there was an oriental wing, of whom we Montrealers have seen but little. Chief of these were Gericault, great in animals; Decamps, powerful, albeit somewhat repulsive; and Croix, great as a figure painter and colorist. One of the latter's very best animal pieces is shown; at the Barye exhibition in New York where there were eighteen or twenty examples of the master, this little work stood out prominent among them all. For the rest there is matchless Monticelli, "A Summer Day's Idyl," and those who enjoy this artist's color fantasies will never see anything better from his brush; a small Millet, "The Shepherdess," which has been in the gallery for some time; and, lastly, an example of two notable living French artists, seen by Montrealers for the first time, and who may be said to occupy the opposite poles of the art world. Mr. Dagnan-Bouveret's startling upright canvas is the essence of ideal realism even as Mr. Pavis de Chavannes' decorative panel may be esteemed the same of learned and dexterous realistic idealism. The latter work is a reduced replica of a large mural painting which now decorates the staircase of the Palace of Art in Lyons, and which was the most notable work in the Salon of 1884.

In connection with this exhibition we would direct the attention of our readers to a collection of cabinet works, belonging to Mr. Pascock of London, on exhibition and sale in Mr. Scott's gallery, in which will be found many and excellent examples, as well of the men of 1830 as of their successors, including such names as Manue, Neuhays, Maris, Mettling, Israels, Jacques, Vollon, Bosboom, Meesdag, and many others known and unknown, but all good, and we are assured that Mr. Scott will gladly welcome to his rooms appreciative visitors as well as picture buyers.

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# Association of Montreal,

Phillips Square. 5/6/90



## THE EXHIBITION OF

# "ANGELUS"

Will Close Positively on

Saturday Night, June 7.

ART ASSOCIATION  
OF MONTREAL,  
PHILLIP'S SQUARE.

## EXHIBITION OF

# "The Angelus"

WILL CLOSE POSITIVELY

ON

SATURDAY NIGHT  
JUNE 7TH  
9 a.m. to 6 p.m. 8 to 10 p.m.

ART ASSOCIATION  
OF MONTREAL,  
PHILLIP'S SQUARE

Opens daily from 9 a.m. to 6 p.m. and  
8 to 10 p.m.

# Association of Montreal,

Phillips Square.

GALLERIES OPEN DAILY

9 a.m. to 6 p.m.

Admission to non-members, 25  
cents.

Saturdays FREE.

# Art Association of Montreal,

Phillips Square.

GALLERIES OPEN DAILY

9 a.m. to 6 p.m.

A few Loan Pictures, in connection  
with the general collection,  
are now on view.

Admission, 25 cents. Members  
Free.

## THE "ANGELUS."

To the Editor of the Witness.

Sir, — Everyone wishes to see Millet's beautiful painting now at the Art Gallery, but everyone cannot afford fifty cents merely to look at a picture. Hundreds who would appreciate it cannot. A lady remarked to me, "I would go to see it every day until I knew if I could, but — fifty cents!"

Is it not a pity that a picture which is advertised as "an inspiration and a tendency towards righteousness" should be seen only by those who have plenty of money?

I would suggest that a very small admission fee be charged now, so that all who have not had the privilege and pleasure of seeing it may now avail themselves of the opportunity of doing so. It would pay, too; some people would go half a dozen times.

A CITIZEN.

Positively last day of the Angelus at the Art Gallery, Phillips Square.

## ART ASSOCIATION

OF MONTREAL,  
PHILLIP'S SQUARE

Galleries open Daily, 9 a.m.  
to 6 p.m.

A few Loan Pictures, in connection with  
the General Collection, now on view.  
Admission 25 cents. Members Free

## THE STORY OF A PICTURE.

A "Madonna" Now on Exhibition in the  
Art Gallery.

There is now on exhibition at the Art Gallery a "Madonna," painted by the old master Guercino, in 1590. It is a small picture, about twelve inches by eighteen, and gives a head view only. The background shows the effect of time, but the figure itself is fresh and clear. It hangs close by the door of the secretary's office, and is marked "For sale." The history of the picture is somewhat curious and preaches a short sermon on the changes that are wrought by time. Years ago there lived in Germany a wealthy and noble family by the name of Hendl. One of these, Count Hendl, was a lover of fine art and had a fine collection of paintings. Travelling in Italy he found this old Madonna and added it to his gallery. After a time there arose a Hendl who dissipated the family fortunes, and estates and collection were all sold. The pictures were purchased by Dr. Weizhofer, who became the owner of one hundred fine works of art. Ten years ago the doctor died, and the pictures fell to his daughter as her portion. Shortly after she married a Mr. Daser, an employee of the Southern Railway, and they carefully guarded their pictures, believing them to possess considerable potential power of wealth. An artist became acquainted with Daser while travelling on his train. Pictures were mentioned, and the artist was invited to see the railway man's collection, and there to his surprise was the little old "Madonna," by Guercino. The picture was secured for exhibition here and sent on in charge of Mr. Henry Morgan.

## WATER COLOUR CLASSES.

ART ASSOCIATION OF MONTREAL,  
PHILLIPS SQUARE.

Classes for instruction in Water Color Drawing have  
now been arranged for under the direction of Mr. J. W.  
BARNSEY, commencing MONDAY, 15th September,  
and continuing until the end of October.

Instruction will be given on four days in each week,  
and will, whenever the weather permits, be from nature.  
For further particulars please apply at the Gallery.  
Galleries open daily 9 a.m. until dusk.  
Admission 25c. Saturdays free.

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## WATER COLOUR CLASSES

ART ASSOCIATION OF MONTREAL

PHILLIP'S SQUARE

Classes for instruction in water color drawing  
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Instruction will be given on four days in  
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## Star Art Association of Montreal.

The art classes, session 1890-91 in connection  
with the Association, under the direc-  
tion of Mr. W. Brymner, R.C.A., re-opened  
on Friday last, and are now well under  
way. There are a number of new pupils,  
and many of last year's have been advanced  
to the life class. At the end of the  
session, two scholarships will be competed  
for, each entitling the winner to two years'  
free tuition. The water color drawing  
class, which has been successfully carried  
on under Mr. J. M. Barnsley, will terminate  
at the end of this month, when Mr. Barn-  
sley goes down to New York. An exhibition  
of the work will then be held.

## To Open on Friday.

The exhibition of work done during the  
past season by the students of the water  
color drawing classes, in connection with  
the Montreal Art association, will open on  
Friday in the rooms of the association. The  
class has been under the direction of Mr.  
Barnsley, and the exhibition, which will re-  
main open for a week, will comprise some  
120 drawings.

## Art Association of Montreal,

Phillips Square.

ART CLASSES, 1890-91.

These classes are now in session under the  
direction of Mr. W. Brymner, R.C.A. Two  
scholarships for competition. Class rooms  
open daily for study and instruction. Stu-  
dents granted the privileges of Associate  
members.

An exhibition of the work done by the stu-  
dents of the Water Color Classes will be open  
from Friday 7th until Saturday 15th.

Galleries open daily, 9 a.m. to dusk. Read-  
ing room open to members until 6 p.m. Gen-  
eral admission, 25c.

## Art Association of Montreal.

Phillips Square.

ART CLASSES-1890-91

These classes are now in session, under the  
direction of Mr. W. Brymner, R.C.A. Two  
scholarships for competition. Class-rooms  
open daily for study and instruction. Stu-  
dents granted the privileges of associate  
members. An exhibition of the work done  
by the students of the water color classes will  
be open from Friday the 7th until Saturday  
the 15th.

Galleries open daily from 9 a.m. till dusk.

Reading-room open to members until 6 p.m.

General admission, 25 cents.

## ART ASSOCIATION

OF MONTREAL,

PHILLIPS SQUARE.

ART CLASSES 1890-91.

These classes are now in session under the direction  
of Mr. W. BRYMNER, R.C.A. Two scholarships for com-  
petition. Class rooms open daily for study and instruction.  
Students granted the privileges of Associate members.  
An exhibition of the work done by the students of the  
Water Color Classes will be open from FRIDAY, 7th,  
until SATURDAY 15th. Galleries open daily, 9 a.m. to  
dusk. Reading rooms open to members until 6 p.m.  
General admission, 25c.

## Well Worth a Visit.

During the months of September and Oc-  
tober, Mr. J. M. Barnsley, the well known  
water-colorist of New York, had, in con-  
nection with the Art gallery, a class of ladies in  
water color painting. An exhibition of the  
work of this class was opened yesterday  
afternoon in the Art gallery. It shows that  
it has been doing good work and that Mr.  
Barnsley's efforts have been very success-  
ful. There are about one hundred and twenty  
sketches in the exhibition. None of them  
are supposed to be finished, each represent-  
ing only an afternoon's work. A good pro-  
portion of them are landscape views of  
familiar portions of the mountain, and many  
of them show an artistic faithfulness that is  
encouraging. In some of them the coloring  
is rather crude, but this is not true of the  
majority. There appears to have been but  
very little striving after effect, the painters  
contenting themselves with studies that  
look apparently simple, but which, on ex-  
amination, show a carefulness of detail. On  
rainy days the class met in the Gallery, and  
the exhibition comprises a selection of the  
work done on these days, some of which are  
very good. The exhibition is well worth a  
visit.



The  
Independent Householders  
of the  
Old • English • Hamlet  
Dance

on the Village Green  
Dec. 15th, 1887.



# PROGRAMME.

- 
1. WALTZ.
  2. WALTZ.
  7. POLKA.
  4. LANCERS.
  5. WALTZ.
  6. GALOP.
  8. WALTZ.
  8. POLKA.
  9. WALTZ.
  10. LANCERS.
  11. WALTZ.
  12. GALOP.
  13. POLKA.
  14. WALTZ.
  15. WALTZ.
  16. GALOP.





The President and Council  
of the  
Art Association of Montreal

Beg that His Royal Highness Prince George of Wales  
will do them the honour of accepting the privileges of the Galleries  
during his visit.

Phillips Square,  
9th September, 1890.

-1 lettre de l'Admiral Watson à l'Art Association  
-1 lettre du prince George of Wales à l'Art Association,  
-le 10 septembre 1890-

voir archives permanentes du Musée



The President and Council  
of the  
Art Association of Montreal

Have much pleasure in extending the privileges of the Galleries  
to \_\_\_\_\_

Phillips Square,  
9th September 1890



**Ladies' Workshop at the Art Gallery.**  
An art connoisseur would be pleased were he to take a look in at the Montreal Art Gallery just now. He would not look at the collection of water colors with a feeling that they were by any means perfect but it would greatly please him to find that there are so many ladies in this city who are capable of creating or, as in some cases, copying pictures that are a credit alike to pupil and teacher. There is probably 150 in all, many being in crude form and only there to show the ability of the painter and her master who must have the knowledge and also the gift to impart that knowledge to his pupil. On the other hand there are many which are ready for the frame and which will doubtless grace the drawing rooms of the houses of our city. The collection is exclusively the work of the pupils of Mr. Barnsley's class, each of the pictures being from the hands of a lady.

## Art Association of Montreal.

**PHILIP'S SQUARE**  
Galleries open daily 9 a.m. to dusk.

The exhibition of work done by the students of the Water Color Classes will continue until Saturday, 22nd.  
A number of pictures by Mr. F. M. Bell-Smith, R.C.A., will be exhibited in the large gallery, commencing Monday, 23rd.  
Admission to non-members 25c.  
Reading-room open to members until 6 p.m.

## Art Association of Montreal.

**PHILLIPS SQUARE.**  
GALLERIES OPEN DAILY 9 A.M. to DUSK

The exhibition of work done by the students of the Water Color Classes will continue until Saturday 22nd.  
A number of Pictures by Mr. F.M. Bell-Smith, R.C.A., will be exhibited in the large gallery, commencing Monday, 24th. Admission to non-members, 25c.  
Reading room open to members until 6 p.m.

## ASSOCIATION OF MONTREAL.

**PHILLIPS SQUARE.**  
Exhibition of Oil Paintings and Water Color Drawings.  
MR. F. W. BELL SMITH, R.C.A., will be on exhibition in the large Gallery, commencing TUESDAY, NOV. 25th. Galleries will be open from 9 a.m. to 6 p.m. daily. Admission, 25c.

## Association of Montreal.

**Phillips Square.**  
Exhibition of Oil Paintings and Water Color Drawings by Mr. F. M. Bell-Smith, R.C.A., will be on exhibition in the large Gallery, commencing TUESDAY, NOV. 25th. Galleries will be open from 9 a.m. to 6 p.m. daily. Admission, 25c.

## Association of Montreal.

**PHILIP'S SQUARE**  
A Selection of Oil Paintings and Watercolor Drawings by Mr. F. M. Bell-Smith, R.C.A., will be on exhibition in the Large Gallery, commencing TUESDAY, NOV. 25th.

The Gallery will be open from 9 a.m. to 6 p.m. daily.  
General Admission, 25 cents.

## ART ASSOCIATION

OF MONTREAL.  
**PHILLIPS SQUARE.**  
Exhibition of Oil Paintings and Water Color Drawings by Mr. F. M. Bell-Smith, R.C.A., will be on exhibition in the large gallery commencing Monday, 25th. Galleries will be open from 9 a.m. to 6 p.m. daily.

**THE ART GALLERY.**  
Mr. F. M. Bell Smith's water color pictures, now on view at the Art Gallery, still realize that continuous progress which has marked this artist's record during the very long period that his work has been familiar to the public. This year's work is partly from the Rocky Mountains and partly from Murray Bay. All our artists have taken their turn in wrestling with the impossible tasks afforded them by the sublimities of our western Alps, and we presume most of them are disappointed with their own work. Switzerland had already proved an impregnable fortress, before whose battlements genius had been invariably tamed. Mr. Bell Smith has, however, brought on some very clever work from that region, in which the vastness of the hills is not altogether lost in the sharpness of the atmosphere. In the imitation of water, especially, Mr. Bell Smith has great success, and whether it is the mighty Fraser rushing madly through its stupendous canyons or the familiar surroundings of Cap à l'Aigle wharf, one is fascinated by the realism of everything, with the successful elimination of the vulgar. There is less of mystery and of poetry in Mr. Bell Smith than in some of our painters, but he knows how to represent what he sees and to do so to the best advantage.

## EXHIBITION OF PICTURES.

Some of Mr. F. M. Bell Smith's Work on View at the Art Gallery.  
Mr. F. M. Bell Smith, R.C.A., has on exhibition in the Art Gallery a collection of water color drawings, the product of last summer's work. Mr. Smith's work is well known in Montreal, he having exhibited frequently at the exhibitions held in the Gallery from time to time. He is known as a conscientious painter, but his friends will be both surprised and pleased at the improvement made since he last exhibited here. Mr. Smith has been in British Columbia, and a number of drawings of the Rockies are numbered among the collection. Mr. Smith's attempts are good—some very good—but the scenery of the Rockies, with its majestic grandeur and imposing splendor, is almost indescribable on paper or canvas, and the drawings lack that awe-inspiring element so essentially a part of British Columbia scenery. Mr. Smith's wanderings seem also to have led him down among the summer watering places on the St. Lawrence, and the consequences are a number of very pretty drawings of the scenery of that section known to many Montrealers. In these, as a rule, Mr. Smith has been more successful than in his attempts to delineate the scenery of the Pacific province. Mr. Smith's work at a first glance appears abrupt, but closer study does away with this impression. His work is usually a combination of land and water, strongly treated. There is only one oil among the thirty one pictures on exhibition, a combination of angry water, threatening sky and frowning rock. Mr. Smith has already sold a number of his pictures. The collection is well worth visiting.

**Canadian Scenery.**  
Mr. F. M. Bell-Smith, the London, Ont., artist, finds subjects for a great variety of pictures in Canadian scenery, and a collection of these, most of which are water colors, are now on exhibition in the Art Association gallery. There are thirty-two in the collection, one of which is a large oil painting which is hung just at the left of the entrance. It is Cape Trinity, Saguenay River, as seen from the bay looking out at the promontory, around which the clouds are gathering. The waves are rolling high and a schooner is beating her way up the river. The water colors are hung on a screen through the centre of the gallery. They are charming bits of scenery, principally from the west and the Atlantic coast. There are two pictures of Murray Bay, one showing the wharf and one sunset from the beach. There is also Mount Washington, N. H., as seen from the Glen House, "Children fishing at Pointe au Pic," "Hillgate, Fraser river." Mr. Bell-Smith intends going abroad shortly for the purpose of study, and this sale is being held to clearing off his collection.

A large number of art-loving people are visiting Mr. F. M. Bell-Smith's exhibition of water color drawings in the Art Gallery, referred to a few days ago in the GAZETTE. Mr. Bell-Smith has been successful in disposing of a number of his drawings. He intends leaving for Europe shortly.

## Art Association of Montreal.

**PHILLIPS SQUARE.**  
GALLERY of PAINTINGS  
The Reading Room for members is supplied with the leading art and general publications. Those desirous of becoming members please communicate with the Secretary.  
Family Tickets..... \$7.50  
Single Tickets..... \$5.00  
General Admission..... 25c  
Galleries open daily, 9 a.m. to dusk. Saturdays free, open until 6 p.m.

## Art Association of Montreal

**PHILIP'S SQUARE**  
GALLERY of Oil Paintings  
The Reading-room for members is supplied with the leading art and general publications. Those desirous of joining please communicate with the Secretary.  
Family Tickets \$7.50. Single \$5.  
General admission 25c.  
Galleries open daily, 9 a.m. to dusk. Saturday FREE, open until 6 p.m.

## Art Association of Montreal

**PHILLIPS SQUARE.**  
ART CLASSES, 1891.  
The Classes will re-open on Monday, January 5th, under the direction of Mr. W. Brynmor, R.C.A. Two scholarships for competition. Classrooms open daily for study and instruction. Students granted the privileges of associate members.  
The Reading Room for members is supplied with the leading art publications.  
Family Tickets..... \$7.50  
Single Tickets..... \$5.00  
General Admission..... 25c  
Galleries open daily, 9 a.m. to dusk. Saturdays free, open until 6 p.m.

## Art Association of Montreal

**PHILLIPS SQUARE**  
Art Classes—1891.  
The classes will re-open on Monday, Jan. 5th, under the direction of Mr. W. Brynmor, R.C.A. Two scholarships for competition. Classrooms open daily for study and instruction. Students granted the privileges of associate members.  
The Reading-room for members is supplied with the leading art publications.  
Family Tickets \$7.50. Single \$5.  
General admission 25c.  
Galleries open daily, 9 a.m. to dusk. Saturdays FREE, open until 6 p.m.

WANTED.—ART ASSOCIATION OF MONTREAL.  
Living model (man) for art class. Apply at Gallery, Phillips sq., Wednesday morning, January 14th, at nine o'clock. Ben 13/1/91

## Art Association of Montreal.

**PHILLIPS SQUARE.**  
The Annual General Meeting of the Members of the Association will be held on  
**FRIDAY, JANUARY 30th,**  
AT 4.30 P.M.  
to receive the Report of the Council for 1890 and to elect officers for the ensuing year.  
The Auction Sale of Periodicals will take place after other business.

**Art Association of Montreal**  
**PHILLIPS SQUARE**  
THE ANNUAL GENERAL MEETING  
Of the members of the Association, will be held on  
**Friday, January 30th, at 4.30 p.m.**  
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**ART ASSOCIATION**  
OF MONTREAL.  
**PHILLIPS SQUARE.**  
The annual general meeting of the members of the Association will be held on  
**FRIDAY, JANUARY 30th, at 4.30 p.m.**  
To receive the report of the Council for 1890, and to elect officers for the ensuing year.  
The auction sale of periodicals will take place after other business.

## THE ART ASSOCIATION.

The Members Hold Their Annual Meeting Yesterday.  
**ELECTION OF OFFICERS.**  
Two Members Honored by Being Made Life Governors—The Council's Report of the Year's Work.

The annual meeting of the members of the Art Association of Montreal was held yesterday afternoon in the Art gallery. Mr. R. B. Angus, president, occupied the chair, and there was a fairly good attendance.

The first business was the reading of the annual report of the council, of which the following is an abstract:—

In presenting the report for the year 1890 the council have to congratulate the members upon the steady advance in the knowledge and appreciation of art in Montreal. The classes in connection with the association continue to be a source of satisfaction; the general progress as reported by the instructors is very encouraging, and the council is desirous of extending this practical work of the association, trusting before long to find themselves in a position to do so. The Endowment fund has been further augmented by subscriptions from Mr. R. B. Angus, Mr. F. Wolferstan Thomas, Mr. and Mrs. W. R. Miller, Miss Ethel Frothingham, Mr. D. Forbes Angus and Mr. F. L. Wanklyn, and the council have thereby been able to reduce the mortgage on the adjoining houses by the sum of \$1,500, leaving a balance against the property of \$7,000.

The tenth session of the regular art classes commenced on Friday, 17th October, in charge of Mr. W. Brynmor, R.C.A., who reports as follows:—The competitions for scholarships have had a good effect on the work of the school, and have encouraged drawing, in which the students are becoming more seriously interested. In September last two pupils of the life class went to Paris to continue their studies. One, Mr. Charles Gill, has creditably passed the "Ecole des Beaux Arts" examinations, and is now a pupil of Mr. Gerome; the other, Mr. D. P. McMillan, has entered the "Academie Julian," where, the second week after arrival, his drawing from life was chosen one of the best done that week in the school. The good place taken by these students in the best Paris schools speaks well for the Art association classes. As shown by the above, and by the good quality of the drawings submitted in competition for scholarships last spring, the work being done is encouraging; still the school could be more efficiently carried on if the rooms were better arranged for class purposes. The space is ample, but, being badly divided and not well lighted at the back, much of it is lost. There were twenty-seven competitors for the association scholarships for the annual competition.

The second session of the classes in water color drawing was held during September and October, under the direction of Mr. J. M. Barnsley, who reported as follows:— "The water color class commenced on the 15th September with a fair attendance. The weather was more favorable for outdoor work than last year, consequently more sketches from nature were made. Much progress was noticed in the work of many who attended the class last year, doubtless owing to study during the winter; the pupils all worked hard and it gave me much pleasure and encouragement to observe the improvement in the studies made during the short term." A selection of the work was exhibited in the gallery and several sales were made, testifying to its merits and to the interest taken in the class by members of the association.

The year 1890 has been one of the most important in the matter of exhibitions in the history of the association. The first was that of paintings by English artists. Among those shown were works of great interest and merit. It is much to be regretted that the result, financially, owing to the heat



charges for freight and insurance, was so unsatisfactory as to exhaust the full amount guaranteed by friends of the association and will leave a considerable deficit. The triennial exhibition in Montreal of the Royal Canadian Academy was opened on Thursday, 24th April. The number of works exhibited exceeded any former year, many being of a high character, and in point of general excellence this proved to be one of the best exhibitions of Canadian art that had ever been witnessed. A notable event of the year was the exhibition of Millet's famous "L'Angelus," which took place in the latter part of May and beginning of June. With the picture there were shown a few very fine works of art, examples of the Barbizon school and contemporary painters, chiefly borrowed from local collections.

#### A PLEASANT INCIDENT

of the exhibition was the honor of a visit from their Royal Highnesses the Duke and Duchess of Connaught. A small but pleasing exhibition of pictures by F. M. Bell-Smith, R.C.A., was held in November and a few sales made.

During the year a donation of three water color drawings has been received from Mr. John Harris. The reading room has been kept open during the year until six o'clock, and is becoming more generally used, particularly by ladies. The library is growing steadily, and the council hope to see this one of the important features of the association.

In May last the council sustained a great loss in the retirement of their secretary, Mr. John Macgillivuddy, who had occasion to return to his home in Ireland. The council accepted his resignation with regret, and placed on record a resolution expressive of their appreciation of the faithfulness, zeal and energy with which he had performed his duties. Mr. Robert Lindsay was appointed to succeed him in the office of curator and secretary.

The three year policies of insurance on buildings and contents having expired this year, the whole risk has been reinsured for a further period of three years, the buildings being covered for \$29,000 and the contents for \$51,630.

The council has pleasure in nominating the following ladies and gentlemen as life members, they being duly qualified:—Mr. and Mrs. W. R. Miller, Mrs. Benson (nee Miss Ethel Frothingham), Mr. D. Forbes Angus and Mr. F. L. Wanklyn.

The membership during the past four years has been as follows:—

	1887.	1888.	1889.	1890.
Governors.....	17	17	17	17
Life members.....	75	77	78	83
Annual members.....	405	401	388	494

In 1890, family tickets, 289; single tickets, 95.

The number of visits to the gallery during the last four years has been:—

	1887.	1888.	1889.	1890.
By members.....	12,439	15,565	13,292	14,714
Free visitors.....	5,888	2,573	3,651	1,738
Paying ".....	12,922	10,549	3,054	7,747

The treasurer's statement of accounts showed the receipts to have been \$16,011.92 and the disbursements amounted to a like sum, including paying off an adverse balance from the previous year of \$447.31.

The statement of assets and liabilities showed the former to be \$114,543.81, and the latter \$8,041.66.

#### THE PRESIDENT'S ADDRESS.

In moving the adoption of the report, the president said it was a matter of regret that they were such a small body and had the support of a small section of the community only. The great bulk of the people of the city seemed to take little interest in the art classes, the exhibitions and the permanent gallery. He did not know that there was any way of improving the matter except by improving their position and going on with the little encouragement they had and the warm support they received from the few friends about them. The association was most loved and prized by those who had the most to do with it. He had no fear at all that there would be any diminution of support or of the interest taken in the association, but that interest ought to be enlarged and extended, and he hoped that steps would be taken during the coming year which would lead to this result. There were many things which required to be done as soon as the friends supplied the money, especially the better lighting and ventila-

ing of the art gallery. It would also be a good thing if they had the money to remodel the property recently acquired by constructing another gallery, so that special exhibitions, which were so interesting, could be held more frequently. This would do away with what at present was a great inconvenience—the taking down of the pictures in the permanent gallery, which could not always be done without injury either to the frames or to the pictures themselves. It had been suggested by a member of the council of the association that as the classrooms required to be remodelled, it would be well to move out of the present ones on St. Catherine street, the property now becoming valuable, and go into more suitable premises. To do this would not necessitate any great expenditure of money.

#### TWO MEMBERS HONORED.

The motion for the adoption of the report was carried unanimously, after which the president moved.

That Mr. R. W. Shepherd and Mr. John Popham having for many years acted as councillors and office-bearers, and having rendered signal services to the association, be and are hereby, on the nomination of the council, elected governors in accordance with by-law No. 8.

In making the motion, Mr. Angus spoke of the great interest which the two gentlemen had taken in all matters pertaining to art. Concerning Mr. Popham, he said that his devotion to art was not only public but private, and of him it might be said that his love of art was a living element. Art in Montreal might be said to have been cradled by him.

A resolution was put and agreed to, electing as life members of the association those ladies and gentlemen mentioned in the report of the council.

The election of officers was then proceeded with, Messrs. Peterson and Harris acting as scrutineers. The result was as under:—

President—Sir Donald A. Smith.  
Vice-president—Mr. E. B. Greenshields.  
Treasurer—Mr. Charles J. Fleet.  
Members of Council—Messrs. R. B. Angus, E. S. Clouston, A. T. Taylor, D. A. P. Watt, W. C. Van Horne and W. R. Elmhurst.

A vote of thanks was accorded the retiring president, on the motion of Mr. D. A. P. Watt, who spoke of the advance which art had made in the city and of the benefits which had accrued to the association during Mr. Angus' presidency.

The sale of the various periodicals for the coming year terminated the proceedings.

## MONTREAL ART ASSOCIATION.

*Herald* 31/1/91  
The Annual Meeting Was Held in the Gallery Yesterday Afternoon.

SIR DONALD SMITH PRESIDENT.

Report of the Council Shows That Much Work Has Been Done and the Finances Are Healthy.

The Art Association of Montreal have every reason to be pleased at the result of its last year's labors. At the annual meeting held yesterday the council's and treasurer's reports showed that the institution is progressing and is rapidly taking a place with the finest art associations of the continent. The members present were:

Messrs. E. B. Greenshields, R. W. Sheppard, P. A. Peterson, W. E. Murray, Jas. Tasker, A. F. Taylor, D. A. P. Watt, Henry Joseph, A. C. Clarke, D. McFarlane, C. J. Fleet, A. F. Peddie, J. Perry, R. Harris, Jos. Fortier, Nelson, Jas. Moore, Walter Drake, Bishop Bond, Rev. J. Edgar (Gill), Hon. E. Murphy and E. B. Angus.

Mr. Robert Lindsay the secretary read the annual report of the council. It first referred to the classes in connection with the association which, he said, continued to be a source of satisfaction; the general progress as reported by the instructors is very encouraging, and the Council is desirous of extending this practical work of the Association, trusting before long to find themselves in a position to do so. The Endowment Fund has been further augmented by subscriptions from Mr. R. B. Angus, Mr. F. Wollerstan Thomas, Mr. and Mrs. W. R. Miller, Miss Ethel Frothingham, Mr. D. Forbes Angus and Mr. F. L. Wanklyn, and the Council have thereby been able to reduce the mortgage on the adjoining houses by the sum of \$1,500, leaving a balance against the property of \$7,000.

After referring at length to the ability of pupils and the competition for the association scholarships, the report goes on to say that the year 1890 has been one of the most important in the matter of exhibitions in the history of the Association. The first was that of paintings by English artists. Among those shown were works of great interest and merit. It is much to be regretted that the result, financially, owing to the heavy charges for freight and insurance, was so unsatisfactory as to exhaust the full amount guaranteed by friends of the association and still leave a considerable deficit.

Among the more important works were:

E. Burne-Jones, A. R. A. The Tower of Brass  
Hugh Cameron, R. S. A. A Lonely Life  
Alfred East..... By Tranquil Waters  
George P. Jacobson-Hood,.... She Is Not Dead But Sleepeth.  
Cecil Lawson..... The Old Mill at Sunset  
Cattle Returning Home  
William Logsdall..... The Band of England  
St. Paul's and Ludgate Hill  
W. Q. Orchardson, R. A. The Queen of the Swords. Jennie Deans and Dumbdickies.  
J. Solomon Solomon..... Niobe  
Geo. Fred. Watts, R. A. Love and Life

The warm thanks of the association are due to those gentlemen who so kindly sent their valuable pictures across the Atlantic for the benefit of the association and public of Montreal and also to the members of the association who have so liberally contributed to the several exhibitions.

A notable event of the year was the exhibition of Millet's famous "L'Angelus" which took place in the latter part of May and beginning of June. The Council on hearing that this picture had been brought to Montreal to meet the exigencies of the United States customs regulations, felt that an effort should be made to give the public an opportunity of seeing it. Negotiations with the owners, the American Art Association of New York, were opened and the success of the exhibition is already known.

The report acknowledges a number of donations and speaks of the membership of the association as follows:

	1887.	1888.	1889.	1890.
Governors.....	17	17	17	17
Life members.....	75	77	78	83
Annual members.....	405	401	388	494

In 1890, family tickets, 289; single tickets, 95.

The number of visits to the gallery during the last four years has been:

	1887.	1888.	1889.	1890.
By member.....	12,439	15,565	13,292	14,714
Free visitor.....	5,888	2,573	3,651	1,738
Paying do.....	12,922	10,549	3,054	7,747

The council have to regret the removal from its roll of life members of the names of Messrs. Charles Gibb, A. D. Steel, Hugh Mackay and Andrew Robertson, also Mrs. J. Bemrose, Messrs. Robert Campbell, S. B. Foote and J. C. Spence, annual members.

Mr. E. B. Greenshields submitted the following statement of assets and liabilities:

ASSETS.	
Real estate and buildings:	
The site valued at.....	\$9,600 00
" buildings at cost.....	24,369 24
" Wilson property.....	20,102 15
Furniture, etc.....	\$54,071 39
Works of art:	
From Gibb bequest (valued at.....)	28,685 700
" other sources.....	28,175 50
Library.....	56,800 50
Molson's Bank (Endowment fund).....	1,964 24
Insurance premiums for 1891-92 paid in advance	368 02
	\$114,543 81

LIABILITIES.	
Mortgage on property.....	7,000 00
Molson's Bank, overdraft.....	670 78
Art classes, 1890-91, fees paid in advance.....	370 88
	\$8,041 66
Excess of assets over liabilities.....	\$106,502 15
Consisting of:	
Gibb bequest.....	\$46,282 09
Art Assn. prior to Gibb bequest.....	1,343 29
Endowment fund.....	13,529 93
Capital account.....	45,348 93
	\$106,502 15

In moving the adoption of the report

President Angus regretted that such a small body of people belonged to the association and that the bulk of the public seemed to take such a little interest in the work of art. They had, however, to be encouraged by the few friends who were near them and he had no fear of any diminution in the support which was at present given to them but what they did want was more strength. Among the improvements which were required was the better lighting and ventilation of the gallery. They also needed to remodel the recently acquired property so that better arrangements could be had for special exhibits, because it must be remembered that every time the permanent pictures were removed some little damage was done to them. Then again, when the public came they expected to see the permanent exhibition as well as the special—this they could not do as things were arranged at present. He was in favor of making class rooms in the newly acquired building and renting the shops on St. Catherine street at present used by the pupils.

In seconding the motion Mr. D. A. P. Watt spoke of the feeling which prevailed among the public that the association was inclined to be conservative. He could assure them that it was quite democratic and welcomed all who wished to pay the fee.

Messrs. Sheppard and Popham were elected as governors and the following were made life members: W. R. Miller, and Mrs. Miller, G. F. Dunstan, D. F. Angus and F. L. Wanklyn.

The election of officers resulted as follows:

Sir Donald Smith, president.  
E. B. Greenshields, vice-president.  
Chas. J. Fleet, treasurer.  
Council—R. B. Angus, C. Clouston, A. T. Taylor, D. A. P. Watt, W. C. Van Horne, W. R. Elmhurst.

A resolution conveying the hearty thanks of the association to the retiring president, Mr. E. B. Angus, was unanimously passed.

## Art Association of Montreal

*Herald* Phillips Square. 2/1/91  
ART CLASSES, 1890

The Second Term of the Art Classes will commence on Wednesday, February 11th, under the direction of Mr. W. Brymner, R.C.A. Two scholarships for competition. Classrooms open daily for study and instruction. Students granted the privileges of associate members. The Reading Room for members is supplied with the leading art publications.

Family Tickets.....	\$7.50
Single Tickets.....	\$5.00
General Admission.....	.25

Galleries open daily, 9 a.m. to dusk. Saturdays free, open until 6 p.m.

## Art Association of Montreal

PHILLIP'S SQUARE  
—O—  
*Herald* Art Classes 1891

The Second Term of the Art Classes will commence on Wednesday, February 11th, under the direction of Mr. W. Brymner, R.C.A. Two scholarships for competition. Classrooms open daily for study and instruction. Students granted the privileges of associate members. The Reading room for members is supplied with the leading art publications.

Family Tickets.....	\$7.50
Single Tickets.....	\$5.00
General Admission.....	.25

Galleries open daily, 9 a.m. to dusk. Saturday FREE, open until 6 p.m.



**Art Association of Montreal**  
**Phillips Square.**  
**LECTURE**  
 — BY THE —  
**REV. L. G. WARE,**  
 of Burlington, Vermont,  
**"The Work of Raphael,"**  
**THURSDAY, 12th Feb., at 8.15 p.m.**  
 General Admission 25c. Members Free.

**Art Association of Montreal**  
**PHILLIP'S SQUARE**  
**LECTURE**  
**By the Rev. S. G. WARE**  
 of Burlington, Vermont.  
**"THE WORK OF RAPHAEL"**  
 Thursday Feb. 12, 8.15 p.m.  
 General admission 25 cents, Members free

**Star - Art Association Lectures. 13/2/91**  
 Rev. L. G. Ware, of Burlington, Vt., gave the first lecture of the season under the auspices of the Art Association of Montreal, at the Art Gallery, Phillips Square, last night. The lecturer was introduced by Rev. J. Edgar Hill, and in the course of his lecture Mr. Ware gave an interesting account of the life of Raphael, who, the lecturer thought, stood chief among painters. At the conclusion a vote of thanks was passed to the lecturer.

**Star - An Art Lecture. 13/2/91**  
 The Art gallery was well filled with an appreciative audience last evening to hear a lecture of Rev. Dr. Ware, of Burlington, "Raphael." The lecture was a very interesting one, the doctor taking a very appreciative view of the artist and his works. A hearty vote of thanks for the interesting lecture.

**Art Association of Montreal**  
**Phillips Square.**  
 The Galleries will be closed on Monday, 16th February, preparatory to the LOAN EXHIBITION.  
 Reading Room open to members as usual.

**Art Association of Montreal**  
**PHILLIP'S SQUARE**  
 The Galleries will be closed on Monday, Feb. 16 preparatory to  
 — THE —  
**LOAN EXHIBITION**  
 Reading Room open to members as usual.

**Art Association of Montreal**  
**PHILLIP'S SQUARE**  
 Galleries Open Daily 9 A. M. to dusk.  
 General Admission, 25c.  
 Saturdays Free—Open till 6 p. m.

**Art Association of Montreal**  
**Phillips Square.**  
**GALLERIES** open daily, 9 a.m. to dusk.  
 General admission, 25c.]  
**SATURDAYS FREE.** Open till 6 p.m.

**Art Association of Montreal**  
**PHILLIP'S SQUARE**  
 The Galleries are Closed  
 Preparatory to the  
**LOAN EXHIBITION**  
 Reading Room open to members as usual 9 a.m. to 6 p.m.

**Art Association of Montreal**  
**Phillips Square.**  
 The GALLERIES are closed preparatory to the LOAN EXHIBITION.  
**READING ROOM** open to members as usual, 9 a.m. to 6 p.m.

**Art Association of Montreal**  
**Phillips Square.**  
**SPECIAL LOAN EXHIBITION**  
 of Oil Paintings and Water Color Drawings commencing Monday Evening, March 9, with private view for members and their families only.  
 On and after Tuesday, March 10th, open to the public daily 9 a.m. to 6 p.m. and 8 to 10 p.m.

**LOVERS OF ART**  
 Will have a Treat in the Loan Exhibition at the Art Gallery.  
 No finer collection of pictures has ever adorned the walls of the Art Gallery than that forming the annual loan exhibition which is to be formally opened this evening by a conversation of the members. About 118 pictures in all are hung, principally of the modern Dutch and French schools, and embrace the work of Millais, Corot, Troyon, Dupre, Monticelli, Michel, Constant, Dubigny, Fromentin, "Old" Crome, etc. Monticelli is represented by eight paintings, of which "A Summer Day's Idyl," "A Walled Lane" and "The Adoration of the Magi" are the most likely to attract attention. "Le Martin" is a splendid piece of work from the brush of Corot, and from the studio of Michel are two very fine landscapes. One of the finest English pictures in the collection is "The Glade Cottage," by John ("Old") Crome. There are two small paintings by Millais, "Une Paysanne" and "Child in Mirror," each of which is a gem in its way. "A Water-cart" and "Oxen," by C. Troyon, are realistic pieces of rustic scenery. He is also represented by "Reverie," a woman, with a dreamy expression of countenance, playing a guitar—a somewhat unusual subject for Troyon, who is a landscape and animal painter. "Evening on the Terrace," a souvenir of Morocco, is a large picture by Constant, and "Centaur at Play" and "Camels" are fine little pieces of work by Eugene Fromentin. "Cattle Drinking at a Pond" and "Early Morning at Sea" are specimens of Jules Dupre's best style, and Daubigny is represented by three small pieces which are characteristic of the artist. "St. John" is a piece supposed to have emanated from the brush of Ribera, an artist of the old Spanish school. It has been restored by Matthew Morris. The above are a few of the principal pictures forming the collection, a more detailed account of which will appear at a later date.

**Art Association of Montreal**  
**PHILLIP'S SQUARE**  
**SPECIAL - LOAN - EXHIBITION**  
**Oil Paintings and Water Color Drawings**  
 Commencing Monday Evening March 9th.

Private views for Members and their Families only.  
 On and after Tuesday March 10, open to the public daily 9 a.m. to 6 p.m. and 8 to 10 p.m.  
**Opening of the Loan Exhibition.**  
 The loan exhibition of the Art Association which begins this afternoon promises to be a splendid success. Nearly \$300,000 are represented in the magnificent array of paintings now adorning walls of the gallery, which is to be the exhibition room. Some of the most prominent citizens of Montreal have contributed to the exhibition, one of the best loans being a master-piece by Ribera, now owned by Mr. W. C. Van Horne, who also gave one of the eight pieces of Monticelli, which are held to be the special feature of the exhibition. They are grouped together on the eastern wall of the gallery, the famous "Summer Day's Idyl" occupying the central place, with "The Temple Dance" and "The Adoration of the Magi" immediately on either side. Two of this superb group are considered especially valuable as being among the only landscape scenes ever drawn by this great master. But Monticelli is not alone for the productions of nearly all the world-renowned artists are to be seen on the other walls making a collection that no lover of true art should fail to see.

**Works of French and Dutch Artists at the Art Gallery.**  
 Admirers of fine pictures have a treat prepared for them by the Art Association in their Loan Exhibition of oil paintings and water color drawings, which will formally open this evening in the Art Gallery, Phillips Square. The collection contains one hundred and twenty-seven pictures, most of them being the works of celebrated masters, and among them are the gems of the best private galleries of the city. A feature of the exhibition is the prominent position occupied by the works of French and Dutch artists, in which figure painting and rich coloring are treated with a master hand. On the centre of the main wall, directly opposite the main entrance, is a large painting by Jean Baptiste Corot, "Le Martin," one of the most poetic and important of this master's works. It was purchased by Mr. Duncan McIntyre at the Secretan sale in 1889, at the time the "Angelus" was sold. There are three other pictures of Corot exhibited: "A landscape," "Evening in Pleadry" and "The Fisher woman." A most interesting group, and forming in fact a prominent feature of the exhibition, are the eight paintings of Monticelli, the celebrated French artist, who died in 1886. They are hung on the end wall to the right of the entrance, and the peculiar treatment of the subjects and the wonderful richness of their coloring are sure to attract the attention and elicit the admiration of the visitor. Of this group six belong to Mr. Van Horne and one to Mr. Elmenhorst. Perhaps the finest of the eight, if a comparison would not be out of place, is No. 75, "The Adoration of the Magi." Monticelli's works have been described as "painted music," and if this can be justly applied to any of his pictures, it certainly is applicable to this gem from the gallery of Mr. Van Horne. Jean Francois Millet, the painter of the "Angelus," is represented in two works, the larger of which is No. 87, "Child and Mirror." The wonderful coloring is its chief merit. It is also interesting as being one of the great artist's earliest works. All cannot be mentioned, but the visitor will find among the exhibition works from the brush of Jules Dupre, John Crome the elder, Israels, Troyon, Sir David Wilkie and others equally celebrated. The following are those who have loaned the leading works: Mr. R. B. Angus, Hon. G. A. Drummond, Messrs. R. W. Elmenhorst, E. B. Greenshields, Edward Lusher, Duncan McIntyre, David Morrice, S. F. Morey of Sherbrooke, W. G. Murray, George Reaves, James Ross, J. W. Tempest, F. Scriver, Sir Donald A. Smith, Messrs. W. Scott & Sons and Messrs. Cottier & Co., of London and New York. The pictures are mostly the work of prominent artists, principally of the modern Dutch and French schools. The Art association is to be congratulated upon the success which has attended its efforts to get together an exhibition which is worthy of the city, and the masterpieces, which are on view should certainly attract a large number of the art-loving public of Montreal and neighborhood during the three or four weeks that the exhibition remains open. In order to permit the working classes to avail themselves of the pleasure of visiting the exhibition the council of the association has wisely resolved to issue tickets at the very small figure of five cents each in lots of not less than twenty-five, so that by a number of work people combining can purchase a packet of a hundred tickets and avail themselves of what is in every sense of the word a treat.

**Art Association of Montreal**  
**Phillips Square.**  
**SPECIAL LOAN COLLECTION**  
**Oil Paintings & Water Color Drawings,**  
**MARCH 10th to 28th.**  
 Open daily 9 a.m. to 6 p.m. and 8 to 10 p.m.  
 General Admission 25 cents. Member Free.

**Art Association of Montreal**  
**PHILLIP'S SQUARE**  
**Special - Loan - Collection**  
**Oil Paintings and Water Color Drawings**  
**MARCH 10th to 28th.**  
 Open daily 9 a.m. to 6 p.m. and 8 to 10 p.m.  
 General admission, 25 cents. Members, Free.

**ART ASSOCIATION OF MONTREAL**  
**Phillips Square.**  
**SPECIAL LOAN COLLECTION**  
**OIL PAINTINGS AND WATER COLOR DRAWINGS**  
**March 10 to 28.**  
 Open daily—9 a.m. to 6 p.m. and 8 to 10 p.m.  
 General admission 25 cents. Members free.

**MASTERS OF EVERY SCHOOL**  
 Are Represented in the Loan Exhibition Now Open at the Art Gallery.  
**THE BEST IN ITS HISTORY.**

**It is an Exhibition that Every Art Lover in Montreal Should Not Fail to Visit—The Conversation Last Evening.**

By way of furthering and encouraging a love and appreciation of art, the Art association of Montreal has for some years been accustomed to hold an annual loan exhibition, and last evening witnessed the formal opening by a conversation of the members in the Art gallery, of the best of such collections it has ever been the good fortune of the association to get together. There are 127 pictures in all, of which a dozen belong to the association and the remainder have been loaned by private citizens—Hon. G. A. Drummond, Messrs. R. B. Angus, R. W. Elmenhorst, E. B. Greenshields, Edward Lusher, Duncan McIntyre, David Morrice, S. F. Morey, of Sherbrooke; W. G. Murray, George Reaves, James Ross, J. W. Tempest, F. Scriver, Sir Donald A. Smith, Messrs. W. Scott & Sons and Messrs. Cottier & Co., of London and New York. The pictures are mostly the work of prominent artists, principally of the modern Dutch and French schools. The Art association is to be congratulated upon the success which has attended its efforts to get together an exhibition which is worthy of the city, and the masterpieces, which are on view should certainly attract a large number of the art-loving public of Montreal and neighborhood during the three or four weeks that the exhibition remains open. In order to permit the working classes to avail themselves of the pleasure of visiting the exhibition the council of the association has wisely resolved to issue tickets at the very small figure of five cents each in lots of not less than twenty-five, so that by a number of work people combining can purchase a packet of a hundred tickets and avail themselves of what is in every sense of the word a treat.



ART ASSOCIATION

*Star*

A Selection

By

Will be

COMMISSIONED

The Gallery

ADMISSION

Art Association

*Star*

A selection

and Will be

Mr. F. M.

on exhibition

every, commencing

November 2

The Gallery

9 a.m. to

5 p.m., 25c.

Art Association

F

*Herald*

Oil Paintings

By F. M.

Will be



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the term a decided treat. These tickets can be had on application at the Art gallery, or they will be sent upon receipt of a written or telephonic requisition.

And now as to the pictures themselves. Taking them as they are arranged in the catalogue, and therefore not necessarily according to merit, we find J. J. Benjamin Constant, whose works have graced the walls of the Salon, represented by one painting only, "Evening on the Terrace: A Souvenir of Morocco," (1), which gives us a glimpse of the close of day in a Moorish city. It is a scene which the artist is well able to portray, having lived for several years in Morocco, and he has been particularly successful in depicting on canvas the dusky features of the inhabitants of that clime.

"Moslems at Prayer," (2) is a small painting by Charles Bargue, who was a pupil of Gerome, and the artist has well caught that devout attitude which is typical of the Mohammedan when a suppliant at the throne of Allah.

No. 3 is most appropriately termed "A leafless Forest." Not a particle of foliage is to be seen; but out of gaunt trunks and prostrate trees the artist (W. B. Baker) has managed to produce a picture that will appeal to every true lover of woodland scenery.

"An Interior" (4), by Johannes Bosboom, is a piece of difficult work well accomplished, the lights and shadows being very finely executed.

There are three small paintings from the studio of Francois Saint Bonvin, all of a domestic character—"The Nun" (5), "The Sampler" (6), and "A Model Housewife" (7)—and in each the artist has succeeded in depicting the scene to the very life.

No. 8, "Le Matin," a large picture by Jean Baptiste Camille Corot, who won high honors, will by many be considered the picture of the exhibition. It may be described as a forest scene, in which cupids, full of mirth and life, are dispersing themselves among the foliage, whilst in an opening is seated a female figure with a cupid in her arms. The coloring is as true to nature as nature's self; the figures almost seem endowed with life; the foliage appears to stand out from the canvas as if the trees were real, and the picture is undoubtedly one of the best that ever emanated from the brush of this artist. In No. 9, "A Landscape," we find a somewhat different class of work—a river bordered with vegetation on each side—but one in which Corot is fully at home. It is a pretty little picture and one which is well worthy of more than a passing glance. "The Fisherwoman," a large landscape, in the middle distance of which is a shrimp carrying her net, seems to be hung in a light which does not show it to the best advantage.

The originator of the modern English school of landscape art, John Constable, is represented by one solitary piece of work, "A Coming Storm," (12), in which there is a fine piece of sky painting, the lowering clouds being very suggestive of what the artist desires to convey, "A Coming Storm."

There is one small painting by John ("Old") Crome, whose works have become very scarce. It is "The Glade Cottage," (13), a scene familiar to those acquainted with country life in the mother land, and is one of the best English pictures in the exhibition.

"A Highland Landscape with Sheep," (14), bearing the name of Vicat Cole, is a scene that at once carries the mind to the land of Burns. Sheep grazing on a moor occupy the foreground, there is a burn in the middle distance and the hills of Scotia form the background. The scene, which is as thoroughly Scotch as it could possibly be, is an excellent piece of landscape painting.

In No. 18, "A Norther," which represents a sea view, Gustave Courbet has succeeded in giving us a fine bit of cloud painting, which vividly conveys to the mind the idea of clouds scudding before a bleak wind, but in his painting of the water he has not been so successful, failing to portray that naturalness which is necessary to associate it with "a norther." In another class of work, "A Landscape" (20), he has been more fortunate, and gives us a fine piece of brush work, which breathes of nature in every line.

"Vallee de Dieppe" (22), is a piece of good landscape painting by Chas. Francois Daubigny, one of the leaders of the romantic school of France, and from the studio of the same artist is "By Waters Still" (25), a broad river on the banks of which "the trees bend over side by side and see themselves below."

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"Un Spectacle Grand," (26), the only piece of work by which Honore Daumier is represented, is a fine study of the human countenance. No. 27, "A Breton Fishwife," is a good piece of figure painting by Bouveret Dagnon, and "Landscape, Fontainebleau," (29), from the brush of De la Pina Diaz, is a well executed piece of work.

"Environ de Pontoise," (32), is a bit of good coloring by Jules Dupre, as is also No. 33, "Early Morning at Sea." No. 35, "Landscape," by the same artist, representing cattle drinking at a pond, with a stunted oak in the middle distance, is a little gem, the foliage painting being especially fine.

Edwin Ellis, in No. 36, "The Last Gleam," in which the fading rays of daylight are depicted on the heathery hills, has given us a picture which forcibly reminds us of the hour when "The curfew tolls the knell of parting day."

A notice of the remaining pictures is reserved for a future occasion.

#### A Brilliant Conversation.

The exhibition was formally opened last evening by a conversation, which was attended by a large number of the society people of the city, including most of the lovers of art, and which was most enjoyable. The evening was spent in the manner customary to such occasions, and all present expressed themselves as more than pleased with the pictures on exhibition. Among those present were Sir Donald A. Smith, M.P., president of the Art association; Mr. R. B. Angus, the Misses Angus, Mr. John Dougall, Miss L. Dougall, Mr. and Mrs. John Lewis, Mr. and Mrs. W. F. Torrance, Dr. and the Misses MacCallum, Mr. S. E. and the Misses Dawson, Mr. and Mrs. Miss Mills, Mr. and Mrs. E. Colonne, Mr. and Mrs. Miss Ferrier, Mr. J. Philip and Miss Scott, Mr. F. S. Lyman, Mr. and Mrs. T. D. Bell, Mr. J. B. Abbott, Mr. Walter Drake, Miss Williams (Sherbrooke), Miss Fiske (Abbottsford), Mr. and Mrs. James Ross, Mr. and the Misses Gillespie, Mr. and Mrs. H. R. Ives, Prof. Mrs. and Miss Bovey, Mr. E. S. Clouston, Prof. Mrs. and Mrs. Cox, Mrs. Leslie Skelton, Mr. Justice and Mrs. Wurtele, the Misses Lindsay, Mr. C. J. Fleet, Mr. H. H. Lyman, Mr. Walter Lyman, Mr. and Mrs. Hugh Paton, Mr. and Mrs. R. Macdougall, Mrs. and Miss Hope, Mr. W. Brynner, R.C.A., Mr. Arthur Allan and others.

## THE ARTISTS OF EVERY LAND

Have a Share in Montreal's Present Art Exhibition.

## THE PICTURES REVIEWED.

A Collection That is a Credit to the City and should be Seen by All Lovers of Art.

Continuing our yesterday's notice of the Art gallery loan exhibition, the first pictures in catalogue order are a couple of small paintings by Eugene Fromentin, "Centaur at Play," (37), a fine piece of brushwork, and "Camels," (38).

"Listening" (44), and "Meditating" (45), two little pieces by Jean Jacques Henner, are good examples of the nude.

No. 47, "Moonlight," a peasant woman, carrying child, returning home across a bleak common after a day's toil, just as the moon is beginning to shed her silvery light upon the earth, is a piece of work in which Josef Israels has fixed on canvas, a scene conveying to the mind that stillness and loneliness which are characteristic of country life at the close of day. "Coming from the Boats" (48), is a realistic bit of painting by the same artist.

The sea view, "A Black Squall" (49), is a specimen of Isabey's well known ability as a marine painter, and in the dark and lowering clouds he has well portrayed the coming storm. No. 50, "Dr. Faustus," is a nicely executed picture from the same studio.

Chas. Emile Jacque, the last survivor of "The men of 1830," well upholds his fame as a painter of rustic scenery in "Landscape with Sheep" (52), and "Autumn" (53), by Lavieille, is a good depiction of that season of the year when chill winds begin to blow.

"The World of Lincolnshire" (54), by Cecil Gordon Lawson, from which studio emanated the famous picture, "The August Moon," now in the National gallery, is a very realistic bit of work. In "Autumn" (55), a pastel drawing, Leon Augustin L'Hermitte gives us a bit of good coloring, and No. 57, "The Butterfly," is a nice study of the days of innocent childhood, by Jacobus Maris.

Anton Mauve is represented by five works, the principal of which are, "Ploughing" (60), "Potato Diggers" (62), and "Sheep" (63), in each of which the scene is depicted with life-like accuracy.

There are two fine country views from the brush of Georges Michel, "The Mountain Road" (64) and "A Landscape" (65), both of which are pieces of realistic painting.

No. 66, "Une Paysanne," by Jean Francois Millet, is a somewhat disappointing bit of work, and it is with a feeling of relief that the visitor turns to "Child and Mirror" (67), which is one of Millet's earliest works, and which represents a child seated before a looking-glass, full of childish glee to see itself reflected therein. It is a wonderful piece of coloring and is sure to be not the least noticed picture in the exhibition.

"A Cup of Tea" (68), by Louis Mettling—a female with a cup of tea on her lap—is a picture in which the artist has well caught that smile of satisfaction which comes from "the cup that cheers but not inebriates."

#### THE MOST INTERESTING FEATURE

of the exhibition is the eight paintings by the French artist, Monticelli, who died five years ago, and whose works may be said to be only just beginning to be appreciated. They are "Temple Dance," (70); "A Summer Day's Idyl," (71); "The Fountain of Youth," (72); "Queen Beauty's Court," (73); "Une Fete Champetre," (74); "The Adoration of the Magi," (75); "The Walled Lane," (76); and "The Old Fort," (77). The most noteworthy are probably Nos. 70, 71, 75, 76 and 77. At first glance the visitor may be apt to come to the conclusion that the pictures bear an unfinished appearance, but let such an one bear in mind the words of the great artist when speaking to a candid friend: "So you find my picture incomprehensible," said Monticelli, "you consider it unfinished; look at it as long as I have and then tell me what you think of it"—that is, if he can find words to express his appreciation, for it has been truly said that Monticelli's pictures are "painted music."

"Winter in Holland" (78), is a bit of good brush work by the Norwegian artist L. Munthe, and any one who has ever visited the Wold of Kent will at once recognize No. 79, by Patrick Nasmyth as being an excellent depiction of that part of the mother land, which has scenery so peculiarly its own.

"The Home Treasure" (80), and "Spring-time" (81) are a couple of well executed domestic scenes in which every line bears the impress of the true artist. They are by Albert Neuhaus.

No. 82, "A Mountain Brook, Wales," by John Wright Oakes, is a piece of scenery which is not uncommon in the principality; and "At the Mosque Door" (85), from the brush of Alberto Pasini, is a well conceived piece of work.

"The Trysting Place" (86), by August von Pottenkoven, is very suggestive of a clandestine meeting between two lovers. No. 87, "A Sentimental Journey," is not a particularly good specimen of Albert P. Ryder's work; but the next number, 88, "The Jura Mountains," to which is attached the name of Rousseau, is a piece of very natural coloring.

"The Daughters of the Artist" (89), and "Grandmother" (92), are nice studies by Theodor Ribot, the latter being an especially good representation of old age.

In No. 94, "Dividing the Game," Roybet has produced a picture which will appeal to the heart of every sporting man, and No. 95, "Le Fou," by the same artist, is a piece of fine work.

Only one of Adolphe Schreyer's paintings, "A Wallachian Post Station" (98), adorns the walls, but it is a fine example of the master's work. It is a winter scene, with horses in front of the post station, the animals being depicted with great naturalness. "Roses" (99) is a bit of good flower painting by Miss Anne Macallan Swan.

There are half a dozen pictures by Constant Troyon—"Villagesois a la messe" (101), "Le Matin" (102), "Oxen" (103), "Reverie" (104), "Autumn" (105) and "The Water-cart" (106)—all of them full bits of painting. Troyon was undoubtedly a perfect master in portraying nature, those bits of rustic scenery which are so much enjoyed by dwellers in the city. "Oxen" would at once place him in the foremost rank of animal painters, the animals being depicted with a degree of detail that almost seems to endow them with life. "The Water-cart" is one of the scenes which are to be found nowhere except in country districts, and the artist depicted it with naturalness that is a short of marvellous. "Reverie," a woman playing a guitar, is a somewhat unusual subject for Troyon, but in the dreamy far away expression of countenance of the female he has shown himself to be a thorough master of the brush.

In "A Fisherman's Cottage" (107), W. Tholen gives us one of those scenes with which he is so well acquainted; and No. 108, "Cows in the Marshes," is a bit of good animal painting by Emile Van Marcke.

"The Christening" (110), by Sir David Wilkie, is a scene that is thoroughly typical of "the good old days" and is one of the most domestic scenes it is possible to conceive. In point of execution it may be said to be simply perfect.

"Wallezoland, Holland," (111), is a nice water color from the studio of T. H. Weisenbruch, and "A Water Color," (112) the head of a dark-eyed maiden, with a most intellectual cast of countenance, is a fine study of the human head.

No. 113, "Venice," is a picture by Felix Francois Tiern, which at once associates itself in the mind with the gay city of canals, and No. 115, "St John," is an excellent study of the human figure. It is attributed to Ribera, one of the old Spanish masters, and has been restored by Matthew Maria, whose work is particularly noticeable about the head.

## ART ASSOCIATION OF MONTREAL

Star Phillips Square. 12/3/91  
SPECIAL LOAN EXHIBITION, 9 a.m. to 6 p.m.  
8 to 10 p.m. General admission, 25 cents. Members free. 60 14

The Loan Exhibition a Success.

The Loan Exhibition at the Art Gallery continues to attract large numbers of citizens who appreciate this splendid display of paintings by the great masters. "Le Matin," a landscape with figures by the renowned French artist, Corot, seems to be the favorite picture on the walls. "Evening on the Terrace," by Benjamin Constant, one of the most eminent colorists; also holds the attention of a large group of admirers.

Art students, however, are fascinated by No. 2 "Moslems at Prayer," a wonderful study in oil.

## ART ASSOCIATION,

Withers PHILLIP'S SQUARE. 12/3/91  
SPECIAL LOAN EXHIBITION BY EMINENT ARTISTS,

9 a.m. to 6 p.m. 8 to 10 p.m.  
General Admission, 25 cents. Members free.  
Music by GRUENWALD on Saturday afternoon

ROBERT LINDSAY, Secretary

## Gazette The Art Exhibition. 12/3/91

The attendance at the Art gallery has been very good so far, but could be easily improved. Quite a number of firms have taken advantage of the low rates of tickets for their workmen, but not so many as was expected. An innovation was given on Saturday, when Mr. Gruenwald and part of his orchestra performed a selection of music during the afternoon.

## Journal An Orchestra For To-day. 12/3/91

The Loan Exhibition in the art gallery continues to be well patronised. The council of the association have secured Mr. Greenshield's orchestra for Saturday afternoons during the remainder of the exposition.

6 137/11



# THE FUTURE SHOW AT THE ART GALLERY. 12/3/91

A FINE COLLECTION ON VIEW.

The new loan exhibition is every way most desirable to Montreal. On the occasion of the last exhibition, in 1887, notable for the presence of Jules Breton's great work "Les Immigrants," it was thought that we had exhausted ourselves and that no such collection could be again brought together within the decade. But the very next year the Association gave us another exhibition, memorable in that it included Turner's "Mermaid and Argus," Baron Ley's "Ant and Millais' "St. Martin's Summer," and that came the English exhibition, when, after, most of the pictures were imported on the occasion. Then came "The Angelus," its satellites borrowed from Montreal collectors, and now the present show, which, as it is, perhaps does not include more than half of the recent acquisitions of Montreal connoisseurs. In quality, too, this exhibition is no whit behind any previous one, but is, on the average, quite equal to either of them in excellence, and perhaps superior to them in general interest. Never before has a Montreal public had an opportunity of seeing good and numerous examples of the great modern classic landscape painters of France hung side by side with good examples of their English brethren with whom they have so much in common. Had there been among the latter a landscape by Bonington and figure pieces by Lawrence and Reynolds the series would have been well nigh complete.

Early in the century Michel and Gericauld in France and Constable and Bonington in England led a revolt against the prevailing academic classicism of the day, but with equal success in either country. It was in Paris that the memorable exhibition was held to which these two Englishmen, together with Sir Thomas Lawrence contributed largely. These artists having failed of recognition at home sought and obtained fame and honor abroad, and greatly aided the foundation of the so-called romantic school of French painting. About this time the little band was reinforced in France by the addition of Delacroix, Ary Scheffer, Barye the sculptor, and Corot, after which they were known as the "men of 1830," and became a power in the world of art. Of Georges Michel, who may be called the grandfather of the band, we have two examples in the collection, (64) "Mountain road," and (65) "A landscape," both characteristic and excellent, and first of this master's works seen in Montreal. Of the works of Corot, the father of the school, and well known to Montrealers, the exhibits are four in number, two of which are of importance. The larger of these (8), "Matin," from the Secretan sale, where it was purchased by Mr. Duncan McCre, would of itself constitute a notable exhibition. Like the large "Diana," recently on view at the Gallery, it is one of the master's composed classic landscapes with simple and numerous winged loves to add charm. The sheet of glass with which the picture is covered detracts much from comfort in viewing it. The other large work is more naturalistic in treatment and of a formal character. It has the figure of a woman with her net over her shoulder in the foreground, and hence its name (11) "Fisherwoman." Both these works are characteristic of Corot, and are splendid representations of his art. There is a large and important example of Daubigny (25), "Waters Still," and several small examples, all characteristic of his work. Two landscapes, companion pictures, by masters new to Montrealers, were especially noteworthy: "Autumn," by Eugene Lavielle, who is still living, and (20) "A Landscape," by Albert, the communist, who died in exile in Switzerland in 1877. There are two other subjects, one of which (18) "A Northern," from the recent Seney sale in New York, is the only example in that collection. The painters better known in Montreal are represented by five examples, all of which are especially noteworthy (33) "Early morning at Sea," and (35) "A Landscape," Troyon by six small examples, of which (3) "Oxen" and (106) "The Water Cart," are brilliant and interesting; Monticelli, be- sides numerous figure pieces, by two (76) "The Walled Lane" and (77) "The Old Fort," brilliant and the first examples of his landscape work seen here. Rousseau is also represented, there being but one single work of his (88) "The Jura Mountains," and two Jacques, one of which (52) "Landscape with Sheep," is in its way a little. There are two of Diaz's small landscapes; characteristic example of Corot's disciples (17) "Le Pont du Moulin," one of which is but that most excellent, (83) "Le Manoir," and one Van Marcke, deceased, (108) "Cows in the Marsh."

Of the English contingent of this modern romantic school of landscape art, the examples are fewer than of their French brethren, but they are sufficient for purposes of comparison. There is an excellent Constable (12) "A Coming Storm," a characteristic and valuable Grome (13) "The Glade Cottage," a notable Patrick Nasmyth, known as "The British Hobbema," (79) "The Wold of Kent," so Trozon like that it might pass easily for the latter's work, and (54) "The Wold of Lincolnshire" by Cecil Lawson, several of whose works were in the recent English exhibition. The Dutch masters and the figure subjects in the exhibition will afford material for another article.

**Special Notice. 13/3/91**  
Art Association, Phillips square, special loan exhibition by eminent artists, 9 a.m. to 6 p.m., 8 to 10 p.m. General admission 25c; members free. Music by Gruenwald on Saturday afternoon.

## THE LOAN EXHIBITION. 11/3/91

Sir,—It has been said that there is no object so universally interesting to the human family as a picture; beginning at babyhood with picture toys and picture books, right through to old age the charm is maintained, and the more this feeling is cultivated and indulged the more ennobling its tendency. Music is, no doubt, the twin sister of art, and has probably more power in moving and touching the inmost feelings of the soul, but music is transient while art is abiding, as it begets a strong love for not only a well-painted picture, but for all that is beautiful in nature. Given a cultivated taste for painting how much more beautiful and enjoyable become the surrounding objects as one passes through life. There is at present on exhibition at the Art Gallery, Phillips square, a collection of paintings that should be carefully studied by all who have the least knowledge of art, as there are works by the most illustrious masters of modern art, works by men whose names will live to the end of time. The collection embraces pictures illustrative of the three best schools of modern times, the British, French and Dutch. The British we place first, but to qualify our assertion we have to ignore the present-day men and go back to the days of Constable, Grome, Bonington, Turner, Gainsborough, Cox, Naysmith, Wilkie, Reynolds, and we could enumerate a score others of about the same period. The modern French, or what is termed the 1830 school, really evolved out of the British, and has given us such names as Corot, Rousseau, Daubigny, Diaz, Courbet, Monticelli and others. The Dutch school of to-day is probably the strongest and best, and is quite distinctive and original, preserving the lines and characteristics of the two best men that ever handled a brush, Rembrandt and Hobbema. Some of the best men of these three schools, we are proud to say, are represented by their choicest and best specimens in the present loan collection, and we only wonder that the rooms are not crowded from morning to night.

## Art Association of Montreal PHILLIPS SQUARE 4

### Special - Loan - Collection

#### Oil Paintings and Water Color Drawings

MARCH 10th to 28th.

Open daily 9 a.m. to 6 p.m. and 8 to 10 p.m.  
Music Saturday afternoon.  
General admission, 25 cents.  
Members, Free.

## ART ASSOCIATION OF MONTREAL 5

### SPECIAL LOAN COLLECTION

#### OIL PAINTINGS AND WATER COLOR DRAWINGS

March 10 to 28.  
MUSIC SATURDAY AFTERNOON.  
Open daily - 9 a.m. to 6 p.m. and 8 to 10 p.m.  
General admission 25 cents. Members free.

## ART ASSOCIATION OF MONTREAL 6

### SPECIAL LOAN EXHIBITION, 9 a.m. to 6 p.m.

General admission, 25 CENTS.  
MUSIC SATURDAY AFTERNOON.  
Members free. C9 14

## Art Association of Montreal

### Phillips Square. 20/3/91

#### SPECIAL LOAN COLLECTION

#### Oil Paintings & Water Color Drawings,

MARCH 10th to 28th.

Open daily 9 a.m. to 6 p.m. and 8 to 10 p.m.  
Music Saturday Afternoon.  
General Admission 25 cents. Members Free.

**Visit the Art Exhibition. 24/3/91**  
It is somewhat to be regretted that the attendance at the Art gallery loan exhibition has so far been comparatively small. The cause for this is difficult to imagine; certainly it cannot be the fault of the exhibition, for it is one of the best the association has ever got together. It will remain open another week, so that the public still have an opportunity of showing their appreciation of art and encouraging the association in its efforts to arouse an interest in this study in Montreal. A number of the five cent tickets specially designed for the working classes have been sold, and schools desirous of obtaining them can procure them on the same terms as factories, viz., in bundles of twenty-five. As the exhibition remains open in the evening, every facility is afforded those desirous of visiting it doing so, and on Saturday afternoon there is the additional attraction of music.

## THE LOAN EXHIBITION. 26/3/91

To the Editor of the Gazette:

SIR,—With your permission I would make public certain thoughts suggested by the Loan exhibition at the Art gallery, and before entering on them I would disclaim absolutely any intention of being ungracious or ungrateful to the gentlemen who have afforded the public an opportunity of seeing these excellent pictures.

Without claiming that infallibility and omniscience which, with a retentive memory for the fine print of the catalogues of the Seney and Secretan sales equip a connoisseur, it seems safe to say that the private collections of Montreal are not surpassed by those of any city of the same size on the continent. This exhibition certainly shows a high level of excellence; but the point I wish to dwell on is the startling evidence it gives of how completely the picture buyers of Montreal are exploited by one or two New York dealers. It would seem idle to believe that in a matter in which personal taste has so much to do gentlemen with such diverse and distinct personalities as the lenders should show unanimity in selecting paintings. A glance over the catalogue or about the room shows that the pictures are by men whom the dealers delight to honor to their own profit. Great men they are and worthy of honor, and so stable is the reputation for example of Rousseau, Diaz, Millet, Corot, that it is said that the dealers now under take to buy back within a term of years any example of certain of these painters at the same handsome price for which they sell it. What more potent evidence of an enduring fame than this!

Fortunately for the trade some of these men lived in poverty and obscurity; since then the appreciation of their work has been so genuine and widespread that all of it is eagerly bought and treasured. Contemporary neglect is turned to profit by the trade, and if one may guess at a secret the present exhibition contains examples of the artist whose work is intended to be the object of the highest development of professional quackery which that base art has yet reached. Two or three years ago it was known in inner circles that the cult of the Dutchmen Israels, Mauve, the Maris brothers would wane, and the high priest sought for a substitute, as a second string to the ever-increasing popularity and scarcity of the French landscape painters of the Barbizon school. They found this substitute, the writer thinks, in Michel, a Frenchman who painted in Paris the earlier part of the century many pictures, an accumulation of which was sold by auction at an average price of a few francs. The Michels in the gallery are good, but whatever merit they possess is as obvious as a barn door in the

next field. He lived and died unknown in the centre of French art, with certain un-availing connections, for he restored pictures with the dealers, and his apotheosis is reserved for America. A brown paper cheap paint, Philemon and Baucis legend, is being evolved, and the astute compiler of the Seney sale catalogue says "he had to wait for two generations to have his merit appreciated." The fact is he had to wait until the waning of the Dutchmen, and an accumulation of his work made it profitable for the trade to push him. A year ago we doubt if a man in Montreal had heard of Michel, but his pictures are being judiciously placed and puffed on this continent, the first lot will go off, then there will be more doled out at a higher price and more legends and another advance.

The attempt in the case of Michel is particularly unblushing. There is in his work no startling manner of treatment, no new theory of painting which wounded the current complacencies of criticism, no unappreciated choice of subject, no eclipse of interest in the chosen technique which with Monticelli, Manet, Millet or Meryon retarded the recognition of their unfamiliar merits. Whatever good qualities he possesses are as clear as possible. His subjects are as commonplace as groceries; his pictures, as far as the writer has seen, are simply good, straightforward landscapes, and yet he is buried at with dextrous allusions to the above cited names as a coming man, simply because the one or two dealers who probably have a corner in Michel's intend using them as a siphon to draw the golden stream from the coffers of the opulent.

Now, it may be said that it is an impertinence for a writer to criticise the right of the buyer to choose his own pictures. This may in a sense be admitted and absolution may be asked for on account of the public interest and the interest of art in the matter. Obviously one has no need to protect the opulent from the snivels of the Frenchman or the whole-souled, candid "Aye! isn't it bonny!" of the perverid Scot. *Caveat emptor.* But we have the right to protest against altars being raised to false gods. This has filled the pockets of the dealers and the United States with enough so-called Corots to have kept him busy with a stencil for a century. It has killed the artistic soul of scores of painters who have found their only avenue to a decent living through selling themselves to a dealer because people will not use their own eyes, nor a connoisseur pronounce on the merits of a picture until he knows the name of the painter and, if possible, the price. If this seems far-fetched, try it on the local ones. Dexterity in the experiment will afford much pleasure to the philosophic.

The two Monticellis, the "Adoration" and the "Old Fort," are such superb pictures that any one may see their astonishing merit, but for example Millet has painted many pictures any of which had it been done by a local man would have hung on Scott's walls until the wire rusted through, treated with contempt as vulgar in subject, muddy in color and badly drawn. But sign it with a magic name, and all is changed, and it is supposed to be great. This stultification of judgment is not peculiar to this continent. Trouillebert painted exquisite pictures in France and starved. Then he took to painting Corots which deceived even Dumas fils after they had been signed, and some of the best Corots in America may even be from his hand, although the stencil man has done the most of them. This spirit makes it necessary for the young painter, unless he has strenuous force to imitate some one; to struggle in obscurity is the other alternative, unless he becomes the protege of a dealer. It retards the progress of art, and what is pertinent to this latter is that unless it is modified it will prevent Montreal ever becoming a place with artistic reputation for which we shall all be grateful to our collectors should they endow it, but to do so when the present fashion goes by they must cast off the shackles of Durand-Ruel and Cottier.

IDOLBREAKER.



# THE PICTURE SHOW.

While the leading feature of the Loan Exhibition in the Art Gallery in landscape art is the splendid representation of the work of Corot, the figure pieces of Millet are equally noteworthy and unique. This master has a singular and almost morbid penchant for the ugly side of the rustic life which he depicts, although the features of the figures in his "Angelus" were not ill-favored and there was a poetic glow over the picture which infused a sense of dignity into the two worshipping peasants. In the pictures here shown he has lavished a perfect wealth of lovely color and painstaking work, and yet has made the faces of his figures ugly almost to repulsiveness. The "Child and Mirror" (67), the more important work of the two, and as fine as anything ever done by Reynolds himself, might more appropriately be called "the ugly urchin with a gumbol"; but Sir Joshua may generally be trusted not to emphasize the ill-favoredness of his girl models. In the smaller example (66), "Une Paysanne," the color scheme, with the draperies, jar, and greenery of the foreground, are inimitable. A kirtle of matchless blue, incomparable, is joined to mummified features, indicative of ceaseless, hopeless toil.

Next to Millet in interest comes, perhaps, Matthew Maris, the Dutch master, who usually has a queer, weird vein running through most of his work. "The Butterfly" (57), is admirably characteristic of his art and he will be further remembered by "The Tryst" and "At the Well" of previous exhibitions. His figures in the large landscape (58) "In Holland," are after the manner of the Dutch masters and his "restoration" of (115) "St. John" evidences his power as a figure painter. Ribera, the old master to whom this work is attributed, was an "agony painter," the smooth, youthful figure here shown, if it be Ribera's, has, probably, a good deal more of the restorer in its composition than of the original painter. The other two of the brothers Maris are inadequately represented, although (56) "A Fisherman," by James, is admirable, and (59) "Milking Time," is characteristic of William "the silvery." Of the other Dutchmen Israels, Mauve, Munthe, Neuhuis, Pettecoffen and Tholen are well represented, some of them by their best work. Of architectural subjects (4) "An Interior," by Bosboom, is noteworthy, and of the three examples of Guardi (43) "The Gateway" is, perhaps, the best. There is also an example of this ancient Italian's seascapes (42) "A Marine—Venice," curious in its way.

The figure painters of the French school, apart from Millet are in great force. Of Ribot, hitherto not much known to Montrealeers, there are four examples; an excellent little Passini (85) "At the Mosque Door"; a capital example of Barge, an artist seen here for the first time, (2) "Moslems at Prayer"; a very characteristic Couture (16) "Tragedy," seemingly one of a series; and a group of heads (26) "A Free Show," by Honoré Daumier, who when in financial distress was saved from eviction by Corot, who bought his house and presented it to him a free gift. There are two examples Fromentin, one (37) "Centaur at Play," fantastic and excellent; the other (38) "Camels," realistic and excellent; and three of Roybet (94) "Dividing the Gamebag," from the Seney sale, (95) "Le Fon" dexterous and clever to a degree, and (90) "The Singer." There are two Mettings and three Boovius, the latter of whom can paint copper vessels and delft crockery as well or better than any living man. The small example of Dagnan (27) "A Breton Fishwife" is a very clever study and so also is the Steinheil (97) "A Philosopher." Isabeau in (50) "Dr. Faustus" is less happy in rendering the figure of the alchemist than in working up the details of his laboratory with his eerie surroundings. This artist commonly paints sea pieces, and (49) "A Black Squall," from the Seney sale, is an example of his usual work. Sir David Wilkie, now almost an old master and examples of whose art have become scarce in the market, is represented by (110) "The Christening," painted in his well known vein; but an inebriated father, a weeping mother and an insane crowd are not hopeful subjects in other hands than Hogarth's. Adolphe Schreyer is represented by (98) "A Wallachian Portation," rendered with all the master's dexterous vim and force. Of still-life so-called there are two representative works—one by Ribot (91) a jar and fruit, the other by his no less famous pupil, Vollon (109), a dead hare with a basket of blue plums—than which, probably, no better work is possible. The small example of Albert Ryder, of New York, whose "Flying Dutchman" was a feature in one of the Association's previous exhibitions, (87) "A Sentimental Journey," is, perhaps, more of a landscape than a figure piece; it is a poetic rendition of moonlight in a mountain pass and holds its own among the works of Corot, Dupré, Daubigny and Diaz with which it is surrounded. One end of the gallery is almost given up to the color phantasies of Mont-

ticelli, whose work is, perhaps, a main feature of the exhibition. The largest of the eight works, and hung in the centre of the exhibit, (71) "A summer day's Idyl," to our thinking shows the master at his best, and it is doubtful whether anything better from his brush exists. This picture can best be viewed some distance off, perhaps, as far as the middle of the gallery. In a more brilliant key, probably, the next most noteworthy work is (75) "The Adoration of the Magi." As for the Decameron series (74) "Fountain of Youth," (73) "Beauty's Court," and (74) "Fête Champêtre," not having as yet finished our studies of them we can only commend to our readers Schopenhauer's advice, as quoted in the catalogue: "Stand before them and wait patiently until they deign to speak"—after which we shall be much pleased to hear from them.

A notable deficiency in the show is the dominance of French art to the exclusion of good works of the English and Scottish schools. Mr. Holman Hunt makes the same complaint of London. "Walk up Bond street and count the number of exhibitions of continental works, many of them of the grossest character." According to him, John Wilson was starving while Horace Vernet was patronized. Ary Scheffer was worshipped while William Dyce had to abandon art and take to trade. Marochetti, who modelled his "Victory" cased in Parisian corsets, was full of commissions, while Stevens and Armistead were utterly neglected. While Mr. Hunt's strictures do not apply to the men of 1830, it is a question whether the worship of even these has not been overdone and whether our rich connoisseurs had not better call a halt in respect of French and Dutch art and devote the next few years to the study of that of England and Scotland.

## THE ART LOAN EXHIBITION.

The largest attendance at the art gallery since the opening of the Art Loan Exhibition was that of yesterday. Mr. Lindsay, the popular secretary, was kept busy during the whole day in explaining and describing pictures. Many of the most prominent people in the city were among the spectators. Some of the criticisms were very amusing to those who know genuine art. One lady provoked much laughter by remarking of one of Daubigny's best works at the west end of the hall, "Oh I have seen better drawings by the same author on lots of safes in the banks and stores." Another wanted to know if the fisher-woman by Corot fell on the grass; the picture, she said, looked so blurred. A third thought that the Monticellis were painted on China-ware and the Ribots were done, she guessed, by a man too poor to buy any colors but black, brown and white.

## Art Association of Montreal

Phillips Square. 28/3/91  
SPECIAL LOAN COLLECTION

## Oil Paintings & Water Color Drawings.

Open daily 9 a.m. to 6 p.m. and 8 to 10 p.m.  
Music Saturday Afternoon.  
General Admission 25 cents. Members Free.

## Art Association of Montreal

PHILLIP'S SQUARE.  
Special - Loan - Collection

## Oil Paintings and Water Color Drawings

Open daily 9 a.m. to 6 p.m. and 8 to 10 p.m.  
Music Saturday afternoon.  
General admission, 25 cents.  
Members, Free

## ART ASSOCIATION OF MONTREAL

Phillips Square. 28/3/91  
SPECIAL LOAN COLLECTION

## OIL PAINTINGS AND WATER COLOR DRAWINGS

Open daily—9 a.m. to 6 p.m. and 8 to 10 p.m.  
General admission 25 cents. Members free.

## THE LOAN EXHIBITION

AT THE MONTREAL ART GALLERY.

Many Fine Pictures Exhibited—Masterpieces of Well-Known Artists—A Number of the Most Noteworthy Noticed.

The present exhibition at Phillips Square is the best ever presented to the public in Montreal, and should be taken larger advantage of than it has been. It is to be borne in mind that these exhibitions are more beneficial to the public in general than to the Association, and one of the special objects that the council of the Association has in view is by exhibitions like the present to show the public a high class of picture, and thereby enable them to cultivate a superior taste, and it is therefore a very valuable teaching medium. No better method can be gained for forming taste. Not all persons are likely to be first-class judges of a picture, even all those who have the advantage of being able to begin with that most important pre-requisite, a natural knowledge of drawing. On no subject has one heard cruder or less digested opinions than on art in general and its expression in pictures and statuary. The money value of the pictures in this exhibition would not be less than \$250,000 to \$300,000, and the high prices are not confined to the larger pictures. There are some of the smaller sized pictures more valuable in proportion than the larger ones. This mention of price is not given as an expression of mere money, but to showing the advance in taste in Montreal, and the higher use of means. A glance round the room on entering by any one conversant with art, displays at once the presence of a large number of first-rate pictures of high rank. In fact it may be said that there is not a weak picture in the collection. Commencing on the east end of the room is the splendid group of Monticellis, and perhaps there is no better criterion for a visitor to test what he may know of art than to ask himself to what extent he can appreciate the treatment in No. 71. We will now follow the pictures, not in the order of catalogue, but in the order of hanging. No. 115, attributed to Ribera, is a good specimen of an old master; good in tone and in drawing and devoid of mannerism. We know of pictures by old masters which, were it not for the date they bear, could not be attributed to any particular era. They are pure art and belong to every age. The next picture, by Corot, No. 11, a large canvas, is very good, and shows a power of expression on a large scale, and breadth of treatment of the artist. It is remarkable for the display of these qualities on an extensive canvas, as all connoisseurs are familiar with the fact that that class of picture is far more easy to express on a smaller scale. This difficulty causes more inferior artists, who are able to get an expression on a smaller scale, to fall in emulating masters who can express the poetry of their sketches on a larger scale. We have seen very few Turners, Corots and Monticellis. No. 41, by Guardi, is a charming little Arcade in Court Yard; good in every respect. Its companion, 42, by the same author is very pleasing, the bright blue of the Italian sky is toned with time. Another word on the Monticellis; 71, to which we have above referred, is a masterpiece. From certain points of view it would be the most difficult picture in the exhibition to duplicate. By this we do not mean to say that it is necessarily

THE BEST PICTURE IN THE COLLECTION. There is a peculiar poetry about this Summer Day's Idyl that we have never seen surpassed. The merits of the picture are based on true art, and the painting is for this reason classical. 76 and 77 are two beautiful pictures. The former is perhaps the preferable of the two, but the brightness of the sky and the legitimate treatment of the hill on the spectator's right also renders 77 a favorite. 75 is another fine picture. There may be perhaps a little mysticism in 72 and 78, but the general treatment and the poetry is so fine that they claim a high rank. 74 by the same artist is a first-class picture. Many inferior men can paint detail in perfection without being able to reach the higher levels on which these pictures are painted, and hence perhaps a little mysticism is pardonable in the presence of higher qualities. 40, by Guardi, is another good Venetian Court Yard. 25 has a subtle beauty, but it does not show Daubigny to such advantage as his smaller pictures, but it is the work of a first rate man and bears that stamp. 21 and 23 are also by the same man, and both good. The latter allows more scope for the brush and treatment of sky, but anything by Daubigny is desirable. 34, a Dupré, is good and strong for its size. The distance in the middle is excellently got; a good picture, 108, Van Marcke. These cows of his are always welcome. No man can paint them better.

"The Breton Fishwife" is a beautiful thing, by Dagnan Bouveret, thoroughly well treated and appropriate to the class of life from which the subject is taken. The picture is happy in not trying to get a high intellectual expression, which would not be expected from such an avocation. No. 10 is a charming poetical Corot, with lovely sky, and proves clearly what we saw a few minutes ago regarding the large canvas in No. 11 and the merits of this latter. No. 49, by Isabeau, is strong and good. Its strength palliates the perhaps hardness of outline visible in certain parts. It is a real pleasure to stand before the Crome, No. 13. It is a gem. A fine specimen of the group of men of whom Crome was one, and whose works are now meeting the appreciation they deserve. 44, Henner, is a good specimen of the nude, well treated; drawing good; pose of figure easy. 29 is a beautiful Diaz, carefully painted and good in tone. We think it would be a stronger picture if it had a little less canvas to the left of the spectator, but every bit of the sky is so good one does not like to lose it. 58, by Matthew Maris, above it, shows how strong a low-toned picture can be from a master's brush. Every inch of it is good. 60, below it, a Mauve, is a perfect picture, and cannot be improved upon of its kind. Everything in it is agreeable; color of sky and furrows.

The barque, No. 2, shows first-rate drawing. It is poetic. The treatment covers the defects of its boldness. 20, the Courbet above it, and its neighbor, 18, are both pleasing pictures, good treatment of both foreground and distance in the former. The sea piece we think very highly of. We rarely remember, in a rough, bold way, waves better portrayed, and the sky is worthy of the water. It is very pleasing to find throughout this collection that our citizens are

## NOT AFRAID TO BUY STRONG PICTURES

of merit even if not highly finished. No. 9 is another good Corot. There is a great deal of merit in the Hyder picture No. 87, "A Sentimental Journey." A happier name could not be devised for an excellent rendering of a moonlight scene. Night scenes are always difficult to treat happily, and this shows what may be done in this line. The Jules Dupre, No. 35, is one of the best pictures in the room. The tree is beautiful. The whole treatment leaves nothing to be desired. No. 12 is one of those charming Constables, a man who was long before his day. It is another true appreciation of the poetry of nature. It is very pleasing to find that there are two or three specimens of this man's work in Montreal. The picture pleases us as our old friend Crome does. A lovely piece of sky. "The Philosopher," No. 97, is a well painted picture, and if he did love parchment-cover tones, the rose reposing on them would save him from any charge of asceticism. We have never seen velvet painted better than his robe. The Ribot 92 is one of those clever pictures whose merit is at once recognizable, and claims a high place. We may be disposed to suggest, why not choose a happier subject? but that does not detract a particle from the merit. The Troyon 106 is full of ability. It could hardly be otherwise with the artist. A trifle sketchy. A Millet. It is perhaps to be deplored that an artist of the consummate ability of this man should diminish the range of his influence by choosing subjects too devoid of personal attractiveness. The touching influences of his rendering of nature and his truth are diminished—the masses through the unattractiveness of the subjects he frequently chooses for his pencil. This picture before us is a sample. Clever, excellent, diminished in influence for the reasons we mention above. While before this picture, one instinctively thinks of the Angelus exhibited in this room not long ago, which was simply perfect in composition and faultless in execution. The two Michaels, 64 and 65, are a very high class of picture. The drawing and appreciation of delicate relative distances is better got in 65, which is the better picture of the two, but both are good. The large Corot No. 8 is a first-rate picture, though perhaps our preference would be given to No. 11 by the same artist. "The Fish-woman" to which we have above adverted. The treatment of it is peculiar in some respects, as it often happens in the works of great men, but an inferior man would not be able to approach the handling, and you return to the plaudits that must be given to the picture as a whole. "The Aged Scholar," No. 69, by Metting, is a very nice thing. A beautiful, well drawn head and face. An excellent picture and well treated. The Troyon No. 103 is excellent, of course, and bears out the truth of our remark about the sketchiness of his companion, "The Water Cart." The deep blue skies are trying elements in pictures, and have the effect of detracting from and diminishing merits present in work. 26 is very clever. Every inch of study, and all well done. No picture room, perhaps, possesses greater treasures than 89, "The Artist's Daughters." Has not perhaps handed down to his daughters as rivals of Venus, certainly shown that their fat-



subtle expressions in an unrivalled  
The faces are mirrors of delicate  
sions of intelligence. The subject  
not be attractive, but  
THE MERIT IS CLEAR  
commands attention. If an engraver  
be found equal to the painter, this  
ould be a rare subject for his steel. 82, by  
W. Oakes, is full of poetry and one of the  
plest renderings of a brook or lake in  
mountains that we have ever seen. 33,  
another Dupré, is a first-rate picture. A  
happy sky and good tone. 68, another Met-  
ting, is also very good, and if not showing  
the same facial opportunities for fine paint-  
ing as the "Aged Scholar," is a picture  
worth having. 54, the Lawson, is a picture  
full of merit. Change of treatment  
would apparently contradict its recent  
date, but that redounds to the credit  
of the painter. He is simply doing  
artistic work, influenced by the best schools.  
The Fromentin, 37, is a very nice picture,  
good in treatment and pleasing in color.  
The Troyon, 101, is a good picture, and very  
happy in tone. "The Lady Enjoying a  
Reverie" (No. 104), by the same artist, above  
all, has its merit apparently much di-  
minished by the hair, which recalls the by  
gone mode of thirty years. With the head  
enveloped in a handkerchief or something  
graceful, the merits of the picture would be  
much more apparent. No. 22, a Daubigny,  
is a good picture. This artist comes (if it  
be not heresy to say so) sometimes very  
near that dangerous line of prettiness with  
connoisseurs avoid. This picture, which is  
good, with a beautiful sky, serves by com-  
parison to increase the merit of the larger  
Daubigny No. 25, whose elements in them-  
selves are not so attractive. We sometimes  
think that these first rate French artists  
deliberately take a page of nature whose  
salient points are not in themselves striking,  
and by their art shew their power  
in transferring the scene to canvas.  
In writing these words we have in our mind  
an almost flat cornfield turned into a beau-  
tiful picture by a pupil of this same Dau-  
bigny, and the remark bears on his No. 35  
in this collection. Rousseau's Jura, No. 88,  
is a happy rendering of a large mountain  
range, and a desirable picture. It would  
be well for some of our artists, who up to  
now have not been able to render our Rocky  
Mountains, to study this and other pictures  
of the same kind. Naemyth's 79 displays  
one of the finest delineations of tree  
work that it has been our fortune  
to meet with. Notwithstanding the  
tint of the reddish yellow to a great extent  
in the picture, and perhaps other defects in  
composition, the picture is one of the  
most remarkable in the collection. We may  
say it is impossible to paint trees  
with more art and greater fidelity to nature  
than has been done on this canvas. The  
knowledge of drawing shown in the branch-  
ing of the trees, and the touch of the brush  
in expressing the foliage places the picture  
in a high rank. The distance is fine also.  
No. 54, the Jacque, is a beautiful picture.  
One of the best in the room. Small as the  
picture is, they could be magnified and would  
be true in every articulation of the animal.  
Pettenkopen, above it is a nice drawing of  
a pair of horses, with an artistic landscape.  
The question if the picture has been im-  
proved by the amorous rendezvous displayed.  
Dupré 81 is good and strong, and at the  
same time beautifully and carefully  
drawn. 47, an Israel, is a most happy ren-  
dering of a moonlight incident and a pic-  
ture that anybody might be glad to have.  
Casini 86 is simply perfection of its  
kind. The boiler trees over the wall are a  
happy foil to the exquisitely finished  
of the rest of the picture.  
The next issue will contain a criticism of  
all of the pictures exhibited.

Art Association of Montreal  
PHILLIPS SQUARE  
Loan Collection  
Most of the Valuable Pictures will  
remain on exhibition until  
the end of this week  
Open daily 9 a.m. to 6 p.m. and 8 to 10 p.m.  
General admission, 25 cents.  
Members, Free  
Association of Montreal  
Phillips Square.  
Loan Collection.  
Most of the valuable pictures will remain  
on exhibition until the end of this week.  
Open daily 9 a.m. to 6 p.m. and 8 to 10 p.m.  
Admission 25 cents. Members

ART ASSOCIATION  
OF MONTREAL  
Phillips Square. 1/4/91  
Loan Collection.  
Most of the valuable pictures will remain on exhibition  
until the end of this week.  
Open daily—9 a.m. to 6 p.m. and 8 to 10 p.m.  
General admission 25 cents. Members free.

4. LOAN EXHIBITION.  
ANOTHER WALK AMONG THE PICTURES.

The Oil Paintings and Water Color Draw-  
ings Exhibited by the Art Association  
—Second Notice.

In continuing the criticism of the pic-  
tures in the Loan Exhibition, in No. 4 will  
be found a fine piece of painting by Johannes  
Bosboom which will please especially those  
who like interiors, and must please every-  
body who likes a good picture. "The  
Dupre," No. 32, has a splendid sky, and  
under cover of rough work, most legitimate  
tree and copice painting. 45 is a lovely  
Henner, and with more detail and expres-  
sion in the face than we often see in  
this artist. With apparently very lit-  
tle effort the subtleties of surface  
on the body of this woman are most  
happily achieved. Of its kind it is a little  
gem. Pelouse is certainly worthy of his place  
among the modern landscape painters, and  
there is a good specimen of him in 83. The  
excellent drawing in the trees, in the articu-  
lation of the branches, is thoroughly satis-  
fying. There is no careless work covered  
by even excellent combinations of color and  
tone as is sometimes seen, and every part  
of the picture is equally well done. The  
owner of this picture is doing a great deal  
of good work in the capital of the Eastern  
Townships in creating the taste for art and  
higher life of all kinds, and it is all the  
more gratifying to record this from the fact  
that he is a native of the Townships. "The  
Daubigny," No. 24, is a bold picture, and,  
notwithstanding its sketchiness and "bist-  
reque" effect, is a very strong picture, and  
could not be attempted by a weak man.  
The vessels are in motion. It is not known  
that one would take it as a soul specimen of  
Daubigny's if he had his choice, but

THE PICTURE IS FULL OF MERIT.  
The sky is full of power and depth, and most  
suitable as a part of the general rendering  
of the picture. "The Art Student," by  
Couture, No. 15, is a very pleasing and  
thoroughly conscientious piece of work.  
No. 16, by the same artist, is, however, a  
much stronger and superior work. No. 107,  
by Tholen, shows a strong artistic apprecia-  
tion, fine distance and fine sky. A trifle ob-  
scure in the foreground, but the general  
merits of tone more than compensate for  
that. 81, Neuhuy's "Springtime of Life," a  
young mother. The treatment of this pic-  
ture is broad and happy; the pose of the  
mother watching her sleeping child in its  
cradle, excellent. The technical treatment  
of the figures and elements in this picture  
are thoroughly good. 91 is another Ribot,  
and another sample of what ability can do  
in obliging you to salute the commonplace  
in the work of a first-class pencil.  
"The Singer," by Roybet, No. 96, is  
a very good picture. It may not  
please all, but its merits are undoubted.  
Its neighbor, "The Troyon," No. 105, is a  
picture which, although the larger tree  
work is not attractive, forces from you  
acquiescence in its merits. It is a good land-  
scape with good sky work. Bonvin, "The  
Sampler," No. 6, is well drawn, clever, not  
appealing perhaps to the highest range of  
art, but a picture of undoubted merit. The  
large "Constant," No. 1, on the west end of  
the room, is

A VALUABLE PICTURE, FAITHFULLY PAINTED,  
and nothing can be said of it except in its  
praise; but the aims of such a picture are  
not to elevate art. It is a faithful represen-  
tation of a certain class of life, truthfully  
and well painted, but at this point we must  
stop. No. 90, Ribot again draws our  
admiration; despite the unattractiveness of  
the coloring, it is a first-class piece of work.  
The modelling of the head and face are  
splendid, and the delicacy of expression of a  
high order. Such a picture is beyond the  
range of all but a comparatively small num-  
ber. It is a most worthy companion of 89.  
The "Wilkie," No. 110, is a picture of great  
interest, as being that of a master of the  
English school in this class of painting, and  
marking at the same time a new departure.  
The picture will not be attractive to those who  
are presently more attracted by the French  
and Dutch schools. It shows an excellent  
knowledge of perspective, and some beau-  
tiful drawing of figures and objects. Histori-  
cally, such pictures are very valuable, not  
only as examples of schools of painting, but  
showing even to the details the forms and  
faces of the epoch illustrated. The "Vest

Cole," No. 14, is a most faithful delineation  
of a high and landscape. It is not seen to  
advantage in this collection, where similar  
features in nature occupy a large place on  
the canvas, and at first sight the detail  
everywhere present weakens the effect of  
the picture. But this is not the case in  
reality. The treatment is necessitated by  
the scale, and the picture is a good one.  
The "Isabey," No. 50, will not find many ad-  
mirers, but such as it does find will be

THE HIGHER CLASS OF OBSERVERS.  
It is a desirable picture. The large "Ziem,"  
No. 113, is a fine rendering of a scene where  
the climate, the buildings and the poetical  
associations of centuries allow the artist to  
reveal in strong colors. The picture is meant  
to be seen at a distance, and the treatment  
is broad and good. 93, another Ribot, is  
full of ability. As a modelling of the body,  
notwithstanding the total differences of  
color and surroundings and the boldness of  
the work, it is a dangerous rival from an art  
point of view to the beautiful Henner in the  
opposite corner. The "Munthe," No. 78, is  
a beautiful winter effect of sky and ice, and  
the figures are remarkably well drawn.  
Rarely, if ever, has the sheen on the ice  
been better shown. It is a commendable  
picture. The 57, one of the Maris, com-  
mends itself by its vitality of drawing.  
Such work as that would be most appro-  
priate for mural decorations, where its low  
tone would commend itself and form a fine  
accompaniment for stronger artistic work.  
The Harpignies, 46, is a very clever water  
color, displaying fine sympathy with nature.  
The treatment of the water and the re-  
flection commend themselves. One would  
almost be disposed to say that No. 28 was  
an example of misapplied ability. As a  
drawing there can be but one opinion of it.  
It is excellent, whatever one may think of  
the subject. The "Copley Fielding," No. 39,  
charmingly recalls the drawings which forty  
years ago used to adorn the walls of so many  
refined English homes, and which, as en-  
gravings, were circulated throughout the  
world in the annals and

THE KEEPSAKES OF OUR MOTHERS.  
It is a beautiful little Welsh landscape,  
and very similar in general treatment to  
that adopted by Constable and some of the  
early men in oil. The "Bliss Baker," No. 3,  
is excellent. Had the artist lived, if one may  
judge from what has been seen, he would  
have made a reputation. The avoiding of  
the stiffness of the leafless stems is very  
happy. More men are wanted in America  
to do justice to this kind of landscape which  
is so common with us, as one of the  
means to build up a National School  
of Painting. 62 is another charming  
Mauve. One cannot have too many such  
pictures. They are faithful to nature and  
full of poetry. Such works have no date  
and never get out of date. Neuhuy, in No.  
80, shows himself just as happy with water  
as he was in oil in the "Springtime." This  
picture would find a welcome place in any  
home, independent of the appreciation that  
the mother of the Gracel had for such treas-  
ures. It is a good picture and the senti-  
ment well brought out. The Dutch water  
color school has furnished of late some of  
the best examples of artistic work. Zezzoa,  
in the "Venetian Girl," No. 112, gives a  
pretty rendering of a youthful face. The  
expression is sensitive and the brush work  
legitimate. "L'Hermite," a pastel, is a re-  
markably clever piece of drawing, with a  
very fine appreciation of distance, but the  
merits of which are diminished by contrasts  
of strong color in which the work is done;  
but any one might be glad to possess it.  
Miss Swan's "Roses," No. 99, will

APPEAL TO EVERY ONE FOR SYMPATHY.  
The whole picture with its background is  
good. The writer sometimes thinks that  
water color is a happier medium for the ex-  
pression of flowers than oil, as seen in the  
many groups and bunches to be met with in  
Europe in the past centuries. "The Last  
Glean," by Ellis, next above, is a nice sug-  
gestive thing. Not at all a bad rendering  
of the close of day. Israel's "Coming from  
the Boats," No. 48, contains as much mo-  
tion as seen in any figure for many a day.  
The modelling of the figure is very good. It  
is a charming sketch. Again, in No. 63,  
there is another Mauve, and another good  
picture. The subject is well handled, but  
does not admit of the poetry of either 60 or  
62. No. 111 by Weissenbruch, is a very  
clever sketch, full of ability, though its  
treatment necessarily limits it to the de-  
signation of a sketch. No. 59 is another  
example of that clever family of Maris, a  
fine sky and an excellent effect in the trees.  
56 is a most beautiful sketch by Jacobus  
Maris. It is a first rank thing of its kind.  
61 is another clever sketch by Mauve. 114  
is a most able little thing by Ziem. All that  
is to be regretted is that there is not more  
of it, as what there is is most attractive.  
The lovers of still-life will find in No. 109  
much to be admired, and all lovers of art will  
recognize in it good painting. "The Model  
Housewife" No. 7, by Bonvin, is

PERFECTION OF ITS KIND.  
The painter of that face and hand could do  
any work where difficult expression was re-  
quired. "The Wallachian Post Station," by  
Behreier, is a good drawing of little hardy  
horses with intelligent countenances;  
horses that could be trusted to do something  
of themselves. The painting is good. "Chin-  
treuil," No. 17, is a beautiful painting of  
green wood and water. The "Troyon," 102a,  
is an excellent picture. The treatment  
throughout is very good. It is some-  
what different from the other pictures,  
in the room by the same artist. The sky  
and distance are very happy. The effect of  
autumn is well got in No. 53 by Lavieille  
and the brown tints are not overdone. The  
sky is happy and the whole rendering good.  
No. 51, "Jacque," is a remarkable picture,  
one of the best in the room. Rarely has  
distance and receding sky been more hap-  
pily rendered, and the sheep and peasant  
show first rate drawing. A good picture to  
study. "The Camels and their Arab Attend-  
ant" find a sympathising brush in "Fro-  
mentin" in his No. 38. This man knows  
where to apply his fine work and where to  
soften into his distance. The head of the  
kneeling camel is a study, fine as a minia-  
ture. No. 94, Roybet, "Dividing the Game,"  
is a dashing picture.

FULL OF LIFE AND VIGOR,  
a first-rate thing of its school, while No. 95,  
"Le Fou," shows greater subtlety of de-  
lineation. This also is an excellent and well  
finished picture. "The Forest Glade," by  
Diaz, like the Ziem of a few moments ago,  
has no defect. It is a beautiful little thing.  
All that is to be regretted is that there is so  
little of it. The 84, just below it, by Pater,  
is unique, and shows beautiful drawing.  
You pass in admiration from figure to  
figure. Their poses and correct form are  
very satisfying, and the treatment and  
color of the picture are excellent. We have  
now been through this collection, picture  
by picture, without the slightest desire to  
praise where praise is not deserved, and in  
very few instances knowing who the owners  
of the pictures may be. The writer has  
great satisfaction in recording that not  
only has he found very many pictures of  
great merit, but also that there is not a  
single one that should not have been admit-  
ted, which, in a new country like ours, is a  
very high compliment, not only to those  
who are buying pictures, but to the taste  
and discrimination of the committee with  
whom the choice lay.

ART ASSOCIATION  
OF MONTREAL  
Phillips Square. 3/4/91  
Loan Collection.  
The Exhibition will CLOSE on SATURDAY at 6  
o'clock. Music on Saturday afternoon by Gruenwald.  
Admission ..... 25 Cents.  
MEMBERS FREE.

A large crowd is expected at the Art  
Gallery to-morrow, it being the last day  
of the loan exhibition. Mr. Gruenwald's  
orchestra will furnish the music. 3/4/91

Art Association of Montreal  
Phillips Square.  
Loan Collection.

The Exhibition will close on  
Saturday at six o'clock. Music on  
Saturday afternoon by Gruenwald  
Admission 25c. Members free.

"THE LOAN EXHIBITION."

To the Editor of the Gazette:  
SIR,—Your readers must have been puzzled  
over your correspondent "Idol-breaker's"  
communication referring to the present loan  
exhibition at the Art gallery. In my view  
his letter appears to be both factless and  
pointless, not to say motiveless. There is  
in it no evidence of the existence of any  
idol to break; there are no shattered frag-  
ments to gather up; in fact nothing but a  
seemingly disgruntled critic to smile at.  
Your correspondent finds in this exhi-  
bition "startling evidence (sic) of how com-  
pletely the picture buyers of Montreal are  
exploited by one or two New York dealers,"  
whom he afterwards names as Mr. Durand-  
Ruel and Mr. Cottier. To my thinking,  
the exhibition shows the precise converse of  
this. Of the eighty-five or ninety works  
lent by Montreal collectors, valued for per-  
haps two hundred or two hundred and fifty  
thousand dollars, I doubt whether more  
than five or ten per cent. passed through  
the hands of those dealers.



But had the fact been otherwise that would have been matter of commendation and congratulation rather than of carping criticism, seeing it would have been impossible to have named any firms more devoted to true art and less given to exploiting than these two. Some few months ago I visited New York as a "gaping sightseer." I paid twenty-five cents at one dealer's to view a lot of pot-boilers; fifty cents at the door of another's chamber of horrors; and at a third I had the folding doors closed on me, leaving me free to contemplate the equivocal French prints hung in the outer shop. At Durand's rooms, on the other hand, I, who never bought a picture in New York, hardly ever even asked a price, could not have been better received had I been Mr. Rockefeller or Mr. Jim Hill himself. Rembrants and other priceless old masters were wheeled out, rare examples by Corot and his brethren were produced, a series of most vigorous sporting scenes by Huguet, of whom I have not before heard, were ranged in line for study, and a wonderful landscape by Decamp was placed where I might sit and enjoy it. For aught said, I might have remained indefinitely, but left hurriedly and for very shame at having taken up so much of an unknown gentleman's time, who had no more thought of exploiting me than of exploiting the moon.

It so happens that I am not unknown at Cottier's, but I also know by experience that any appreciative art-lover may visit 144 Fifth Avenue without being pressed to buy a dollar's worth. His is one of the places that do not alter. Some twenty years ago he came to New York with the definite purpose of introducing to the American public "the great modern classic painters, creators of a famous school, now held by all art-loving peoples in honor and repute;" and to that purpose he adheres. His catalogues of that day and his walls and cabinets now show no change of moment. But there has been a vast change in the sentiments of the picture-buying public. Then they would have none of his wares. His great auction of 1878,—which I attended,—which contained Millet's "Sower," his greatest work, and Corot's "Orpheus" fell as flat as a pancake. But he bided his time, and he has his reward. The American and European demand for the masters he recommended appears now to be limitless. A snarl at these two firms from a Montrealese, moreover, peculiarly ungracious, seeing both have lent of their most valuable pictures to enrich our loan exhibitions.

Your correspondent has an odd crank about Georges Michel, in whose case he deems this pretended exploiting to be "particularly unblushing," while in point of fact very few of this artist's works have found their way here, perhaps none other than the two now shown. Michel, born 1763, died 1843, was the earliest master of the modern school of French landscape art and any collection without an example of his work is incomplete, just as a collection of British landscape art would be incomplete if lacking an example of Bonington or Constable or Crome. Want of appreciation and neglect during his lifetime and the sale of his accumulations for a song was the fate of many of his more gifted brethren as well as he. Even the great Millet lived in comparative poverty, leaving so little that his brother artists raised a fund, to which Corot assigned 10,000 francs, in aid of his widow.

Your correspondent's opinions regarding the French school are not clearly set forth, in his communication with its exclamation marks, but, assuming them to be adverse one can hardly be expected to argue against a jibe any more than to kick the wind. He doubts if "a year ago any man in Montreal had heard of Michel." I doubt not some of them knew of Michel and the men of 1830 before he had doffed his petticoats. Let him possess his youthful soul in patience. The Montreal picture buyers do not require any advice, gratuitous or otherwise, either from him or anyone else. The works in the present and previous exhibitions, and those known to be in town not hitherto exhibited, are ample evidence that the men who are placing their money know perfectly well what they are about.

CENSOR.

The loan exhibition at the art gallery closed on Saturday afternoon.

## THE LOAN EXHIBITION

To the Editor of the Gazette:

Sir,—Censor's letter in to-day's paper shows a complete misapprehension of my purpose, opinions and animus in writing a previous letter on this subject. I visited the gallery without a catalogue, and made no enquiries as to the ownership of the pictures and I am completely ignorant of the prices of any important picture, so my disclaimer of discourtesy to the lenders will cover the case of the dealers named, and my ignorance of price prevent my judging how far his statement as to proportion of the pictures coming under the head referred to is accurate. Still from another point of view this French school predominated and it speaks well for Montreal that it does, but the representation, except in the case of Corot, is not by the happiest examples of these masters, although Troyon is seen in a superb work foreign to his usual style. I have no personal knowledge of the dealers referred to, I am not familiar with their galleries, but they stand at the head of their calling, and on seeing my letter in print I noticed with regret that I had named them. Still it seems strange that it should be considered a "snarl" or "captious criticism" to ascribe to them the doing a perfectly legitimate business operation, namely selling pictures at the highest price the market will stand. The giving advice to buyers was equally far from my purpose. I am as fully aware as Censor that there are many excellent pictures in Montreal. It was intended as a suggestion or invitation to their owners to seek for the Millet of the future rather than confine themselves to acquiring examples of the great men of the past. For this there are two reasons: one, the great difficulty of finding the best works of great painters; the other, the enormous benefit to contemporary art through independent selection making possible the development of individuality in living artists. The reason why

Millet gained in a long life something less than the remuneration of a day laborer on this side of the Atlantic was that his work the dealers and "censors" of his day placed under the ban of their disapproval. It seemed to me that in making this suggestion I was paying a compliment to the collectors of Montreal in recognizing that they possessed a discrimination and a sound personal taste equal to the task; it equally holds that in assuming that they are susceptible to the coarse flattery and importunities which Censor describes as the form of "exploiting" to which, in his view, they would be open, something the reverse, or, as he is pleased to write, the "converse," of complimentary is implied.

As to Michel, I used him simply as an illustration of the way in which dealers directed the public taste. He was unheard of, his work is taking, the two pictures in the exhibit are delightful, and they struck me as opposite examples, because they show that there is in subject or treatment no obstacle to any one in the past fifty years admitting them. The two Millets show equally the reasons why his painting was for so long "caviar to the general" and I still think that there will be an attempt made to boom Michel. However, it is unnecessary to repeat these facts, for I do not think anyone misunderstood the statement except Censor, and even he may be abusing the attorney on the other side; so I need not take up more of your space, except to ask "Censor" to quote from any of the somewhat abundant literature on the subject of the Barbizon school, any ascription to Michel of the honor of being the originator of the artistic impulse which inspired Corot and his fellows. It will to many be interesting and novel reading.

IDOL B.

## Art Association of Montreal

Phillips Square.

The Galleries will be closed until the 20th inst. preparatory to the regular Spring Exhibition.

Reading Room open as usual for Members.

## Art Association of Montreal

PHILLIPS SQUARE.

The Galleries will be Closed until the 20th instant, preparatory to the Regular Spring Exhibition

Reading Room open as usual for members

## ART ASSOCIATION OF MONTREAL

Phillips Square.

The Annual Spring Exhibition will open with a private view for members and exhibitors only on MONDAY EVENING, April 20th, at Eight o'clock.

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Monday, April 20,

At Eight o'clock A.M.

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The Annual Spring exhibition will open, with a private view for members and exhibitors only, on Monday Evening, April 20th, at 8 o'clock.

## CANADIAN ART.

SPRING EXHIBITION AT THE GALLERY.

Montreal Artists to the Fore—A Description of some of the Pictures—The Gallery Open to the Public To-morrow.

One of the striking characteristics that mark the annual Spring Exhibition of Canadian Art at the Art Galleries, Phillips Square, this year, is the predominance of Montreal talent, especially among the oil paintings. Harris, Pinhey, Brynmor, are well-known names, which must figure in any Canadian Art Exhibition, but they by no means monopolize, this season, the attention of Montrealese interested in home talent. The work of many other local studios is "hung," and some very good things are shown from the brushes of the pupils at work in the Art Gallery. Raphael has two charming rustic scenes, one a lad and his panting dog resting in a gap in a sunlit wood, and the other a pretty bare-footed maiden, leaning against a low fence, with her arm flung carelessly over the neck of an amiable-looking cow. Dysonnet and Carli have exchanged compliments very gracefully. Dysonnet has hung a portrait of Carli in his sculptor's Bohemian garb, at work with his chisel on the marble image of a supplicating saint, the contrast between the careless-eyed worker and the earnest subject being very striking; and Carli is, in turn, exhibiting a capital bust of his young artist friend. A very fine thing in the way of busts is shown by Mr. F. M. David. It is a sun-like face, draped by a fascinatingly worldly mantle, through the folds of which delicate hands pass but to clasp in conformance with the upturned, pleading eyes. "Betty," Mr. David calls it; but the mantilla suggests Betty arrayed for the moonlit balcony and a lover's lute. Canadian sculpture has shown nothing more delicately wrought. St. Charles has a couple of excellent portraits and a "Venus," and F. C. V. Eide who is now in Paris, presents some creditable cattle sketches. Among the pupils, Miss Blanche Evans, Miss Foudrinier, Miss Pinchell and Miss Cochrane have some pleasing efforts. Harris is well represented

this year by varied collections. His portrait of Sir John Macdonald is directly opposite the entrance, and in it has caught well the veteran's listening attitude. The face is entirely at rest, by which it loses much of its peculiar play and strength, but the quiet light of the eye is marvellously life-like. The homely vein of the artist, which has won him, perhaps, his most enviable fame, is represented by his "Going Wrong," in which the wayward son of a poor family sits shamed in a bare kitchen, with his grieved relatives about him. The father has just elicited the truth and all are yet bent beneath the blow. The pathos of it has a painful edge, and one wishes for a brighter sequel, which it is to be hoped, Mr. Harris

WILL NOT LONG WITHHOLD.

A kindred subject is Mr. G. A. Reid's "Family Prayer," which is equally homely but carries a pathos less edged. Mr. Reid has a number of other very different pictures on the walls. One delicate river scene shows a winding stream with the shadows of giant trees floating in its bosom. Mrs. Reid has sent, too, a dainty picture of a low cottage, almost hidden by a vine-covered old fence, lying at the top of a green bank sloping up from a dusty road. It has a freshness about it that suggests a breeze-brightened day in June. One of the largest exhibitors is Mr. J. C. Pinhey, who has brought a good deal of his yellow sunlight and gay coloring to the garnishment of the room. One of the most striking is his sketch of a Christian maiden on her knees in the Roman Coliseum, awaiting death. Percy Woodcock, the Brockville artist, has sent an admirable little painting of a black thunder storm rushing with mad fury over a darkening mere whose long grasses and black pools are lashed by the wind. It is such a place as Robert Louis Stevenson might choose to drown his hero in. Wm. Brynmor and John A. Fraser have both sent wild, bleak field and mountain scenes, of Mr. Seymour has a marine sketch worth seeing. J. C. Forbes shows a characteristic woodland scene with his powerful contrast of lights and shadows, as well as some other views. He has not sent any of his fruit pieces, probably out of deference to the season, but it is an undoubted loss to the exhibition. Two bright figure sketches, by Miss Maria Brooks, of New York, catch the eye at once, especially a pretty little dressmaker in blue who has fallen asleep over her work. Mr. A. D. Patterson has some good portraits, as has Mr. W. A. Sherwood, of Toronto. It is inevitable, a large share of the white color exhibit is from Mr. L. R. O'Brien, whose bust, by Hamilton McCarthy, stands on pedestal near his pictures. He has little new, but many of his old favorites are to be seen. Mr. F. M. Bell-Smith, who has just sailed for Paris, has a couple of very fine Rocky Mountain scenes, and Henry Samham is represented by a number of pictures including the one that won him so many favorable comments in New York. Mathew and F. McGillivray Knowles have contributed to the display, both artists in fond of the outdoor and the realistic. To-day the work of cataloguing the pictures is proceeding and to-morrow the gallery will open to the public, when it will be worth a visit from those who like to mark the stages by which native art progresses year by year, in excellence.

## THE ART ASSOCIATION

Opening of the Spring Exhibition at the Art Gallery Yesterday Evening.

The Art gallery on Phillips square was crowded last night with the members of the association and their friends for a private view of the spring exhibition which opened to the public to-day. When it is remembered that this is not the exhibition the number of pictures may be considered large and fairly representative. There are, of course, some familiar names that will be missed from the catalogue, but the gallery is well filled and fortunately by canvases of moderate dimensions. Indeed, the smaller pictures, by the rule, some of the most noteworthy beauties of very modest size.

There are so many claims to be considered in the placing of the pictures that the duties of the hanging committee should excite sympathy rather than criticism, yet in fairness to some of the artists it must be said that there are a few unfortunate contrasts due to position. In this respect the arrangement of the water colors is much more pleasing than the oils.

The work exhibited indicates decided progress and we are rapidly getting beyond the stage when it was necessary to modify commendation and say, "Good—for Canada." Some of the pictures have been painted at the art centre of the old world, where Canadian students have been able to credit to themselves and their

The most noteworthy of these Light Reverie by



who is at present studying in Paris. It occupies the centre of the east wall and although on the line it would be seen to better advantage if it were hung a little lower. The subject is not particularly pleasing and in all probability this will be the debated picture of the year. The tone of the whole picture is so dark that the shadows can only be rendered with difficulty, and it is in the treatment of these effects that Miss Bell has shown the progress she is making in technique. The face and figure of the girl are half hidden in the darkening room, lighted only by the fire evidently burning low and casting a subdued glow over the interior. As the eye becomes accustomed to the dark the outlines grow more and more distinct, and we can see the expressive pose of the figure, the thoughtful, serious face, half turned towards the window, and the look of dreamy reverie which so well justifies the title. The city in the growing night, seen through the window, is a fine piece of work and adds a great deal to this skillful treatment of values. There is no sharp contrast, the shadows fade one into the other, and although everywhere is dusk and twilight, the idea is distinctly expressed.

The place of honor, directly opposite the entrance, is assigned to a PORTRAIT OF SIR JOHN A. MACDONALD, by Mr. Robert Harris, R.C.A. This artist has so high a reputation for portraiture, which is now his specialty, that a good picture of Canada's venerable statesman was to be expected. The pose of the figure is easy and characteristic, but the charm of the portrait is in the happy treatment of the head. The expression is perhaps a serious one, but there is an air of dignity and gravity which well becomes the veteran prime minister. The likeness is an excellent one and an artistic production worthy of Mr. Harris.

One of the most striking facts of this exhibition is the transformation of MR. PERCY WOODCOCK, R.C.A., who last year produced such large pictures "Mount Stephen" and "Fin du Jour," and this year confines himself to the small panels. Of his talent there is no doubt, the only question is, has he overshot the mark. To-day he is producing paintings of the imagination, weird bits of color, full of distinct suggestion, undefined and mystical. I doubt that he has been mistaken in applying this method to subjects too tangible and real. It is, perhaps, proper to dragons or fairies, or even the scenes of medieval chivalry in this style, for we know them only in the imagination, but the faces of the Crees and the ox-carts of the Sioux are too often presented in photographs seen in reality to lend themselves readily to the mystical in art. Mr. Woodcock's work is always good and, granted the mystical, nothing could be finer than "The Approaching Storm," but even this is not in the artist's best style. I hope it is a transitional state, and that we shall yet see something still better.

Pictures of the same apparent character, but not open to the same objections, are MR. E. COLONNA'S LANDSCAPES, which profess to be nothing more than slight glimpses of earth and sky. These little paintings are most artistic, and recall with rare skill fantastic sunsets and brilliant cloud effects.

Another Canadian impressionist is Mr. John Hammond, A.R.C.A., whose work deserves careful attention.

Turning to landscape of a more prosaic type, there are many creditable examples. MR. WILLIAM BRYMNER, R.C.A., has contributed several, amongst which Nos. 14 and 21 may be mentioned. "Waste Lands" is not so pleasing a subject as "Low Tide, Bide St. Paul," and it is at the same time a much more difficult one to handle. The point of view is not satisfactory, and although Mr. Brymner has worked in his usual conscientious manner in both pictures, No. 21 will probably receive the most favorable comments.

Perhaps the best work in this style is by Mr. John A. Fraser, R.C.A., who contributes three good landscapes. Those of Mr. F. O. V. display considerable talent, and are the productions of a skillful colorist. Amongst larger pictures are several portraits which can only be mentioned now, although they are worthy of more extended notice.

MR. A. DICKSON PATTERSON, R.C.A., exhibits a portrait of Hon. Sir Wm. Ritchie, chief justice of the Supreme court, painted for the Department of Justice, and another of the artist's mother. The second hangs in the main gallery, and is a clever piece of work. The treatment of the accessories is especially good.

Amongst the genre painters Messrs. Henry Sandham, R.C.A., and G. A. Reid, R.C.A., take a leading place. Mr. Sandham in "Alla Stella Confidente," has filled his canvas with the richest and most harmonious coloring. In the centre, surrounded by the orchestra, stands the diva, the chief beauty in this beautiful picture. The glorious light that fills the hall, lighting up the rich draperies, touches the figures of the musicians here and there without bringing them into undue prominence.

Mr. Reid is still painting Canadian rustic interiors, and in "Family Prayer" portrays the Ontario farmer and his family at their morning devotions. The charm of the picture is in the group around the rocking chair, the mother and the two youngest children. The bright little face seen through the bars of the chair is delightful and relieves the harshness of the older faces. Mr. J. C. Pinhey, A.R.C.A., paints with varying success, although his drawing is creditable. For instance in No. 25 the figure is drawn to perfection, as is No. 27, "Fancy Head," although in both there are weak spots in the coloring.

There are several new names which merit mention, such as Dyonnet, whose "Statuaire" is excellent, and Franchère, who shows some good qualities in his "Italian Girl." Another new name is that of James L. Graham, who is evidently a promising animal painter.

Amongst the watercolors Mr. L. R. O'Brien still holds a foremost place. He has been industrious and sends eleven beautiful pictures of English and Canadian subjects.

Mr. F. M. Bell-Smith, R.C.A., is still reveling in the beauties of the Rockies with marked success. Not so familiar are the pictures of Mr. F. McGillivray S. Knowles, A.R.C.A., whose ability is marked, both in the choice of his subjects and his skilful treatment of them. There are in this department also a number of pictures which will be sure to attract attention, but which cannot be referred to in these hurried notes.

In the centre of the main hall are several busts by Messrs. A. Carli, F. David and Hamilton MacCarthy, and in the smaller gallery some architectural designs are exhibited.

The Association is to be congratulated upon the exhibition, which is well worthy of commendation, and should receive a large number of visitors.

CARL FULLER.

AT THE ART GALLERY.  
Many Prominent People Present at the Opening Last Night.

The art gallery presented a brilliant appearance last night, on the occasion of the opening of the spring exhibition. The spacious hall was filled with Montreal's best people, among whom were the following: Sir Donald Smith, Mr. C. S. Clouston, Mr. Hugh McLennan, the Misses McLennan, Mr. A. T. Taylor, Hon. George Drummond and Mrs. Drummond, Mr. and Mrs. Ives, Mr. and Mrs. Benson, Mr. and Mrs. Dawson, Mrs. and Miss Fondrivièr, the Misses Lindsay, Mrs. and Misses Pangman, Madam Casault, the Misses Pimmsol, Mr. C. L. Thomson, Mrs. and Misses McDougall, Mr. Hannaford, Prof. Mrs. and Miss Bovey, Judge and Mrs. Wurtele, the Misses Cochrane, Dr. and Mrs. Brown, Mr. and Mrs. Walter Evans, Mr. and Mrs. Riddle, the Misses Van Horne, F. A. Lyman, Mr. M. B. and the Misses Rev. and Mrs. Barnes, Mr. W. H. Meredith, Mr. F. E. Meredith, Mrs. F. R. V. Brown, F. M. David, Mr. and Mrs. John Lewis, Mr. John and Miss Kerry, Mr. Try-Davies, Mr. D. Yule, Mr. W. R. Miller, Mrs. and Miss Ward, Miss Edyth Allan, Miss Grace Murray, the Misses Abbott, Mr. and Mrs. Finkey, Mr. D. P. MacMillan.

A number of artists were present among whom were Misses Philips and Brown and Messrs. P. B. Woodcock, of Brockville; W. Brymner, Robert Harris, J. C. Pinhey, Seymour and E. Bradford.

The gallery was beautifully decorated with foliage plants kindly loaned by friends of the association. A first class orchestra discoursed music at intervals during the evening.

The spectators were grouped chiefly around a few prominent features. No. 73 a very strong picture "Going Wrong" by Robert Harris R. C. A. attracted a great deal of attention. No. 18 is one of Mr. Brymner's charming landscapes, full of feeling. The "Spanish Girl," by D. P. McMillan, a local artist. Old Fran at the Secretary's door, by Miss Fanny G. Pimmsol, also a local artist. A very poetical landscape by W. Raphael, R.C.A., called "Ruins, St. Hilare," was one of the centres of attraction. The arrangement of the drapery on Florence David's bust "Piety," is very fine. The rapturous expression on the face attracted very much attention.

ART ASSOCIATION, PHILLIPS SQUARE.  
SPRING EXHIBITION.  
WORK OF CANADIAN ARTISTS  
Now Open—9 a.m. to 6 p.m.  
—ALSO—  
Wednesday & Saturday Eve'g's, 8 to 10 p.m.  
ADMISSION—25 CENTS. 93 15

ART ASSOCIATION OF MONTREAL  
Phillips Square. 22/4/91  
SPRING EXHIBITION  
—WORK OF—  
CANADIAN ARTISTS  
Open daily 9 a.m. to 6 p.m. Also Wednesday and Saturday 8 to 10 p.m.  
Admission - - - 25c

Art Association of Montreal  
PHILLIPS SQUARE  
—GO— 22/4/91  
SPRING - EXHIBITION  
WORK OF  
Canadian Artists  
Open daily—9 a.m. to 6 p.m. Also Wednesday 8 to 10 p.m.  
Admission, - 25cts.

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Work of Canadian Artists.  
Open daily, 9 a.m. to 6 p.m., 8 to 10 p.m. Music on Saturday Afternoon, Admission, 25 cents.

Art Association of Montreal  
PHILLIPS SQUARE  
—GO— 22/4/91  
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WORK OF  
Canadian Artists  
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Admission, - 25cts.

*Special* "The Early Madrigal." 22/4/91  
In spite of the wet weather about 200 members of the Art Association turned out last night to hear Mr. Joseph Gould lecture on "The Early Madrigal as contrasted with the modern part song." The Rev. J. Edgar Hill presided. The lecture was a private one to members only. It was illustrated by the following musical selections, Madrigals: "When Flowery Meadows," by Palestrina (1590); "The Silver Swan," by Orlando Gibbons (1612); "Flow, O My Tears," by John Benet (1599); "Now is the Month of Maying," by Thomas Morley (1595); "So saith My Fair," Luca Marenziol (1590). The following were the part songs chosen to illustrate the lecture: "The Stars in Heaven," by Josef Rheinberger; "O Hush, Thee, My Babe," by Sir Arthur Sullivan; "The Three Fishers," by Sir G. A. McFarren; Henry Leslie's "Lullaby of Life," "The Nightingale" and "Praise of Spring," by Mendelssohn. These were sung by a very fine chorus. The management has decided to open the gallery every evening instead of the arrangement previously decided on. Gruenwald's Orchestra will be present to-morrow afternoon.

ART ASSOCIATION OF MONTREAL  
Phillips Square. 25/4/91  
SPRING EXHIBITION  
—WORK OF—  
CANADIAN ARTISTS.  
Open daily 9 a.m. to 6 p.m.; 8 to 10 p.m.  
MUSIC ON SATURDAY AFTERNOON.  
Admission - - - 25c

*Special* MADRIGALS AND PART SONGS. 27/4/91  
Mr. Joseph Gould gave a very interesting lecture last Thursday in the Art Association rooms to a large audience, the subject being "The early madrigal as contrasted with the modern part song." After being introduced to the audience by the Rev. J. Edgar Hill, the lecturer gave a short account of the state of musical art up to the 15th and 16th centuries, the period at which the madrigal appeared in the Netherlands. This form of composition, which may be rightly called "unique," afterwards spread with wonderful rapidity into Italy, France, Spain and England. The best composers of the period exerted their powers in this form of composition, the result being that even at the present time the madrigal, especially those composed by English writers, give unbounded pleasure. Mr. Gould, in speaking of the characteristics of the madrigal from a musical point of view; related how composers were restricted by rules (now obsolete), in writing which, although most scholarly, transformed music into a science more than an art, and in contrasting it with the modern part song, the lecturer pointed out the advantages it offered over the madrigal. In the part song all the devices of modern harmonization have free play; and the composer being no longer confined to strict rule, the result has been that the part song is the most popular of all unaccompanied vocal compositions of the present day. Mr. Gould paid a warm tribute to Mendelssohn who had certainly raised the part song to its present exalted position more than any other composer. Selections from the compositions of Palestrina, Marenziol, Benet, Gibbons, Morley, Mendelssohn, Rheinberger, Sullivan, Macfarren, and Leslie were given by a small choir selected from the Mendelssohn Choir, in a very creditable manner. At the close a warm vote of thanks was passed to Mr. Gould and the choir. MUSA.

CANADIAN ART.  
*Special* To the Editor of the Gazette: 29/4/91  
Sir,—It has been so constantly asserted that no individual discrimination is made between the artistic work of Canadians, as such, and outsiders; that all our native artists need do is to produce good work and they will meet with the appreciation deserved, that we have generally accepted the statement; and, in consequence of the want of appreciative interest shown in such work, are forced into the conclusion that it has not yet reached a standard to merit such reward.

We have lately had columns of our daily papers filled with highly appreciative notices of the recent loan exhibition, which appreciation must have been gratifying to the owners who so kindly contributed to the public enjoyment. Such evidence of public gratification is eminently fitting and looks like a hopeful awakening of intelligent interest in art matters in Montreal. But is this interest of any help or encouragement to the men among us who are devoting their lives and material chances of success to an art which, above all others, stands in need of sympathy and appreciation?

I am afraid, except in the case of individual and private effort, that it is not, e.g., for the last week the spring exhibition for Canadian artists has been open at the



gallery of the Art Association, and, in spite of the general excellence of work shown, not only has the attendance been poor, but there has not been a single notice or word of encouragement in the public prints from the pens which so readily and enthusiastically demonstrated the merits of more widely recognized artists a few weeks before.

The present exhibition is extremely interesting in the variety of work shown and the general high standard maintained.

We expect and find good work from such men as Mr. Harris, Mr. Brynmor, Mr. O'Brien, Mr. Watson and others, but this exhibition is particularly attractive in the work of artists with whom the public is less familiar. I need only notice a few:

Mr. Dyonnnet's portrait of a priest (No. 37) is a strong and faithful piece of work, and his "Statuaire" (No. 49), although not perfect in drawing, is striking and effective in general effect.

Mr. Ede's No. 40, and especially his No. 41, "At Mariotte," would attract favorable notice and comment in any collection.

Mr. Colonna's numerous pictures claim the attention of the most superficial visitor by the richness and boldness of their tone, and his "Old Mill" (No. 27) has a breadth and suggestion of space and distance beyond what is seen on the actual canvas.

Mr. Leduc, in No. 80, which might be more appropriately named, has made a most encouraging effort to reproduce the effect of the older masters and evinces careful thought and study in the conception.

Mr. Seymour in his "Marine" (No. 121) has rendered the heavy resistless sweep of a great body of water in a masterly manner and the drifting wreckage adds a sad human interest to the power of his picture.

Miss Phillips, Miss MacDonnell, Miss Kimber, Miss Evans, Mrs. Brown and Mrs. McLennan keep up the ladies' contribution to an equally high standard, and some of their work evinces strong originality in conception and treatment. With such works from artists, some of whose names the public do not yet know, and the assurance of work of high excellence from those who would command a wide recognition in any other country, we need not lament over the possibilities of Canadian art, and we will come far short of our duty to each other if we fail to extend our encouragement and sympathy to these earnest workers, as well as some measure of the notice so lavishly bestowed on men whose merit is undeniably established elsewhere.

It is an absolute obligation upon every one making the slightest pretence of interest in the intellectual development of our country to aid so successful an effort as the present by personal attendance and appreciation.

W. M.

#### ART IN MONTREAL.

To the Editor of the Gazette:

Sir,—There is not the slightest use in reviling the public, as I notice is being done, for their assumed want of appreciation of the exhibitions of our Art gallery. Artists' work is appreciated here as much as in other places, and considering the population of this city complaint is unreasonable. The establishment of our art associations, the steady progress of art and the increase of the number of artists who live in Canada by their profession is a sufficient answer to the charge.

Of the present exhibition I may make a few commendatory remarks, leaving criticism to some one else.

No much "Barnumism" is utilized in art by picture dealers that one appreciates the remark of the late showman, "the public like to be humbugged."

A collection of English works of art such as was considered "good enough for the colonies" was presented here a few months since. Of these there were admirers. For myself, I did not appreciate the "Tower" or "Power of Brass," the blue ruin of Niobe's stairway catastrophe, nor Watt's "Power of Love" of a very scraggy damsel scrambling over a rock.

In a late loan exhibition much good work was shown, marred to a certain extent by some specimens of Henner's vulgar bar-room pictures of unclad females sitting on stubby rocks without cushions. I hope they will soon find their clothes. The specimens of Monticelli were interesting, as proving that a painter may be mad and not mad.

Sentiment asserts its sway when such works as the "Red Daughter" or the "Communion" are exhibited here, then the public. The "Angelus," Barnumized sentiment connected with it being.

As I can but say what I think, might I call attention to Reid's "Family Prayer?" Here is sentiment and art.

Had such a work been painted in Paris our dilettante would have suffered from over-excitation; \$300 against \$150,000 for the "Angelus" is striking.

Without being prejudiced by any personal knowledge of Mr. Reid, I love to notice the fidelity to nature and the wonderful beauty of art in his representation of "Family Prayer." Whether we join with the old man resting his care worn head on a staff; admire the lusty farmer who gives his soul in an appeal to his Creator for those dear ones around him; to the mother who clasp her arms around the little pets or the sweet children who are angels in deed and thought, not forgetting the two heelless girls who are beginning to know what it is to be human, the whole is perfection in sentiment, color and technique. May this work of art be kept in Canada.

Harris' "Going Wrong" is a remarkably fine work and carefully executed. There is something more, however, to say of Harris. He has immortalized John A. Canada is Canada through Sir John, who has been called to his post by an overruling Providence.

"There is a destiny that rules our ends,  
Rough hew them as we may."

Sir John A. Macdonald is more than a Washington, and he has never been a rebel. He has laid deep and strong the foundations of Canada destined, I hope, to eclipse its Southern neighbor.

Harris has done a great deed for Canada in giving us a likeness true, happy and noble of this distinguished son of Canada such as will live so long as Canada has a name, and may that be for ever.

I thank Harris for this gift to our native land and congratulate him that his talents have enabled him to produce such a painting with a light thrown on the head and reflected therefrom on all Canadians.

Hastening to close this rambling letter, I would notice the bust of O'Brien by MacCarthy. It is almost as handsome as the man himself.

And what of O'Brien's works? They are the perfection of water color art. Look at the "River of Canada." Earth, water, sky, atmosphere, such is the poetry of nature.

Hodgson's remarks cited by the thoughtful and cultured Lord Lansdowne are recalled: "I should like to see Canadian art Canadian to the back bone."

We do not truly seek to have the originality of our young artists checked by the mannerism of Paris, "not the influence of the great painters Jerome, Messonier, Ingres and Grandin, &c., but the rank and file of mediocrity, the influence to speak plainly of a school which is becoming daily more debased, which is substituting pedantic rules for the freedom of nature, which is shutting out the clear, bright light of heaven and stifling us with the dust of studios."

I tremble for our young artists who copy Paris art.

Were I to continue this subject, I might instance the masterly handling of Bell-Smith in his "Breezy Day on the Bay of Fundy," the brilliant rendering by Knowles of his "Perce" sketches, the clever "Five O'Clock," by Mrs. McLennan; "Polly," by Maria Brooks; "Mother Kate," by Miss Plimsoll, and others by lady artists whose works are the pencillings of nature and as beautiful and true as themselves.

MABEL.

Montreal, April 30, 1891.

#### THE ART EXHIBITION.

To the Editor of the Gazette:

Sir,—Maria presents her compliments to the editor, and entreats him to inform her whether the letter which appeared in the Monday's issue of the Gazette over the signature of "Mabel" should be regarded as a *jeu d'esprit*, or an epistle from Varden.

Maria is a sincere lover of all art, and she has for some years been seeking among the works of the best writers, for those canons which appear to have guided their judgment upon all its branches, but more especially in that of pictorial art.

reading Mabel's letter she rejoiced to find that her labors had been red-  
discovering that a school of criticism existed, composed of no inconsiderable number of teachers, whose opinion guided by principles more or less shared by them all; and that while differences of opinion existed, as they always will, on minor points in the main, the dicta of Ruskin and Charles Blanc, of Hamerton and Albert Wolff were alike.

And this opinion of hers received confirmation in the perusal recently of a volume by J. C. Van Dyke entitled "How to Judge a Picture," and published by Phillips & Hunt, of New York; and by the perusal and re-perusal of two volumes of essays, entitled "Essays, Suggestive and Speculative," by J. A. Symonds, and published by Chapman & Hall, of London, which she had wished could be in the hands of every seeker after truth, wherein the distinction between an artist and painter, between mere painting and a work of art, and the laws of all branches of art, and the relations existing between them, are simply yet eloquently described.

Guided by these supposed teachers, Maria saw with pleasure evidences of progress and promise in a few of the works of the younger artists, especially among the lady artists in the present exhibition; and with sorrow, not unmixed with surprise, at evidences of decadence rather than of progress in not a few of the pictures by some of the senior professionals.

but if Mabel be right, and Jaius' Daughter, and Breton's Communicants are better works than those of Millet and Monticelli, as he has assumed, then the portraits by — and the drawings by — in the present exhibition must be regarded as masterpieces; and, as she further assumes, the French school must be far below that of England; and the study of it rather detrimental than otherwise.

From this dilemma, do find poor students, like myself, an escape! Is Mabel right, and are all the writers I have cited, wrong? For assuredly she and they differ "wide as the poles asunder."

MARIA.

P. S.—I do not like the anonymous. I have the courage of my convictions, and therefore subscribe myself.

JOHN POPHAM.

To the Editor of the Gazette:

Sir,—Under the head of communications in yesterday's issue I have found with surprise and read with pain a letter signed "Mabel," which is capable of misleading readers as to the tastes and pursuits of the ladies of Montreal.

"Mabel" must be of a very curious build of mind and disposition. How does our fair townsman happen to know so much about Barnum? And why this reference to the scant upholstery of nature and "the scrubby red?" And why, oh why, in the name of rectitude and the Art association, this acquaintance with the mural decoration of barn-rooms? What are we to think of a lady who bids \$300, to \$150,000 that the "Angelus" is striking. Perhaps the key to this in the innocent manner in which "Mabel" praises the "Family Prayer" in Reid's Family Prayer. How does the devout critic know what "Family Prayer" looks like? Differing from little children this is one of those things that should "be heard not seen." I doubt her devotion when she reads Family Prayer. Then why should this upholder of decency praise Harris's going wrong, or, for that matter, anybody else? And how hard she is on poor Sir John in her infelicitous and inaccurate quotation? Does she mean to let the Premier off easily when she calls him a "dainty" where another would be entitled to be styled "The divinity that shapes our ends rough, etc." O, sweet cousin "Mabel," there are other wicked critics who think themselves good ones. Spare us, spare us.

BALAAM.

ART ASSOCIATION, 4/5/91  
Phillips Square.  
SATURDAY, LAST DAY.  
SPRING EXHIBITION  
Open 9 a.m. to 6 p.m. 8 to 10 p.m.  
MUSIC IN AFTERNOON.  
Admission . . . . . 25c

*Gazette* 4/5/91  
**A DEFENCE OF MABEL.**  
To the Editor of the Gazette:  
Sir,—Two much more odd, or more Beauport letters (I say Beauport as Varden is associated in my mind with Squire Crawford and not with lunatics) than "Mabel's" appear in your paper of the 6th—one by John Popham, who must be a "Maria," for the pith of his letter is the postscript. Why should not "Mabel" be right as well as the writers cited? Must everybody who differs, in opinion of art or painting, from "Maria" and the writers cited, be wrong? The other letter must have been written by Balaam's ass.  
Montreal, May 7, 1891. LEBAM.

*Gazette* 4/5/91  
**The Art Association's Prizes**  
The prizes given by the Art Association for pictures in the spring exhibition, the work of artists resident in Canada or of Canadian artists studying abroad, have been awarded as follows:—  
1. For the best sea or landscape, \$100, to No. 41, "At Mariotte," *Seigneur et Marne*, by F. C. V. Ede, now in Paris.  
2. For the best sea or landscape, \$100, extra prize, to No. 121, *Marine*, piece, by M. Seymour, Montreal.  
3. For the best Genre, or figure subject, \$100, to No. 10, "Twilight Reverie," by Mary A. Bell, now in Paris.  
4. For the best Genre, or figure subject, \$50, extra prize, to No. 104, "Family Prayer," by G. A. Reid R.C.A., Toronto.  
5. For the best water color, \$50, to No. 187, "Cirque Port," Rye, Sussex, by L. C. O'Brien R.C.A., Toronto.  
Saturday, 9th May, will be the last day of the exhibition.

**Art Association of Montreal**  
Phillips Square.  
*Gazette* 4/5/91  
SATURDAY LAST DAY  
**SPRING EXHIBITION**  
Open 9 a.m. to 6 p.m., 8 to 10 p.m. Music in afternoon. Admission, 25 cents.

**Art Association of Montreal**  
PHILLIP'S SQUARE  
*Gazette* 4/5/91  
Saturday, Last Day  
**SPRING - EXHIBITION**  
Open—9 a.m. to 6 p.m. 8 to 10 p.m. Music in afternoon.  
Admission, 25cts.

*Gazette* 4/5/91  
**The Art Gallery.**  
To-day the spring exhibition of painting at the Art association on Phillips square comes to an end, and those who have not yet visited the gallery should not miss the opportunity to see what our artists are doing. An additional interest has been created by the award of prizes. A sum of \$400 was subscribed by Messrs. Robt. Reford, W. C. Van Horne, Hugh McLennan and other members of the association, to be awarded to the most meritorious pictures in various departments. The list of prize winners appeared in yesterday's Gazette, and the encouragement thus afforded to the artists has induced the association to consider a scheme by which a larger amount will be provided and distributed annually. This year about thirty pictures, valued at \$1,500 have been sold. The exhibition well deserves a visit.

**Art Association of Montreal**  
PHILLIP'S SQUARE  
*Gazette* 4/5/91  
**GALLERIES**  
OPEN DAILY  
From 9 a.m. to 6 p.m.  
Admission,



**The Scholarships Awarded**  
 For some time past the students in the various classes connected with the Art Association have been awaiting anxiously the results of the competition for the two scholarships given every year. The awards were made known yesterday. Following are the results: The scholarships in the life class was awarded to Mr. J. L. Graham (No. 7), while the work of Miss Amy Budden (No. 1), was highly commended, she having shown great progress and proficiency. Mr. D. P. McMillan (No. 3), and Miss Blanche Evans (No. 5), also received honorable mention. In the class of drawing from the antique the scholarship was awarded to Miss Stevenson (No. 13), and Miss Hunsicker (No. 12), received honorable mention.

**Winners of the Art Gallery Scholarships.**  
 The competition for the scholarships at the Art Gallery was decided last night. In the Life Class it was awarded to No. 7—Mr. L. J. Graham. No. 1—Miss Amy Budden who was highly recommended for great progress and proficiency. No. 3—Mr. D. P. McMillan and No. 5—Miss Blanche Evans were honorably mentioned. In the class of drawing from the antique, No. 13—Miss W. Stevenson was the lucky winner of the scholarship. No. 12—Miss Hunsicker was honorably mentioned. There were 20 students competing. The scholarship consists of two years free tuition at the gallery.

**Art Association of Montreal**  
**PHILLIPS SQUARE**  
**LECTURE**  
 By Prof. J. Cox, M. A.,  
**The Relation of Optics to Painting**  
**Thursday, May 21st**  
 at 8.15 p.m.  
**Admission, 25cts.**

**Art Association of Montreal**  
**Phillips Square.**  
**LECTURE** by Prof. J. COX, M.A., "The relation of Optics to Painting." **THURSDAY, MAY 21st, at 8.15 p.m.** Admission 25 cents.

**Lecture by Professor Cox.**  
 An instance of how absorbing an apparently uninteresting subject can be made when properly treated was given in the Art Gallery last evening, on the occasion of the lecture delivered by Professor Cox, of McGill University, on the "Relation of optics to painting." The lecture was in reality a fascinating disquisition on the theory of art, the methods of conveying ideas of form and distance upon a flat surface, light and shadow and the study of colors, and it was rendered more interesting by a number of stereopticon illustrations and experiments showing the formation of color. The lecturer's remarks were listened to throughout with pleasure and attention, and on the motion of Mr. Greenshields Professor Cox was tendered a hearty vote of thanks. The professor explained that he did not speak as an artist, and that his lecture was in reality a digest of the book of Dr. Elmhurst, the German scientist, where the subject was more fully treated.

**Art Association of Montreal**  
**Phillips Square.**  
**GALLERIES OPEN DAILY**  
 9 a.m. to 6 p.m.  
 Admission 25c.

**Art Association of Montreal**  
**PHILLIPS SQUARE**  
**GALLERIES**  
**Open Daily From 9 a.m. to 6 p.m.**  
**Admission, 25cts.**

**ART ASSOCIATION.**  
**Phillips Square.**  
**GALLERY OF PAINTINGS, ETC.**  
 Fine Examples by J. F. MILLET and E. VAN MARCKE now on view.  
**Admission 25c.**

**Art Association of Montreal**  
**Phillips Square.**  
**GALLERY OF PAINTINGS.**  
 Fine examples of J. F. MILLET and E. VAN MARCKE, now on view.  
**Admission 25c.**

**Art Association of Montreal**  
**PHILLIPS SQUARE**  
**Gallery of Paintings, Etc**  
 Fine Examples by  
**J. F. MILLET and E. VAN MARCKE,**  
**NOW ON VIEW**  
**Admission 25 cts.**

**ART ASSOCIATION.**  
**Phillips Square.**  
**GALLERIES OPEN DAILY.**  
 The classes for instruction in Water Color Drawing under the direction of Mr. J. M. Barnsley, will be resumed on or about the FIFTEENTH of SEPTEMBER. Intending students are requested to communicate with the Secretary.  
**THE ART ASSOCIATION.**  
 An Attractive List of Prizes for Which to Compete.

The Art Association of Montreal are determined that they are to keep up and in keeping with the times. Ever since the inception of this institution its career has been marked by an energetic desire for advancement, and so far it must be admitted that the institution has every reason to be proud of its success. Arrangements have been made to hold the spring exhibition of 1892, with the following list of prizes, which are to be competed for, thanks to the liberality of some of its many members:  
 For the best sea or landscape, \$200; for the second best sea or landscape, \$100; for the best figure painting, \$100; for the best portrait, \$100; for the best painting of still life, \$100; for the best painting by an artist under 30 years of age, not an R. C. academician or associate, \$50; for the second best painting by an artist who has been within three years or is now a pupil of the association, \$50; for the second best painting by an artist who has been within three years or is now a pupil of the association, \$50; for the best water color, \$100; for the second best water color, \$50.  
 Special prize—For the picture obtaining the greatest number of votes of visitors attending the exhibition, for which purpose each ticket of admission shall carry one vote, each single ticket of association membership two votes, and a family ticket three votes, \$200.

**ART ASSOCIATION PRIZES.**  
 The Art Association of Montreal have arranged the following list of prizes, which are to be competed for at the spring exhibition of 1892: For the best sea or landscape, \$200; for the second best sea or landscape, \$100; for the best figure painting, \$100; for the best portrait, \$100; for the best painting of still life, \$100; for the best painting by an artist under thirty years of age, not an R. C. Academician or Associate, \$100; for the second best painting by an artist who has been within three years or is now a pupil of the Association, \$75; second best, \$50; for the best water color, \$100; second best, \$50.  
 Special prize for the picture obtaining the greatest number of votes of visitors attending the exhibition (for which purpose each ticket of admission shall carry one vote, each single ticket of association membership, two votes, and each family ticket, three votes), \$200.

**Art Association of Montreal**  
**PHILLIPS SQUARE**  
**Galleries Open Daily**  
**Admission 25 cts.**

The classes in Water Color drawing under the direction of Mr. J. M. Barnsley will commence on Monday, 14th September. Particulars from the Secretary.

**Art Association of Montreal**  
**Phillips Square.**  
**GALLERIES OPEN DAILY**  
**ADMISSION 25c.**

The Classes in Water Color Drawing under the direction of Mr. J. M. Barnsley, will commence on MONDAY, 14th September. Particulars from the Secretary.

**New Pictures at the Art Gallery.**  
 The Art Association has just arranged with Messrs. Scott & Sons to have on exhibition at the gallery, Phillips square, six large and important paintings, viz.: "A Portrait of the Duke of Wellington," by Sir Thomas Lawrence, "Cupid and Psyche," by R. Westall, R.A., pronounced by John Constable to be a masterpiece, and originally in possession of his friend, Mr. Banister, both from the collection of the Marquis of Ely; also four large figure subjects by Adolphe Monticelli, painted by the advice of Diaz for a French Duke, and considered by connoisseurs to be among his finest examples.

**Six Fine Oil Paintings.**  
 The Art Association has just arranged with Messrs. Scott & Sons, to have on exhibition at the gallery, Phillips Square six large and important paintings, viz.: "A portrait of the Duke of Wellington," by Sir Thomas Lawrence; "Cupid and Psyche," by R. Westall, R.A., pronounced by John Constable to be a masterpiece, and originally in possession of his friend Mr. Banister, both from the collection of the Marquis of Ely. Four large figure subjects by Adolphe Monticelli, painted by the advice of Diaz for a French Duke, and considered by connoisseurs to be among his finest examples.

**ART EXHIBITION.**  
 The Art Association has just arranged with Messrs. Scott & Sons, to have on exhibition at the Gallery, Phillips square, six large and important paintings, namely: "A portrait of the Duke of Wellington by Sir Thomas Lawrence, "Cupid and Psyche" by R. Westall, R. A., pronounced by John Constable to be a masterpiece, and originally in possession of his friend Mr. Banister, both from the collection of the Marquis of Ely, and four large figure subjects by Adolphe Monticelli, painted by the advice of Diaz for a French duke, and considered by connoisseurs to be among his finest examples.

**Art Association Prizes.**  
 The Art Association of Montreal has issued the following list of prizes for the spring exhibition of 1892: For the best sea or landscape, \$200; for the second best sea or landscape, \$100; for the best figure painting, \$100; for the best portrait, \$100; for the best painting of still life, \$100; for the best painting by an artist under thirty years of age, not an R. C. Academician or Associate, \$100; for the second best painting by an artist who has been within three years of age, not an R. C. Academician or Associate, \$50; for the best painting by an artist who has been within three years or is now a pupil of the Association, \$75; for the second best painting by an artist who has been within three years or is now a pupil of the Association, \$50; for the best water color, \$100; for the second best water color, \$50.  
 Special prize—For the picture obtaining the greatest number of votes of visitors attending the exhibition, for which purpose each ticket of admission shall carry one vote, each single ticket of association membership two votes, and each family ticket three votes, \$200.

**Paintings on Exhibition.**  
 The Art Association has just arranged with Messrs. Scott & Sons to have on exhibition, at the gallery, Phillips square, six large and important paintings, viz.: "A portrait of the Duke of Wellington," by Sir Thomas Lawrence; "Cupid and Psyche," by R. Westall, R. A., pronounced by John Constable to be a masterpiece, and originally in possession of his friend, Mr. Banister, both from the collection of the Marquis of Ely; four large figure subjects by Adolphe Monticelli, painted by the advice of Diaz for a French duke, and considered by connoisseurs to be among his finest examples.

**ART ASSOCIATION,**  
**Phillips Square.**  
**NEW PAINTINGS**  
**NOW ON EXHIBITION.**  
 CUPID and PSYCHE, by John Westall, R.A. Portrait DUKE OF WELLINGTON, by Sir Thomas Lawrence.  
 FOUR LARGE FIGURE SUBJECTS by Monticelli.

**Art Association of Montreal**  
**PHILLIPS SQUARE**  
**New - Paintings**  
**Now on Exhibition**  
 Cupid and Psyche—by John Westall, R.A. Portrait Duke of Wellington—by Sir Thomas Lawrence.  
 Four large figure subjects—by Monticelli.

**Art Association**  
**ART CLASSES**  
**SESSION 1891-92.**  
 Under the direction of MR. W. BRYMNER, R.C.A. Will commence October 15th.  
 Intending students are requested to communicate with the Secretary.

**ART ASSOCIATION,**  
**Phillips Square.**  
**DURING THIS WEEK**

**OPEN** 9 a.m. to 6 p.m.  
**ADMISSION 10c.**

**NOW ON EXHIBITION.**  
 CUPID and PSYCHE, by John Westall, R.A. Portrait DUKE OF WELLINGTON, by Sir Thomas Lawrence.  
 FOUR LARGE FIGURE SUBJECTS by Monticelli.

During the Provincial exhibition, the Art Association galleries will be open during the evening from 8 to 10. The admission will be reduced to 10 cents in order that every one may have a chance to see the pictures.



# ART ASSOCIATION,

PHILLIPS SQUARE.

The Classes in WATER COLOR DRAWING, under the Direction of Mr. J. M. BARNESLEY, are held on MONDAY AFTERNOONS, and TUESDAY, THURSDAY, and SATURDAY MORNINGS.

Particulars from Secretary.  
Open daily from 9 a.m. to 6 p.m., and 8 to 10 p.m.

Admission, . . . 10c.

## Art Association ART CLASSES

SESSION 1891-92. 2/3/91  
Under the direction of MR. W. BRYMNER, R.C.A.  
Will commence October 15th.

Intending students are requested to communicate with the Secretary.

Art Association of Montreal.

The session of the eleventh year of the advanced art classes of the Art Association of Montreal will open on Friday, October 16, and close on May 13, under the direction of Mr. William Brymner, R. C. A. The studios are open for work every week-day; and the regular instruction will be given from 9.30 to 12.30 on the mornings of Monday, Wednesday and Friday. The course is, as far as possible, that adopted in the French studios, which assumes the fact until one step is well taken it is useless to proceed to the next. A thorough study of form being of first importance, the student will draw from the cast in light and shade, proceeding from simple objects, parts of the figure, etc., to the entire figure from the antique. On the days when instruction is given, those students who will be benefitted by doing so, will paint from the cast or from still life, and those sufficiently advanced will also work from the living model. The classes are held in the Association's studios, Phillips square, and the students are granted during the continuance of their study all the privileges of a membership, with the exception of the right to vote or to introduce friends. Two Association scholarships will be offered for competition at the end of the session, each entitling the winner to two years' free tuition. 26/9/91

The Advanced Art Classes.

The session of the advanced art classes for 1891-92 will commence on Friday, October 16th, and will close on Friday, May 13th, under the direction of Mr. William Brymner, R.C.A. The studios are open for work every week day, and the regular instruction will be given from 9.30 to 12.30 on the mornings of Monday, Wednesday and Friday. The session will extend over two terms, the first term being from the 16th of October to the 6th of February, and the second term from the 8th February to the 13th of May. It will be optional to students to attend by the session, term or month. The classes are held in the association's studios, Phillips square, and the students are granted during the continuance of their study all the privileges of membership, with the exception of the right to vote or to introduce friends. Two association scholarships will be offered for competition at the end of the session, each entitling the winner to two years' free tuition. Intending students should communicate their names to the secretary as soon as possible. 28/9/91

## ART ASSOCIATION,

Phillips Square.

### COLLECTION OF PAINTINGS

OPEN DAILY—9 a.m. to 6 p.m.

ADMISSION 25c.

The Advanced Art Classes, under the direction of Mr. W. Brymner, R.C.A., will commence on Friday, October 16th. Intending students please communicate with the Secretary.

Art Association of Montreal  
PHILLIP'S SQUARE

Collection - of - Paintings -

OPEN DAILY

9 A. M. to 6 P. M.

ADMISSION 25c

Advanced Art classes under the direction of Mr. W. Brymner, R. C. A. will commence on Friday, October 16th.

Lovers of art will have an opportunity of studying a new school of painting next week, the Art Association of Montreal having arranged for an exhibition of work of the Munich school, as represented by Prof. Carl Heffner and one or two contemporaries. In speaking of his work at the French gallery, the London Times says: "Another name well known to the frequenters of this gallery, which nowadays has become almost more German than French, is that of Carl Heffner, the brilliant Bavarian landscape painter. There is nothing in the present exhibition so large and important as the dark woodland view to which we called attention last November, but the three middle-sized pictures, and the numerous small, gem-like views which bear Herr Heffner's name, are in their way equal to anything he has done. He is fond of the broad Bavarian plain, of some still river or lake, and yet more of the autumn floods that reflect in their still surface, the gray cold clouds. He alternates between this and gloomy woodland pictures, recalling Theodore Rousseau in their manner, and scarcely inferior in depth and complexity to that famous painter's work."

### PAINTINGS OF CARL HEFFNER.

Lovers of art will have an opportunity of studying a new school of painting next week, the Art Association having arranged for an exhibition of work of the Munich school as represented by Prof. Carl Heffner and one or two contemporaries. In speaking of his work at the French Gallery, the London Times says:—"Another name well known to the frequenters of this Gallery—which nowadays has become almost more German than French—is that of Carl Heffner, the brilliant Bavarian landscape painter. There is nothing in the present exhibition so large and important as the dark woodland view, to which we called attention last November, but the three middle-sized pictures and the numerous small gem-like views which bear Herr Heffner's name, are, in their way, equal to anything he has done. He is fond of the broad Bavarian plain, of some still river or lake, and yet more of the autumn floods which reflect in their still surface the gray cold clouds. He alternates between this and gloomy woodland pictures, recalling Theodore Rousseau in their manner, and scarcely inferior in depth and complexity to that famous painter's work."

### A Bavarian Exhibition.

Lovers of art will have an opportunity of studying a new school of painting next week, the Art Association of Montreal having arranged for an exhibition of work of the Munich school, as represented by Prof. Carl Heffner and one or two contemporaries. In speaking of his work at the French gallery, the London Times says: "Another name well-known to the frequenters of this gallery—which nowadays has become almost more German than French—is that of Carl Heffner, the brilliant Bavarian landscape painter. There is nothing in the present exhibition so large and important as the dark woodland view to which we called attention last November, but the three middle-sized pictures, and the numerous small gem-like views which bear Herr Heffner's name, are in their way equal to anything which he has done. He is fond of the broad Bavarian plain, of some still river or lake, and yet more of the autumn floods that reflect in their still surface the grey, cold clouds. The alternates between this and gloomy woodland pictures, recalling Theodore Rousseau in their manner, and scarcely inferior in depth and complexity to that famous painter's work. 11/10/91

Art Association of Montreal

PHILLIP'S SQUARE

The Galleries are Closed Preparatory to

### The Bavarian Exhibition

Reading Room open to members.

The advanced Art classes under the direction of Mr. W. Brymner, R. C. A. will commence on Friday, October 16th. Intending students please communicate with the Secretary.

# ART ASSOCIATION,

Phillips Square.

The Galleries are closed preparatory to THE BAVARIAN EXHIBITION. Reading Room open to members.

The Advanced Art Classes, under the direction of Mr. W. Brymner, R.C.A., will commence on Friday, October 16th. Intending students please communicate with the Secretary.

## ART ASSOCIATION,

PHILLIPS SQUARE.

The Classes in WATER COLOR DRAWING, under the Direction of Mr. J. M. BARNESLEY, are held on MONDAY AFTERNOONS, and TUESDAY, THURSDAY and SATURDAY MORNINGS.

Particulars from Secretary.

The Galleries are closed preparatory to

THE BAVARIAN EXHIBITION.

Reading Room open to Members.

## Art Association ART CLASSES

SESSION 1891-92. 15/10/91  
Under the direction of MR. W. BRYMNER, R.C.A.  
Will commence Monday, October 15th.

Intending students are requested to communicate with the Secretary.

Art Association of Montreal

PHILLIP'S SQUARE

SPECIAL EXHIBITION  
PAINTINGS

of the Modern German School  
Commencing Saturday, Oct. 17th.

Open daily—9 a.m. to 6 p.m.

## Art Association of Montreal,

PHILLIPS SQUARE. 16/10/91

SPECIAL EXHIBITION!

PAINTINGS OF THE MODERN GERMAN SCHOOL.

Open Daily—9 a.m. to 6 p.m. 245 10

## Art Association of Montreal,

Phillips Square. 16/10/91

SPECIAL : EXHIBITION : PAINTINGS

—OF THE—

Modern German School.

Commencing SATURDAY, October 17th.  
Open Daily—9 a.m. to 6 p.m.

The Advanced Art Classes, under the direction of Mr. W. Brymner, R.C.A., will commence on Monday, October 19th. Intending students please communicate with the Secretary.

## AT THE ART GALLERY.

A Collection of Paintings of the Modern German School Open To-day.

There will be opened to the public to-day, at the Art gallery, a very interesting collection of paintings of the Modern German school. The collections derive peculiar interest from the fact that the school they represent is not particularly well known in Montreal. We have had isolated examples of it, but we have not had, until the present, an opportunity of closely studying it generally and of making comparison with the other modern schools with which we are more familiar. The collection numbers thirty-three pictures in all, of which twenty-five are the works of Karl Heffner, one of the best known artists of the school. Like the great majority of German artists, he received his training at Munich. Knowing him as a Bavarian, the visitor will

the majority of his works are distinctly English, and the remainder, with scarce an exception, Italian. Comparing the two, English and Italian, the former is much the best. In England Heffner appears to have found the natural outlet for his talent, and though there is a certain "Dutchity" to some of his English works, the remainder are almost English in their treatment. The alliance of land and water is his greatest forte, and the material for this alliance is supplied by England's winding rivers and marshy stretches. The Thames figures frequently. Perhaps his best picture in the present collection is No. 3, "The Norfolk Broads," a picture which has the peculiar Dutchness of expression referred to. It is a long lagoon-like stretch of water, lined on either side with aged poplars. Not a breath of wind stirs the air, and quiet and calm are reflected by the mirror-like surface of the water, the gaunt poplars and the partially erected sail of a boat. The perspective is very cleverly done, and there is a studied attention given to every detail. Another picture which is worthy of admiration is No. 4, "Twilight." There is a terrible charm about the twilight hour—the hour of reflection. In the hurry and scurry of the modern business life we miss it; it knows not the man who struggles. It is upon the man whose brain is idle that twilight exerts its influence. It steals upon him silently, coming as stealthily as the sun descending below the horizon, and it envelops him in a mist of vain longings and of vainer regrets, growing faster and faster as it deepens, until it has his brain in a ferment of subdued excitement, through which he catches faint glimpses of an impossible future, and then it has gone—gone—and in its going left the relief it stole when it came. This is the spirit of twilight, more than musing without thought, less than actual repentance. It is the spirit which Mr. Heffner has caught in this picture. Another picture of his, "Windsor Castle," shows good and faithful work.

Mr. Walther Firlé has four works in the collection. A Holland Interior is admirably done, but his best work is No. 29, "Spring and Winter." A young girl plays upon an organ, while near by sits an old lady. In the music which comes forth sixteen and seventy find the common meeting ground of reflection—the one of the future, the other of the past.

In Mr. Auguste Holmberg's "In the Sacristy" (30), a priest reads from a book, while the cardinal listens, his chin resting upon his hand and a question of doubt upon his face, while a younger man listens in perplexity.

A picture full of life is No. 32, "A Servian War Dance," by P. Joanewitch. A warrior is dancing, whilst around him stand a dozen others applauding vociferously. There is plenty of color and action and an attention to detail which has been productive of a picture that is certainly striking.

### PAINTINGS OF THE GERMAN SCHOOL

An Exhibition at the Art Gallery—Works of Modern Masters. 17/10/91

A special exhibition of paintings opens to-day at the Art Gallery. This exhibition is something of an innovation, as it comprises paintings of the modern German school, while heretofore specimens of French and Dutch art have comprised the majority of the works on exhibition in the Art Gallery. The paintings at present on view have been sent out from England and are only just hung. A large number of the paintings are from the brush of Karl Heffner, and comprise continental subjects of all varieties. English landscapes, however, are those in which his greatest art is displayed, and the alliance of land and water is his favorite theme. A number of these sketches are displayed, and show wide rivers, showery skies, wastes of marsh land, and the luxuriant vegetation of drowned meadows and groves rooted in the moist soil of alluvial streams. Several sketches are shown of the Thames, and also of the Norfolk Broads. A painting of Windsor Castle, by Heffner, shows the castle peeping through the trees in the foreground. There is also a very pretty little moonlight sketch, and another well executed woodland scene is a view near Florence. One of the best paintings in the collection is "The First Communion," by Walther Firlé. This artist takes his character from the life, and in "The First Communion" a group of young girls are pictured kneeling before the altar, dressed in their white robes, while in the body of the church the members of the congregation are to be seen in an attitude of devotion. Ser



183 106 4. 10 13

a great deal of sentiment in this picture, and the subject is treated in a powerful manner. A ray of sunshine streams in on the children and makes an effective picture. Another of Firie's is "Spring and Winter," a poetic idea, which represents a young girl seated at an instrument playing to a very old lady, probably her grandmother. P. Joanowich, a Hungarian artist, and a pupil of Professor Muller, has a very spirited painting, entitled "A Serbian War Dance." The subject is treated with much life and vigor, and the painting is one of the most noticeable in the room. An old Serbian warrior is dancing before his men, whose rough faces are lit up with a lifelike expression of interest. There is an evident attention to detail in this, and the bright, multicolored apparel of the warriors forms a striking contrast to the gray, dull rocks behind.

WANTED-LIVING MODEL (MAN) FOR ART CLASS. Apply Art Association, Phillips Square, Wednesday morning, October 21st, at 9 o'clock. 247 1

# THE ART EXHIBIT.

GERMAN AND OTHER PICTURES ON VIEW AT THE ART GALLERY. 11/1/91

Said Miss Flora McFlimsy in a New York exhibition thirty years ago, "Who was Mr. Dusseldorf? What a long time it must have taken him to paint all these pictures!" Of recent years, however, the works of neither "Mr. Dusseldorf" nor "Mr. Munich" have been much in evidence on this side the Atlantic, and, therefore, the present exhibit at the Art Gallery has at least the merit of novelty to commend it. We have before seen some melodramatic pieces by Pilotz, and brief Max is well remembered by us, but samples of living German masters of landscape art have been rarely seen here. This school of painting is conspicuous for good workmanship.

The painter is commonly well grounded and well taught. He has good materials and knows how to use them. His perspective is correct, his draughtsmanship is good and his sense of values accurate. And yet there is a something lacking—that something which a sympathetic eye is quick to see but which eludes the pen. Karl Heffner's pictures are thoughtful, scholarly works, but they are not masterpieces. He did well to choose Italy for one sketching ground and England for the other, seeing Italian landscape art is well-nigh dead, and in Britain he is not in danger of proximity to the powerful landscapists of the French school. His works are moderate in price, are pleasant things to live with, and are of a character to grow in interest, and, perhaps, in value with the lapse of time. Herr Firie's figure pieces are after the Munich method and are on that account not without interest for us in Canada.

The single example of Peter Ivanovitch, No. 32, "The Sword Dance," is a veritable tour-de-force. An Albanian freebooter is performing in the bandit's den for the delectation of his fellow cut-throats, who enjoyed the exhibition. The picture is a combination of excellent draughtsmanship and vigorous action, if these be art. The large work, of which this is seemingly a replica, is in the gallery of Mr. Maddocks, of Bradford, who sent most of his excellent collection to a loan exhibition in that town last season. This picture, and many others belonging to the same collector, were figured in the Magazine of Art for July and August of this year. Of Monticelli there were four novel examples, large decorative panels, said to have been undertaken in the advice of Diaz-de-la-Penna, and which could form a sumptuous adornment for a modern hall or staircase. Diaz himself sometimes essayed the same style; his sumptuous "Four Seasons" are a notable feature in the Böttcher gallery in New York. There are two English "old masters" on the walls which ought to remain in Montreal. A brilliant example of Westall, "Cupid and Psyche," which some one ought to present to the gallery, and a good example of Sir Thomas Lawrence, "The Duke of Wellington," the acquisition of which we commend to some of our volunteer regiments. Mr. Scott is deserving much credit for time and again bringing so much good out of the various schools under the notice of the Montreal public, who, we trust, will appreciate his enterprise by liberal patronage.

Art Association of Montreal  
PHILLIP'S SQUARE  
—:—:—  
THE SPECIAL EXHIBITION  
of Paintings of the Modern  
German School  
Will close on Saturday November 14.  
Open daily—9 a. m. to 6 p. m.

Art Association of Montreal  
PHILLIP'S SQUARE  
—:—:—  
LECTURES!  
By Prof. J. COX, M.A.  
The Sources of Colour  
Experiments with the lime light  
Friday, Nov. 20th and December 4th,  
8.15 P. M.  
Admission 25c. Members Free

Art Association of Montreal,  
Phillips Square.  
LECTURES  
By Prof. J. COX, M.A.,  
THE SOURCES OF COLOR.  
EXPERIMENTS WITH THE LIME LIGHT.  
Friday, November 20th and Decem-  
ber 4th, at 8.15 p. m.  
Admission 25c. Members free.

The hall of the Art gallery was crowded last evening with lovers of art to listen to Professor Cox, who holds the chair of physics in McGill university, deliver the first of his series of lectures on "The Sources of Color." Rev. J. Edgar Hill occupied the chair, and there were also present Sir Joseph Hickson, Mr. R. B. Angus, C. J. Fleet, Professor Beauvais, Rev. Mr. Barnes and W. F. Torrance. With the aid of a large white screen and artificial light furnished by a stereopticon, the speaker traced his subject with a master hand, and explained it so thoroughly as to be understood by every one of the large audience. To judge from the number of the fair sex present, it is evident that the artistic instinct is equally to be found with the ladies of Montreal as with the gentlemen. Professor Cox will deliver his next lecture on the evening of December 4th.

Art Lecture. 21/11/91  
The hall of the Art Association on Phillips square was completely filled last evening by artists and lovers of art, who listened with most flattering attention and frequent applause to the first of a series of two lectures by Prof. J. Cox, M. A., on "The Sources of Color." While the subject of his lecture was essentially a technical one and only thoroughly understood by those well versed in art, yet Professor Cox handled his matter in such a manner that his lecture was interesting, not only to art students, but to all other persons who could see or hear or think. The professor illustrated his remarks by views on the stereopticon, all of which were good and some really superb. The date of the next lecture is December 4.

Art Association of Montreal  
PHILLIP'S SQUARE  
—:—:—  
GALLERIES Open Daily 9 a. m., to dusk.  
Admission 25c. Members Free  
Reading Room open till 6 p. m.

Art Association of Montreal,  
Phillips Square.  
THE SPECIAL EXHIBITION OF PAINTINGS  
—OF THE—  
Modern German School,  
WILL CLOSE on Saturday, Nov. 14.  
Open Daily 9 a. m. to 6 p. m.

An Exhibition of the work done by the students in the Water Color Classes will be open from Friday 18th, until Thursday 19th.

SOURCES OF COLOR.  
Second of the Lectures on this subject by Professor Cox.  
The lecture on the sources of color by Professor Cox, of McGill, at the Art Gallery last night, was delivered to an appreciative and interested audience of about 400 people. The lecturer was introduced by Rev. J. Edgar Hill and stated that owing to the many details necessary to the elucidation of the theory of the sources of color which had to a certain extent to be curtailed in the lecture delivered by him in May last, he, at the request of the Council of the Art Association, had divided this lecture into two parts, the first of which he delivered last night, and the next will be on Dec. 4. The lecturer said he had looked at a spectrum perhaps 100 times oftener than any member of the audience and felt the same sensation he first experienced. When he saw it therefore he would, to illustrate his lecture, have to use some of the same experiments which he had used before, and felt that those who had seen the experiments, would be as interested as if they had seen them for the first time. The room was then darkened and the first illustration was the throwing of a ray of white light on a screen and introducing a glass prism which showed all the primary colors on another screen. He then explained that rays which are passed through a glass jar were bent. A disk painted with all the colors of the rainbow was then revolved rapidly and produced white light. The lecturer explained at some length why people imagine that the colors thrown by the rays of the sun through the church windows were not direct, but were the colors complementary in the glass. White light is composed of all colors. Interesting experiments were given by dropping picric acid into a glass jar. If you look at a spring landscape through a purple glass, it will appear crimson, and gave instances of color blindness which had passed under his notice; one of the most amusing being the reason Brown wears such a red tie, and Jones, who is color-blind and who sees orange, wears one of an orange tie, and wonders why Brown will wear such pronounced colors. This also was one of the reasons that artists, who had their own scheme of color, were so positive that their's was the right way of seeing nature. At the close of the lecture the Rev. Mr. Hill thanked the lecturer and asked the audience to keep the 4th December free from engagements that they might return and see some still more entertaining experiments given by Professor Cox. It would be better, perhaps, if the light was thrown a little higher on the screen, as those at the back of the room could not see some of the experiments, but every one interested in light and color should not fail to attend the next lecture.

Art Association of Montreal,  
Phillips Square.  
GALLERIES OPEN DAILY  
9 00 A. M. TO DUSK.  
Admission 25c. Members free.  
Reading Room open till 6 p. m.

Art Association of Montreal  
Phillip's Square  
—:—:—  
LECTURE --  
By Prof. J. COX, M.A.  
The Sources of Colour  
Experiments with the lime light  
Friday, December 4th,  
8.15 P. M.

Art Association of Montreal,  
Phillips Square.  
LECTURE  
By Prof. J. COX, M.A.  
THE SOURCES OF COLOR.  
Experiments with the Lime Light.  
Friday, December 4th, at 8.15 p.m.  
Admission 25c. Members free.

AT THE ART GALLERY.  
The Sources of Light and Color, by Professor Cox. 5/12/91

Despite the pouring rain a large audience assembled at the Art Gallery to hear Professor Cox and see him illustrate with his lantern and lime light the wonderfully gorgeous and brilliant effects which can be given by the mixture of colors which cause white light. The lecturer said that in his last lecture he had explained that white light was a combination of all colors, and that color effects are due to the molecules of dust and matter which lie between the eye and air. The mechanism by which absorption takes place is not so easy to understand. Waves on the sea are not really visible until you look out at least quarter of a mile from shore, the waves when they meet any resistance being formed into breakers. Waves in themselves are formed of slight elliptical hollows and curves. By holding a rope and shaking it the lecturer showed that two waves could pass through each other without losing any of their force. Where they meet the surface is level the top of the wave in the centre being thrice as high and the hollows twice as low. He illustrated the point of opposition by saying that when two go meet on a mountain path neither give way, and also told the story about the donkey which was placed between two large bunches of carrots. He formed at will on the rope 1, 2, 3, 4 and 5 wave forms, with points of rest and segments of vibration corresponding. The next illustration was that of a string placed between two tuning forks, the string being so small, however, that though the sound could be heard the vibrations were not plainly visible. A drop of mercury was placed in a glass jar and formed a lot of small cellular objects on the screen. A bell about 8 inches in diameter, with a tube attached at the right distance, gave forth a sound like a fog horn caused by a mixture of sound known to music as beats. Strange as it may seem, said the lecturer, two rays of light placed at the right distance will produce darkness. The following figures will give some idea of the immense volume of vibrations and undulations in one inch of space.

Extreme red	37,840	Red	39,180
Intermediate	40,720	Yellow	44,000
Intermediate	45,460	Green	47,461
Intermediate	49,390	Blue	51,110
Intermediate	52,910	Indigo	54,070

He said that these figures were almost absolutely correct. Diagrams were then thrown on the screen and the professor said that a friend of his in Baltimore perfected a machine which could draw 40,000 lines with a diamond point on glass inside of an inch space, which is so delicate that when it is set the very warmth of your body was enough to put it out of order, and that it was put in the cellar of the laboratory and run by a water motor. The gas in the gallery was then turned completely out and the lecturer explained that the sheeny lustre on peacocks' feathers was due in some part to the regular lines which caused the reflected light to appear and disappear, and that a cast of Mother of pearl taken in black wax would have the translucent appearance that the Mother of pearl has, simply because the surface was the same and not because of the colors. He then tried to throw light through a soap bubble to explain that a thin film would cause a certain sensation, but owing to the damp and draught the bubble burst before it grew the right size. A film of soap was then rubbed on a piece of glass.



and the last experiment was that of showing the vibrations of sound in color on the screen by speaking and singing through a telephone disc. Low notes were red, yellow, violet and green, while the high shrill notes were of a colder hue, the M-I-A-O-U of a cat being almost white. A little insect like the glow worm gave 80 per cent. of light for the energy it caused, while electric and gas light only gave from 1 to 8 per cent. Professor Cox said that while talking with Mr. Thos. Edison, Mr. Edison told him that there were millions of money for the man who could discover the secret of how the glow worm gives its light.

Mr. Hugh McLennan then asked that a vote of thanks be given the lecturer, and said that the large number of ladies present, and the interest they took in the lecture and the lecturer (applause), proved that the fair sex, at least, wished to know all about color. The Rev. Mr. Barnes seconded the motion, which was carried unanimously, and said the council intended giving a musical lecture after Christmas.

Professor Cox paid a high tribute to his clever young assistant, Mr. Neville Evans, of McGill, whose valuable and painstaking help he was sure deserved part of the vote of thanks. (Applause). Amongst those present were Professors Bovey and Harrington, Lady Dawson, Mrs. Redpath, Miss Van Horne, Mr. Walter Drake, Mr. W. Brymner, and most of the shining lights of our own 400.

Professor Cox delivered the second of his series of art lectures in the Art association rooms, Phillips square, last night. The attendance, owing to the decidedly inclement weather, was not as large as might have been desired, but those who were present enjoyed a most instructive discourse on the science of the art. *Gazette 5/12/91*

#### SOURCES OF COLOR.

A select company attended last night at the Art Gallery to hear the second portion of the lecture on the "Sources of Color," delivered by Prof. Cox of McGill. Having exhaustively treated upon waves, their formation and movement, and demonstrated these with a length of tube, he proceeded to show that color was formed by the most minute scratches upon surfaces. With the aid of lantern and limelight he favored his audience with some most charming effects of color, and exhibited a comprehensive table of the values of different colors. In closing his lecture he stated that some persons would judge the study devoted to this science as unnecessary and even vote it an idle pastime. He thought, however, on deeper consideration it would be more fully appreciated. In his researches he always felt as though entering an enchanted castle. He had passed after years of study through the halls of bronze, silver and gold but there was yet to be traversed, however, the diamond palace in which slept the princess of perfect knowledge of the wonderful mysteries of nature. Prof. Cox paid a high compliment to the skill with which Mr. Nevil Evans of McGill University had ordered the lantern slides during the evening. Mr. McLennan proposed a cordial vote of thanks to the lecturer and Mr. Barnes seconded in a few appropriate words.

#### Art Association of Montreal

Phillip's Square  
*Herald* — 5/12/91  
The Galleries will be closed until Thursday, December 10th, preparatory to an

#### EXHIBITION OF PAINTINGS

—BY—  
G. A. REID, R. C. A., and MRS. M. H. REID.  
Reading Room open to Members 9 a. m., to 6 p. m.

#### ART ASSOCIATION OF MONTREAL

PHILLIPS SQUARE. 5/12/91  
The Galleries will be closed until Thursday, Dec. 10 preparatory to an  
EXHIBITION OF PAINTINGS  
—BY—  
G. A. REID, R. C. A., and MRS. M. H. REID.  
Reading room open to members 9 a. m. to 6 p. m.

#### Art Association of Montreal

Phillips Square.  
*Gazette* — 11/12/91  
EXHIBITION OF PAINTINGS.  
In Oil, Water Color and Pastel, by  
G. A. Reid, R. C. A., and Mary Heister Reid  
Open daily, 9 a. m. to 6 p. m.

#### Art Association of Montreal

Phillip's Square  
*Herald* — 11/12/91  
EXHIBITION OF PAINTINGS  
In Oil, Water Color and Pastel  
—BY—  
G. A. REID, R. C. A., and MARY HEISTER REID.  
Open daily from 9 a. m. to 6 p. m.

#### ART ASSOCIATION, PHILLIPS SQUARE.

EXHIBITION OF PAINTINGS,  
In Oil, Water Color and Pastel,  
—BY—  
G. A. REID, R. C. A., and MARY HEISTER REID.  
Open daily 9 a. m. to 6 p. m.

#### THE REID EXHIBITION.

A Pleasant Hour Can be Spent Viewing Their Pictures in the Art Gallery.  
The exhibition of paintings by G. A. Reid, R. C. A., and Mary Heister Reid opened yesterday afternoon, in the Art Association rooms, Phillips square. Being the first day, the attendance was not as large as could have been desired, but those who did view the paintings were well pleased with what they saw. Mr. Reid has an exhibition of fifty-six pictures, all of them creditable efforts, and the majority of them works showing decided genius. The great picture, and the one which excites the greatest attention and criticism is "Lullaby," the representation of a mother rocking her child to sleep. The female figure stands boldly out of the canvas, and with perfect form. It is in drawing that Mr. Reid excels, and throughout the whole series of his efforts this can easily be perceived to be his strong point. In fact, all are good, and the majority are pictures well worth studying. "At Leeds on the Catskills," "Timothy," "A Bit of Color," and "A Dewy Morning" are delicate touches of country scenery which impress one most favorably. They are in a different vein from "The Lullaby," but are equally beautiful. "A Bit of Color" is a splendid piece of brushwork, and was highly praised by all who saw it. The other paintings of Mr. Reid's which deserve special notice are "The Deputation," "The Tangled Thread" (Pastel), "Leonie," "Tired Out" and "On the River." Mrs. Reid has fourteen paintings on the walls of the gallery. Her efforts in flowers are peculiarly successful, particularly "Chrysanthemums," "Daisies and Wild Carrots," "An Old Musical" and "Roses." Altogether the art-loving public can spend a very pleasant hour in viewing the paintings.

CITY ITEMS. 12/12/91  
The exhibition of paintings by G. A. Reid, R. C. A., and Mary Heister Reid, opened yesterday afternoon in the Art Association rooms, Phillips square.

#### EXHIBITION OF PAINTINGS.

Works of Mr. G. A. Reid, R. C. A., and Mrs. Reid at the Art Gallery. 11/12/91  
Mr. Reid, whose paintings are at present on exhibition in the Gallery of the Art Association, has not only the advantage of being a Royal Canadian Academician, but of being a student of the French School. With Mrs. Reid, he shows us some sixty pictures, landscapes, flowers and figure pieces, which, though not all of equal merit, cannot fail to interest those who watch with well warranted satisfaction the strides of Canadian artists under Parisian instruction. The place of honor in this exhibition has been given to the artist's "Lullaby" (1), a young woman kneeling beside her child in a cradle and hushing it to sleep. Concerning the young woman, except for the too stiffly painted folds of her white gown, it would be very unappreciative not to be flattering; but the baby can only be referred to in modified terms. Babies, like cows, ought to be painted explicitly, boldly; they ought to be fully expressed, so to speak, for any mere suggestion of their presence is disastrous, and must inevitably result in Mr. Reid's little doll-headed object, that disturbs an impression otherwise altogether sympathetic. And if a proof is wanted about the advisability of painting cows in their entirety, only look at the cow in "After the Rain" (8), a very nice cow standing in very becoming grass, but whose tail, ruthlessly caught in the frame half way up the middle, fills us with an absorbing sense of pain to the detriment of

ALL OTHER SENTIMENT.  
"The Deputation" (28) is a cleverly studied group of small boys, that should be popular. "The Sunflower" (32), a little girl in pink pinafore and pinkish red hat is deserving of all praise. But in "Tired Out" (45) the artist has been too "tired out" himself to give us anything but a certain childish puffiness; and "Leonie" (44) doesn't seem to know her place, which is behind the frame and not coming out of it as Bonnat has tried to persuade Mr. Reid. "Hoing Potatoes" (5) has been made the pretext of showing some admirable pumpkins. A "Shady Brook" (19) is a bit of cool, pleasant water. The sheep have every reason to be satisfied with the grass they are nibbling in "A Sheep Pasture" (11). And who would not be willing to join the cow in her "Reflections" (35) if for no other reason, to brace her up. "The Rent Veil" (18) exhibits a softly undulating landscape principally, and "Flickering Sunshine and Shadow" (20) is a tempting path through a wood. Only it is difficult to see why "The Break" (42) should mean one in the landscape as well as the clouds, though we are quite content to take Mr. Reid's word for "A Bit of Color in the Catskills" (24). With pastels the artist is particularly successful. "The Tangled Thread" (40), an old woman at her spinning-wheel, for example, is delightful, and so is "Moonlight" (30), a grayish green and yellow little scene. Then in "Fall Ploughing" (37) French trees have been treated very artistically, even more so than in the single one in the "Morning on the Seine" (41), a delicately gray and charming morning. Mrs. Reid's arrangement of her flowers—"Daisies" (52), "Lady-Slippers" (53) and "Roses" (59), is in every way admirable. In "November" (56), the old sunburnt walls suggest all sorts of memories of old-fashioned flowers and peaches ripening in the sun, while "The Drinking Place" (51), is cool and pleasant, and "In the Pine Woods" (49) loses itself in aimless greenness.

#### Art Association of Montreal

Phillip's Square  
*Herald* — 4/1/92  
Galleries open 9 am to dusk,  
Reading Room open to Members till 6 p. m.

#### Art Association of Montreal

PHILLIPS SQUARE.  
GALLERIES OPEN DAILY  
9 00 A. M. TO DUSK,  
Reading Room open to members till 6 p. m.

#### (AT THE ART GALLERY.

A Criticism of the Exhibition by Mr. and Mrs. Reid. 11/12/91

Picture shows, especially shows of Canadian pictures, have not yet become so numerous and diverse in Montreal as that the exhibition of Mr. and Mrs. Reid's paintings just opened in the gallery of the Art association should not be considered an event and treated as such.

Mr. and Mrs. Reid, as we all know, come from Toronto, and though it is not difficult to see they have studied a long time abroad, Parisian influence has not hidden, but rather helped, an individuality which exhibits itself in some sixty pictures, most of them interesting, many sympathetic, and not a few unusual and charming.

Mr. Reid is, perhaps, happiest in his figure pieces, ostensibly happiest in his "Lullaby" (1), intended for the Paris Salon of 1892. A young woman in a white tea gown, it is much too pretty for a dressing one, with soft brown hair and still softer neck and arms, is bending over a cradle that is supposed to contain a baby, while a light from an invisible lamp falls on her with very satisfactory effect. Except for the lack of suppleness in her gown the young woman appears to exhibit quite adequately the sentiment the artist has wished to express, but unfortunately it has proved otherwise with the baby. The baby is ungrateful, and in such portions of its round wooden little head as are visible can be found no suggestions of that soft humanity which might warrant so charming a young mother kneeling to sing it to sleep.

"The Sunflower" (32) is another figure piece, representing this time a little girl. A delightful little girl in a pink pinafore, a pinkish red hat, and a brown dress, squatted in a mass of palish green, half field, half garden, from which she has plucked the big sunflower in her lap. Mr. Reid has painted nothing better than this, not even his characteristic "Deputation" (28), in which the three small boys in an open doorway, though well studied and natural small boys, have been posed too stiffly, too obviously as if they were "waiting to be took." Little can be said about "Leonie" (44). She suggests Bonnat too strongly; but it is not surprising that the "The Tangled Thread" (40) has already been sold. An old woman with a face of so templing a brown, sitting beside a table covered with such tones of brown and green couldn't escape it. In his "At Leeds on the Catskill" (6) and "A Bit of Color" (24), (that Earpeans wouldn't take on oath), Mr. Reid shows, if a little of the hardness of American atmosphere, at once the freshness and broadness of American landscapes. There is also a third landscape marked in my note book as "bold and free," but as the corresponding number in the catalogue I discovered is answered by "Timothy," I must ask you to be good enough to look it out for yourself.

Very dignified in "A Shady Spot" (27), very dainty in "Moonlight" (30), cool and gray in "A Dewy Morning" (33), the artist then leads us through a path in "Flickering Sunshine and Shadow" (20), a path evidently meant to lead us to "The Drinking Place" (51), by Mrs. Reid, about as tempting as a drinking place could be. Mrs. Reid also exhibits a variety of flowers—"Lady-Slippers" (53), "Roses" (59), "Daisies" (52) and some scatter-brained "Chrysanthemums" (47), arranged very artistically in pots chosen with peculiar felicity.

#### Association des Beaux-Arts de Montreal

M. Robert Lindsay nous informe que l'Exposition Annuelle de Printemps, comprenant Peintures, Dessins, Aquarelles, Sculptures, Architecture, Peinture sur Terre, etc., aura lieu dans les galeries de l'Association, du 18 avril au 14 mai prochain.

Grâce à la libéralité de quelques membres de l'Association, le Conseil pourra offrir 13 prix d'une valeur totale de \$1,425.

Les prix seront décernés par un jury de cinq personnes, dont trois seront élues par le Conseil de l'Association Artistique et deux par les artistes.

Ne seront admis à concourir qu'artistes résidents en Canada ou artistes canadiens étudiant ou à l'étranger. *Re. Herald*



# ASSOCIATION OF MONTREAL.

Annual Spring Exhibition of Original Paintings. 25/1/92

The annual Spring Exhibition of the Art Association of Montreal, of original paintings, drawings, sculptures, architectural designs, etchings, and designs in stained glass, will be opened on April 18 next, in the galleries of the association and closed on May 11. Such works as are approved by the committee will be placed on exhibition and a commission of ten per cent. will be charged if offered for sale and sold. All works must be delivered unpacked at the gallery not later than April 9. The following is a list of the prizes offered through the liberality of several members: for the best figure painting in oil, \$200; for the second prize, \$100; for the best sea or landscape, \$200; for the second prize, \$100; for the best portrait in oil, \$100; for the best painting of still life, \$100; for the best painting by an artist under thirty years of age, not a Royal Canadian Academician or Associate, \$100; for the second best, \$50; for the best painting in oil, by an artist who has been within three years, or is now a pupil of the Association, \$75; second best, \$50; for the best water color, \$100; second best do., \$50; a special prize of \$200 will be given for the picture obtaining the greatest number of votes of visitors attending the exhibition, for which purpose each ticket of admission shall carry one vote, each single ticket of Association membership, two votes, each family ticket, three votes. The total prizes amount to \$1425. The prizes are to be awarded by a committee of five persons, of whom three shall be elected by the Council of the Art Association and two by the exhibitors. None of the committee shall vote in classes in which they are themselves competitors. A majority of votes of the said committee shall be required to make the awards, and its decision shall be final. They shall also have the right of withholding any prize when they consider the work in competition to be insufficient merit. All artists residing in Canada or Canadian artists studying or residing abroad, may compete for these prizes. A prize shall not be awarded to any artist for the same piece of work more than once in five years, nor shall more than one prize be awarded to an artist at any one exhibition. The winner of a second prize may, however, compete for the first prize at subsequent exhibitions. The work of artists who have won prizes, shall, during the period in which they are restricted from competition, be marked "non-competing," and in the catalogue each year shall be printed after the names "Association Prize" (with date and class of work). The special prize to be awarded by the popular vote shall be open to competition by all Canadian artists without restriction, and may be won by the receipt of any of the Association prizes.

Art Association Prizes, 25/1/92  
Now will be found a list of the prizes to be awarded at the coming annual spring exhibition of the Art Association of Montreal, which will open on April 18: for the best figure painting in oil, \$200; for the second prize, \$100; for the best sea or landscape, \$200; for the second prize, \$100; for the best portrait in oil, \$100; for the best painting of still life, \$100; for the best painting by an artist under 30 years of age, not a Royal Canadian Academician or Associate, \$100; for the second best, \$50; for the best painting in oil by an artist who has been within three years, or is now a pupil of the association, \$75; second best, \$50; for the best water color, \$100; second best do., \$50; a special prize of \$200 will be given for the picture obtaining the greatest number of votes of visitors attending the exhibition, for which purpose each ticket of admission shall carry one vote, each single ticket of association membership, two votes, and each family ticket, three votes. The total prizes amount to \$1425. The prizes are to be awarded by a committee of five persons, of whom three shall be elected by the council of the Art Association and two by the exhibitors.

## Art Association of Montreal, PHILLIPS SQUARE.

### THE ANNUAL GENERAL MEETING

of the members of the Association will be held on Wednesday, February 10th, at 4.30 p.m., to receive the report of the Council for 1891 and to elect officers for the ensuing year. The Auction Sale of Periodicals will take place after other business.

## Art Association of Montreal Phillip's Square

### THE ANNUAL GENERAL MEETING

of the members of the Association will be held on  
WEDNESDAY, FEB. 10, at 4.30 p.m., to receive the report of the Council for 1891 and to elect officers for the ensuing year. The auction sale of periodicals will take place after other business.

## ART ASSOCIATION OF MONTREAL. PHILLIPS SQUARE.

THE ANNUAL GENERAL MEETING  
OF THE MEMBERS OF THE ASSOCIATION  
WILL BE HELD ON  
Wednesday, February 10th, at 4.30 p.m.  
To receive the report of the Council for 1891 and to elect officers for the ensuing year.  
The Auction Sale of Periodicals will take place after other business.

## LARGER PRIZES THIS YEAR

Will be Offered by the Art Association for Pictures

BY CANADIAN ARTISTS.

### The Annual Meeting Held Yesterday— The Council Contemplate an Enlargement of the Present Building—Election of Officers.

The annual general meeting of the Montreal Art association was held yesterday afternoon, at the rooms of the association, Sir Donald Smith, president, occupying the chair. There were also present Messrs. E. B. Greenshields, vice-president; O. J. Fleet, treasurer; W. G. Murray, Elmhurst, D. A. Watt, J. W. Tempest, C. S. Clouston, A. T. Taylor, Hon. George A. Drummond, Rev. J. Edgar Hill, Mr. Justice Wartale, Dr. Shepley, Professor Cox, R. W. Shepherd, S. Kemp, H. Joseph, A. C. Clarke, R. Fisher, E. Lusher, A. F. Riddell, A. Mitchell, W. F. Torrance, J. Torrance, H. C. Nelson, C. Gould, J. L. Skelton, D. Morrice, and B. Lindsay, Secretary.  
The council, in submitting their report, congratulated the members on the satisfactory financial result and permanent advancement of the association. The various exhibitions held during the year had given the most gratifying evidence of the large number of fine pictures which were being continually added to the local collections. Montreal was rapidly becoming celebrated for its fine examples of modern art, and might now be classed among the more important art centres. Notwithstanding these encouraging features the council had still to regret the very narrow circle of those interested in the work in proportion to the city's population. Out of a population of over two hundred thousand, the association had only five hundred members, and of those only a comparatively small number took an active interest in the work. The classes in connection with the association continued to progress, and the council trusted before long to be in a position to provide better accommodation for them. The Endowment fund had been further increased during the year by subscriptions from Mrs. Dow, Mr. J. Macgillivuddy, Mr. E. M. McDougall, Mr. Hugh Paton and Mr. F. Wolferstan Thomas, to whom the thanks of the association were due. The council had thereby been able to make a further payment of \$2,000 on account of the mort-

gage on the adjoining houses, leaving a balance due on the property of \$5,000. The work generally of the art school had been of good quality. It was to be

### NOTICED WITH SATISFACTION

that the aims of the students were becoming yearly of a more serious kind, and that amateur ideas were being replaced by more professional aims. When practicable a modelling class would be a useful addition to the school. Form could be so well studied in clay that progress in drawing was much more rapid when assisted in that way. There were twenty competitors for the association scholarships at the annual competition, resulting as follows:—In the first section, Mr. J. L. Graham, first; in the second section, Miss W. T. Stevenson, first. The work of Miss Aimee Budden was highly commended, and that of Miss B. Evans, Miss F. Hunsicker and Mr. D. P. Macmillan received honorable mention. The water color class, under the direction of Mr. J. M. Barnsley, had been enabled to do work almost entirely out of doors, and resulted in very satisfactory progress. The loan collection, which was opened in March, included over one hundred important pictures not before exhibited in Montreal. The examples of Corot, Millet, Mathew Maris, Daubigny, Ribot and Monticelli were especially noteworthy and excellent. The thanks of the association were due to those gentlemen who, at much inconvenience to themselves, so freely lent their valuable pictures for the gratification of members and the public generally. The annual spring exhibition of Canadian art was opened on April 20th and closed on May 9th. Besides architectural drawings and sculptures, it included one hundred and forty-one paintings in oil and sixty-eight water-color drawings, the general character of the work being meritorious and fully up to the standard of the previous year. The attendance of visitors was good and, while the number of sales effected was, upon the whole, satisfactory, the council would, nevertheless, gladly welcome a greater amount of patronage from the picture-buying public towards Canadian art. During the year a donation of twenty-two miniature views of Indian subjects, painted on ivory, had been received from Mr. H. J. Tiffin. The association was indebted to the following gentlemen for most instructive and interesting lectures during the year: Rev. S. G. Ware, of Burlington, Vt.; Mr. Joseph Gould, and Prof. Cox, of McGill college. The lectures were well attended and much appreciated by those present. The number of governors last year was 21, life members 70, and annual members 400, whilst the number of visits had been: By members, 14,616; by free visitors, 820; by paying visitors, 5,674. The council regretted the removal by death during the year of Mr. John Harris, a governor; of Mr. R. A. Lindsay, Mr. Wm. Notman and Mr. Gilbert Scott, life members; and of Mrs. M. McCulloch, Dr. R. T. Godfrey, Mr. M. Laing and Mr. John Lewis, annual members. Up to date \$16,029.93 had been subscribed to the endowment fund. The receipts had been \$15,309, and the disbursements, including a balance of \$670 from the previous year, amounted to \$15,178.

### THE PRESIDENT'S ADDRESS.

In moving the adoption of the report the president said: The report which has just been read so thoroughly sets forth all matters of interest connected with the association that very few words are required from me on this occasion; and, indeed, were it necessary to say much I feel that I am not in a position to do justice to what ought to be said, as it is to Mr. Greenshields, to the council, and to other officers of the association, and certainly not to myself, that you are indebted to for all the prosperity that has attended the work of the association during the past twelve months. I think you will agree with the council that we have every reason to congratulate ourselves on the present position of the association, beginning, as it did, but a few years ago, with a very modest bequest, which, however, was very heartily welcomed by the lovers of art in Montreal. The association has progressed until we now find ourselves in this very fine building, surrounded by all these paintings, both of which certainly do much credit to the association as well as Montreal. We have taken upon ourselves now to make the statement—which you may read in the report—that Montreal may now

be classed among the art centres. Just now, in glancing over this statement, someone made the remark that it is well to have a good conceit of ourselves; but I think that we have certainly nothing to be ashamed of in the collection we now possess or in anything connected with the association, either in regard to the instruction and support given or the encouragement extended to those who are pursuing art as a profession. I believe that the classes for the past year have not only been well attended, but that the instruction given has been of a very high order. A continuance of this is not only to be hoped for, but I think we may count upon a very great and rapid progress in the direction of having paintings by Canadian artists which will do credit to themselves and to the country as well. Certainly these have been very creditable, but it could hardly be expected that in a new country like this, where the same advantages cannot be obtained as are afforded in the larger centres of Europe or America, that our artists, with all their intelligence and all their ability, could advance at once to the status of those who enjoy the advantages spoken of. (Hear, hear.) During the past year, as you are aware, prizes to the amount of \$400 were given for pictures exhibited in this room by Canadian artists, and I am sure those who have seen the paintings will admit they were very deserving indeed of the mark of appreciation they obtained. It has been decided, through the generosity of certain gentlemen who take a great interest in the association and in art, to offer a still larger amount in the ensuing year. Instead of \$400, as last year, prizes to the amount of \$1,425 will be offered, including a single prize of \$200. This, it is to be hoped, will prove a stimulus to our artists, and demonstrate what they are able to do. But it is impossible in this, as in anything else, to stand still. We must

EITHER PROGRESS OR RETROGRADE, and notwithstanding that we find ourselves in a position of which we may justly feel proud, we must not be contented with that position. Were we to rest satisfied with matters as they now are, we should find neighboring towns getting ahead of us, and if we are to keep pace with art in other centres we also must make such advances as are within our reach. There is, however, an obstacle in our way, and that is the want of sufficient accommodation, for you know if the council of the association decided to have a loan exhibition, or any other exhibition than with simply permanent pictures of the association, the latter would have to be relegated for the time to the cellar, so that people visiting these rooms would not be able to make comparisons between the pictures that were loaned to us and those we now possess. There is no help for it, therefore, but to acquire more space. Foreseeing this eventuality, the association some years ago purchased an adjoining property known, I believe, as the Wilson property. That cost a little over \$20,000, and happily at this moment the whole of that sum has been paid, with the exception of \$5,000 of mortgage. But while the property is there you cannot use it for the purposes of the association until you build on it an addition to this hall. That will necessitate an expenditure of \$10,000 at the least, and it would not be safe for the association to attempt to erect any such building until they have in hand at least one-half of that amount, or from twenty to twenty-five thousand dollars. The council having looked into the matter feel that with that amount on hand they would be justified in erecting the new building. Having erected it, the rooms used for art classes would be available for business premises. Already a very handsome amount—some \$2,000 or more—has been offered as rent for this building, and with the rent accruing from these shops or stores, they would be able to pay the interest on what amount it might be necessary to have on the other property as a mortgage. Now the only way to get this money is, I presume, that the members should determine that each, according as he considers he ought to give, will subscribe to make up this twenty or twenty-five thousand dollars, and the council would recommend that this should be proceeded with with as little delay as possible, so that a commencement may be made in getting this further accommodation, which is really absolutely necessary, if we are to make that advance which we owe



the association and to the city of Montreal (Applause).

Mr. E. B. Greenshields seconded the motion for the adoption of the report, and regretted that of the public only 5,674 persons had attended the exhibitions during the year. Unless they could obtain a larger support from the public they could not make the institution what they wished to make it.

The report was adopted.

The president informed the meeting that it had been suggested that the premises, when not required by the association, could be rented on certain occasions for exhibitions of art or for purposes of instruction and learning generally, and that the members on these occasions should pay for admission the same as the general public. This could not result in harm, and would add to the funds of the association. The subject would have to be discussed at a meeting of the association, as it would not be fair to pass a resolution of the kind without apprising the members as a whole of the intention to bring it forward.

R. V. J. Edgar Hill and Mr. Watt approved of the suggestion that the members should forego their rights for the benefit of the association, but Mr. Walter Drake, without expressing any opposition, thought the idea might not have the desired effect.

On the motion of Mr. Justice Wurtele, seconded by Mr. Drake, the council was requested to call a special meeting to consider the matter.

On the motion of Rev. J. Edgar Hill, Mrs. Andrew Dow, Mr. John MacGillcuddy and Mr. F. Wolferstan Thomas were appointed governors, and Mrs. F. Wolferstan Thomas, Mr. E. M. McDougall and Mr. Hugh Paton life members, they being duly qualified.

Sir Donald Smith was re-elected president by acclamation, and Mr. E. B. Greenshields and Mr. C. J. Fleet were also re-elected vice-president and treasurer respectively. The election of the council resulted as follows:—Rev. J. Edgar Hill, Messrs. Hugh McLennan, W. G. Murray, J. W. Tempest, John Popham and James Ross.

This concluded the business, and the usual auction of periodicals followed.

#### ART ASSOCIATION.

Annual Meeting Yesterday—Small Attendance—More Prize Money.

The annual meeting and election of officers of the Art Association of Montreal was held yesterday afternoon at 4:30. Sir Donald Smith presided and there were present Messrs C J Fleet, W S Murray, R W Elmhurst, D A Watt, J W Tempest, E C Clouston, A T Taylor, R W Sheperd, J Kemp, H Joseph, A C Clark, R Fisher, E Larker, A J Riddell, A Mitchell, W F Torrance, J Torrance, Prof Cose, H C Nelson, C Gould, J L Skelton, D Morrice, Hon Justice Wurtele, Hon G A Drummond, Rev Edgar Hill, W Drake and Dr Shepard.

Sir Donald Smith said that he was very much indebted to Mr. Greenshields and other members of the council. They had just cause for congratulation on the prosperous condition of the association, which was a source of gratification to the lovers of art in Montreal. The city was now a recognized art centre, and instruction of a high order was given. They might now count on great and rapid progress by Canadian artists, although many of the advantages offered to students in other places were lacking here, and it was scarcely expected that they would reach the status of those who had greater opportunities. The sum of \$400 had been distributed in prizes last year, and this year the intention was to increase that sum to \$1425, with a highest prize of \$200. He hoped that this would be a stimulus to action to Canadian artists. The association would do all possible in its power to further the interests of home artists, and it was manifest that they needed more room. On occasions when the gallery was used for a display of temporary collections the permanent collection had to be removed, and many had thus lost an opportunity to study and admire them. The building adjoining, which had been purchased at a cost of \$20,000, was now of debt with the exception of \$100.

But this could not be utilized until the addition to the main gallery had been built, and they should have at least \$20,000 or \$25,000 in hand before commencing such an undertaking. More room was also required for classes, and it was of the utmost importance that the matter should receive early attention. He then moved the adoption of the annual report, which was seconded by Mr. E. B. Greenshields, and carried unanimously. Mr. Greenshields called particular attention to Mr. MacGillcuddy's subscription, and hoped that the public would be more liberal in their patronage of the association in the future. Only one per cent of the population ever visited the gallery and this he thought was a sad feature of the report.

Sir Donald Smith said that it had been suggested by a great number of the members to rent the hall for the purposes of learning generally. On these occasions members should not have entrance privileges, and he suggested that a special meeting be called to listen to the views of the different members on this subject.

Rev. Edgar Hill thought that the association would be very much benefited by such a course, and he felt that the members should be satisfied to suspend their privileges on certain occasions.

Mr. D. A. P. Watt thought that such a proceeding would furnish a revenue in a way which would not be objectionable, and which would also serve the interests of art. Members would also have opportunities of seeing some things which they otherwise would not. Mr. Walter Drake said that all exhibitions were held to extend education, and many who subscribed for the purpose of attending lectures were not always in a position to gratify all their desires. By adopting such a rule as just proposed they might find a falling off in membership instead of an increase, and he suggested other means to make up the deficit. Judge Wurtele, seconded by Mr. Drake, moved that a special meeting be called to discuss the question as to whether the rooms of the association should be rented for purposes of art.

Sir Donald Smith then said that there was only one member more in the association than in 1888, and hoped that there would be a greater accession to the ranks during the coming year.

The election of officers then took place and all the names offered were carried unanimously.

The council elected Mrs. Andrew Dow, Mr. John MacGillcuddy and Mr. F. Wolferstan Thomas as governors; Mrs. F. Wolferstan Thomas, Mr. Edgar Mill McDougall and Mr. Hugh Paton as life members.

Sir Donald Smith was re-elected president; E. B. Greenshields, vice-president; C. J. Fleet, treasurer; council, Rev. J. Edgar Hill, Hugh McLennan, W. G. Murray, J. W. Tempest, J. Popham and James Ross.

#### SATISFACTORY FINANCIAL RESULTS

And Permanent Advancement of the Art Association.

There was a good attendance of members at the annual general meeting of the Art Association, held yesterday afternoon at their gallery, Phillips Square. Sir Donald A. Smith presided, and among those present were Messrs. E. B. Greenshields, vice-president; C. J. Fleet, treasurer; W. G. Murray, Elmhurst, D. A. Watt, J. W. Tempest, C. S. Clouston, A. T. Taylor, Hon. George A. Drummond, Rev. J. Edgar Hill, Mr. Justice Wurtele, Dr. Shepherd, Professor Cox, R. W. Shepherd, S. Kemp, H. Joseph, A. C. Clarke, R. Fisher, E. Lusher, A. F. Riddell, A. Mitchell, W. F. Torrance, J. Torrance, H. C. Nelson, C. Gould, J. L. Skelton, D. Morrice, and R. Lindsay, secretary. The annual report was a lengthy one and went pretty fully into the business of the past year. The council, in submitting their report, congratulated the members on the satisfactory financial result and permanent advancement of the association. The various exhibitions held during the year had given the most gratifying evidence of the large number of fine pictures which were being continually added to the local collections. Montreal was rapidly becoming celebrated for its fine examples of modern art, and might now be classed among

Notwithstanding these encouraging features the council had still to regret the very narrow circle of those interested in the work in proportion to the city's population. Out of a population of over two hundred thousand, the Association had only five hundred members, and of those only a comparatively small number took an active interest in the work. The classes in connection with the Association continued to progress, and the council trusted before long to be in a position to provide better accommodation for them. The Endowment fund had been further increased during the year by subscriptions from Mrs. Dow, Mr. J. MacGillcuddy, Mr. E. M. McDougall, Mr. Hugh Paton and Mr. F. Wolferstan Thomas, to whom the thanks of the Association were due. The council had thereby been able to make a further payment of \$2,000 on account of the mortgage on the adjoining houses, leaving a balance due on the property of \$5,000. The work generally of the art school

#### HAD BEEN OF GOOD QUALITY.

It was noted with satisfaction that the work of the students was being satisfactorily carried out and the number of visitors had increased. The number of governors last year was 21, life members 70, and annual members 400, whilst the number of visits had been: By members, 14,616; by free visitors, 820; by paying visitors, 5,674. The council regretted the removal by death during the year of Mr. John Harris, a governor; of Mr. R. A. Lindsay, Mr. Wm. Notman and Mr. Gilbert Scott, life members; and of Mrs. M. McCulloch, Dr. R. T. Godfrey, Mr. M. Laing and Mr. John Lewis, annual members. Up to date \$16,029.93 had been subscribed to the endowment fund. The receipts had been \$15,309, and the disbursements, including a balance of \$870 from the previous year, amounted to \$15,178. The president moved the adoption of the report and was seconded by Mr. Greenshields. It was unanimously adopted. It was also decided to call a special meeting of the Association at an early date to consider the proposition that their premises be occasionally rented for art exhibitions.

On the motion of Rev. J. Edgar Hill, Mrs. Andrew Dow, Mr. John MacGillcuddy and Mr. F. Wolferstan Thomas were appointed governors, and Mrs. F. Wolferstan Thomas, Mr. E. M. McDougall and Mr. Hugh Paton life members, they being duly qualified.

Sir Donald Smith was re-elected president by acclamation, and Mr. E. B. Greenshields and Mr. C. J. Fleet were also re-elected vice-president and treasurer respectively. The election of the council resulted as follows:—Rev. J. Edgar Hill, Messrs. Hugh McLennan, W. G. Murray, J. W. Tempest, John Popham and James Ross.

#### THE ART ASSOCIATION.

ANNUAL MEETING HELD YESTERDAY.

The Montreal Art Association held its annual general meeting yesterday afternoon in the Association's rooms, Sir Donald Smith in the chair. There were also present Messrs. E. B. Greenshields, vice-president, C. J. Fleet, treasurer; W. G. Murray, Elmhurst, D. A. Watt, J. W. Tempest, C. S. Clouston, A. T. Taylor, Hon. George A. Drummond, Rev. J. Edgar Hill, Judge Wurtele, Dr. Shepherd, Professor Cox, R. W. Shepherd, S. Kemp, H. Joseph, A. C. Clarke, R. Fisher, E. Lusher, A. F. Riddell, A. Mitchell, W. F. Torrance, J. Torrance, H. C. Nelson, C. Gould, J. L. Skelton, D. Morrice and R. Lindsay, secretary.

The Council, in submitting its report, congratulated the members on the satisfactory financial standing and advancement of the Association. The exhibitions during the year had given evidence of the large number of fine pictures being continually added to the collection and of the fine examples of modern art for which Montreal is rapidly becoming noted. Still, notwithstanding these encouraging features, the Council had to regret the narrow circle of those interested in the work. Out of a population of over two hundred thousand, the Association had a membership of only five hundred, and of these but a comparatively small number took an active interest in the work. The classes continued to progress. The endowment fund had been increased during the year by subscriptions from Mrs. Dow, Mr. J. MacGillcuddy, Mr. E. M. McDougall, Mr. Hugh Paton and F. Wolferstan Thomas, whereby a further payment of \$2,000 on account of the mortgage on the adjoining houses had been paid. A balance of \$5,000 still remains unpaid. It was to be noticed too that the aims of the students were becoming yearly of a more serious kind and that amateur ideas were being rapidly replaced by those of a professional nature. There were twenty competitors for the Association scholarships at the annual competitions. These resulted as follows: In the first section, Mr. J. L. Graham, first; in the second section, Miss W. T. Stevenson, first. The work of Miss Aimee Budden was highly commended, and that of Miss B. Evans, Miss E. Henshaw and Mr. D. P. MacGillcuddy. The admission of the exhibition of the

loan collection and the annual spring were noted with satisfaction as were the attractive and interesting lectures given during the year. The number of governors last year was 21, life members 70, and annual members 400, whilst the number of visits had been: By members, 14,616; by free visitors, 820; paying visitors, 5,674. The council regretted the removal by death during the year of Mr. John Harris, a governor; of Mr. R. A. Lindsay, Mr. Wm. Notman and Mr. Gilbert Scott, members; and of Mrs. M. McCulloch, Dr. T. Godfrey, Mr. M. Laing and Mr. John Lewis, annual members. Up to date \$16,029.93 had been subscribed to the endowment fund. The receipts had been \$15,309, and the disbursements, including a balance of \$870 from the previous year, amounted to \$15,178.

In moving the adoption of the report, the president drew attention to the efforts of Mr. Greenshields, the Council and other officers of the Association for its advancement, and as that to them was the Association indebted for the prosperity that had attended the work the past twelve months. He then reviewed the year's history and urged still greater efforts. He also spoke of the necessary greater accommodation. The sum of \$16,029.93 had been distributed in prizes last year. This year the intention was to increase the sum to \$1,425, with a highest prize of \$200. He hoped that this would be a stimulus to action to Canadian artists.

Mr. E. B. Greenshields seconded the motion for the adoption of the report.

On the motion of the Rev. J. Edgar Hill, Mrs. Andrew Dow, Mr. John MacGillcuddy, Mr. F. Wolferstan Thomas were appointed governors, and Mrs. F. Wolferstan Thomas, Mr. E. M. McDougall and Mr. Hugh Paton members, they being duly qualified. Donald Smith was re-elected president by acclamation, and Mr. E. B. Greenshields and Mr. C. J. Fleet were also re-elected vice-president and treasurer respectively. The election of the council resulted as follows:—Rev. J. Edgar Hill, Messrs. Hugh McLennan, W. G. Murray, J. W. Tempest, John Popham and James Ross. This concluded the business, and the usual auction of periodicals followed.

#### Art Association of Montreal

PHILLIPS SQUARE.

#### GALLERIES OPEN DAILY

9.00 A. M. TO DUSK.

Admission 25c. Saturdays free. Reading Room open to members till 6 p.m.

#### ART ASSOCIATION OF MONTREAL

PHILLIPS SQUARE.

Galleries open daily 9 a.m. to dusk.

ADMISSION, 25 CENTS. SATURDAYS.

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#### LECTURE

By Mr. NORMAN T. RIELLE, B.A., B.C.I.

Tuesday, Feb. 23, at 8.15 p.m.

"Some Modern French Song Writers."

Admission 25 cents. Members Free.

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Mr. Norman T. Rielle, B. A., B. C. L., will deliver a lecture at the Art Gallery on Tuesday evening "Some Modern French Song-Writers."

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Some Modern French Song-writers.

With Vocal Illustrations.

Admission 25c. Members Free.

Lecture With Vocal Illustrations at the Art Association Rooms.

The lecture to be delivered to-night by Mr. Norman T. Rielle, B. A., B. C. L., at the Art Association Rooms, on "Some Modern French Song Writers," will be illustrated with songs from Saint-Saëns, Delibes, Massenet, Godard, and Gounod, the vocalists and Mrs. Parker, Mrs. De Sola and Miss Moylan.

Some Modern French Song Writers.

Norman Rielle read an interesting lecture on "Some Modern French Song Writers" last evening in the rooms of the Association. The composers selected by Mr. Rielle were Saint-Saëns, Delibes, Massenet, Godard and Gounod, and their characteristics were sketched by the speaker in graceful diction and in a manner which showed a wide acquaintance with the subject and with musical literature in general. Several selections were sung in illustration of each author by Mr. and Mrs. Parker, Mrs. De Sola and Miss Moylan. The acoustics of the hall are admirable, and they facilitated the efforts of the singers. Mrs. De Sola and Mrs. Parker sang a duet from Saint-Saëns' "There is a green hill," which was very effective. Miss Moylan also sang "Le Soir" by Gounod. Mrs. De Sola in her Godard numbers aroused much enthusiasm by her brilliant and finished style, and her marked success was repeated in Gounod's fine song "Au Printemps." Mr. Rielle played all the accompaniments with excellent touch and nice discrimination, adding much to the beauty of the vocal numbers.

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Phillip's Square

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Corner shop in Art Association Building, St. Catherine St., and Phillips Square, heated.

Possession at once. Apply at Gallery.

## FRENCH SONG WRITERS.

Interesting Lecture Delivered by Mr.

Norman T. Rielle Last Evening.

"Some Modern French Song Writers,"

was the title of a most interesting lecture delivered last night in the Art Association hall, by Mr. Norman T. Rielle. The audience was composed of music-loving Montreal, and there was not a vacant seat in the room. There were fully three hundred ladies and gentlemen present, among them being Rev. J. Edgar Hill, who presided; Hon. G. A. Drummond, Frank Redpath, Mr. and Mrs. M. Schwob, C. J. Fleet, T. Davies, Prof. Cox, J. Gould, W. C. Macdonald, Henry Joseph, Walter Drake, Dr. Gardiner, Mr. and Mrs. Scott. Mr. Rielle was received with applause. In his introductory remarks he said that one of the most distinctive features of the tastes of the day in literature and art was the appreciation of conciseness. The taste for oratorio music could not be said to be increasing, but whether this was because no Handel was composing, or because Handel, if he lived to-day, would not be writing oratorios, no man could say. It was more likely that our taste in these matters was chiefly due to the many interests and complex tastes of a crowded age, eager to feel and to enjoy, sensitive to every impression and seeking to test every emotional stimulus. Whatever the explanation, the fact remained, said the speaker, that he who would be listened to in these days, whether in prose or in verse, or in music, would do well to be brief. In prose literature the short story was fast displacing the longer novel. In poetry the renewed interest in the sonnet, and revival and careful study of the older and more artificial forms of French verse indicated the desire for literary forms which demanded epigrammatic expression and condensation of thought. In the music of the day this feeling was shown in the importance given to songs and song-writing. Then followed a dissertation on the excellence and peculiar graces of the French song and a history of the best known writers of it. Considerable attention was given to the career of Charles Camille Saint-Saëns, one of the leading song-writers of France to-day. As an illustration of the excellencies of the productions of Saint-Saëns, Mr. Parker sang that poet's "Le Sommeil des Fleurs" and "Reverie," and Mr. and Mrs. Parker "Viens," a duet. Miss Moylan rendered an "eclogue" and "Regrets," by Delibes; Miss De Sola sang "Te Souviens tu," "Chanson de Florian," "Les Adieux du Berger," by Godard, and of Gounod's pieces, Mrs. Parker rendered "There is a Green Hill Far Away"; Miss Moylan, "Le Soir"; Mr. Parker, "Boire à l'Ambre"; Mrs. De Sola, "Au Printemps," and Mr. and Mrs. Parker "Barcarole," a duet.

Mr. Rielle dwelt long on the excellence and peculiar graces of the French song, giving its history, the general characteristics of the best known lyrics. He devoted considerable attention to the career of Charles Camille Saint-Saëns, one of the leading song writers of France to-day. A dissertation on Leo Delibes, another French poet, recently deceased, followed, and then Massenet, Godard and Gounod were each passed in review. As an illustration of the excellencies of the productions of Saint-Saëns, Mr. Parker sang that poet's "Le Sommeil des Fleurs" and "Reverie," and Mr. and Mrs. Parker "Viens," a duet. Miss Moylan rendered an "eclogue" and "Regrets," by Delibes; Miss De Sola sang "Te Souviens tu," "Chanson de Florian," "Les Adieux du Berger," by Godard, and of Gounod's pieces, Mrs. Parker rendered "There is a Green Hill Far Away"; Miss Moylan, "Le Soir"; Mr. Parker, "Boire à l'Ambre"; Mrs. De Sola, "Au Printemps," and Mr. and Mrs. Parker "Barcarole," a duet. The singing acted as a handsome setting to what was really a most instructive musical lecture, and the audience showed its appreciation of both by renewed applause.

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OF MONTREAL.

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Galleries Open Daily 9 a. m. till dusk.

ADMISSION, 25 CENTS. SATURDAYS FREE.

Reading room open to Members till 6 p. m.

# Art Association of Montreal

Phillip's Square

TO LET.

Corner shop in Art Association Building, St. Catherine St., and Phillips Square, heated.

Possession at once. Apply at Gallery.

## MEETINGS AND SOCIETIES.

FRENCH SONGS AND SINGERS.

Mr. Norman T. Rielle delivered a most interesting lecture entitled "Some Modern French Song Writers," in the Art Association Hall last evening, before a music-loving audience of fully three hundred ladies and gentlemen. He introduced his subject by remarking that one of the most distinctive features of the tastes of the day in literature and art was the appreciation of conciseness. The taste for oratorio music could not be said to be increasing at the present day. Our taste in these matters was chiefly due to the many interests and complex tastes of a crowded age eager to feel and to enjoy, sensitive to every impression and seeking to test every emotional stimulus, as well as the fact that he who would be listened to in these days, whether in prose or in verse, or in music, would do well to be brief. In prose the short story was fast displacing the longer novel. In poetry the renewed interest in the sonnet, and revival and careful study of the older and more artificial forms of French verse indicated the desire for literary forms which demanded epigrammatic expression and condensation of thought. In the music of the day this feeling was shown in the importance given to songs and song-writing. Then followed a dissertation on the excellence and peculiar graces of the French song and a history of the best known writers of it. Considerable attention was given to the career of Charles Camille Saint-Saëns, one of the leading song-writers of France to-day. As an illustration of the excellencies of the productions of Saint-Saëns, Mr. Parker sang that poet's "Le Sommeil des Fleurs" and "Reverie," and Mr. and Mrs. Parker "Viens," a duet. Miss Moylan rendered an "eclogue" and "Regrets," by Delibes; Miss De Sola sang "Te Souviens tu," "Chanson de Florian," "Les Adieux du Berger," by Godard, and of Gounod's pieces, Mrs. Parker rendered "There is a Green Hill Far Away"; Miss Moylan, "Le Soir"; Mr. Parker, "Boire à l'Ambre"; Mrs. De Sola, "Au Printemps," and Mr. and Mrs. Parker "Barcarole," a duet.

## TO LET.

Corner Shop in Art Gallery Building, St. Catherine street and Phillips' Square.

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Death of J. W. Tempest.

Mr. J. W. Tempest died yesterday morning, at his residence, No. 9 Durocher street. The news caused both surprise and sorrow to a large circle of friends. Mr. Tempest had been unwell for a month past, but the immediate illness which caused his death was of very short duration. The deceased was born in Halifax sixty-one years ago. His father was the leading tailor in the Garrison city, and before he died amassed quite a large fortune. Mr. Tempest received a college education, afterwards studying law. He was called to the Bar, but never practiced his profession. He settled in Montreal 30 years ago, and began life here as a clerk in a hardware firm. Afterwards he filled the position of stationery clerk in the Bank of Montreal, later being advanced to the position of chief accountant, succeeding Mr. Lindsay. Some ten years ago he retired from the bank's service and lived a retired life. Mr. Tempest in his later years was best known as an enthusiastic lover of paintings, and his residence on Durocher street contains some of the choicest specimens of art to be found in Montreal.

THE WORK OF A CANADIAN.

Mr. Charles Gill Produces a Copy of a Celebrated Painting.

There is at present on view in the Art gallery a copy of the celebrated painting, "Justice and Divine vengeance pursuing crime." It is by Mr. Charles Gill, a young Canadian, nineteen years of age, who has been studying in the Parisian studios for the past few years. The subject is a stupendous task for so young an artist, and Mr. Gill's treatment of it marks him as a young man of no mean promise. Its conception is grand, its effect imposing. Mr. Gill has caught the true spirit of the original—

## FOR THE ART ASSOCIATION.

A SPLENDID REQUEST.

By the will of the late Mr. J. W. Tempest, the Montreal Art Association receives a very handsome bequest, and one which will place it in a position to greatly increase its influence and attractiveness. Mr. Tempest had a very fine collection of pictures, not large but good, and several of them ranked high in the estimation of connoisseurs. These have been bequeathed to the Association, together with a sum of \$68,000 at his late residence. This money is to be invested, and the income, which will realize nearly \$4,000 yearly, is to be spent in buying pictures. There is a stipulation in the will that no part of this money is to be devoted to the building fund or any other scheme or project which the Association may have in hand. This annual income will enable the Council to purchase two or three good pictures every year, and, as a prominent member said this morning, give a freshness and interest to the Gallery which, for want of funds, it has hitherto somewhat lacked. The complaint has been made that the pictures are always the same; that there is little to interest the general public. The cause of this will now be removed, and, by a judicious use of the new income, the Gallery may become a centre of education and elevation of taste. Mr. Tempest's housekeeper is to have the use of the house while she lives, and an income of \$1,000 a year. The trustees under the will, which is dated December 30, 1889, are Mr. W. G. Murray and Mr. C. J. Fleet. They are instructed to pay some legacies amounting to about \$7,000, and to see that the furniture, &c., of the Durocher street residence be transferred to Miss Sullivan, the deceased's housekeeper. An important feature of the bequest is, that the money is to be spent only in the purchase of foreign pictures, and from these are to be excluded American and modern British works. This peremptorily disposes of the claim of native art. Mr. Tempest having the idea that works of known value and genuine fame would be more fruitful in educational effect.

A movement for extension was inaugurated some time ago. The Council bought the two houses to the south of the gallery, and then started to collect the \$30,000 necessary to realize the value of same. It may be stated that \$15,000 has already been subscribed, chiefly amongst the members of Council and immediate friends of the Association. The balance, it is understood, will be forthcoming, as a general canvass has been undertaken. The two houses in question are to be pulled down, and the gallery extended upon lines of general similarity to those which mark the present structure. The Council will thus be able to utilize Mr. Tempest's bequest to the best advantage.

But the want of money to buy pictures was not the only want from which the Art Association suffered. The lack of room has been severely felt for several years. Every loan collection painfully accentuated that want by demonstrating how unsuitable the gallery was for the advantageous display of any large number of notable pictures.

## MR. TEMPEST'S WILL.

LEGACY TO THE ART ASSOCIATION.

Mr. Tempest Left His Valuable Collection of Pictures and Over \$65,000 to the Art Association.

The will of the late Mr. William J. Tempest, for many years connected with the Bank of Montreal, but who spent a retired life during his last years, and whose death took place on the 16th inst., is now made public. The will, which was drawn up by Mr. Cushing, N. P., on December 30, 1889, leaves all the property of deceased in trust to Messrs. G. W. Murray and C. J. Fleet, advocate, to pay private legacies amounting to \$7,000; to transfer all the household furniture in his residence, No. 9 Durocher street, to his housekeeper, Miss Sullivan. The rest of the property is to be transferred to the Art Association of Montreal, of which the deceased was a governor and counsellor, subject to the payment of a life rent of \$1,000 to his housekeeper. The legacy to the Art Association includes Mr. Tempest's valuable collection of pictures, oil paintings and water colors and in addition to this stocks and other assets amounting to from \$65,000 to \$70,000. The income from this sum is to be wholly applied to the purchase of foreign pictures, exclusive of American and modern British pictures, which the testator considered too costly in proportion to their merit. No portion of the money is to be applied to purchasing land, buildings or to meet expenses. The art collection is valued at \$20,000 and it is expected that when the whole legacy shall have been paid over to the Art Association it will practically reach \$100,000.



# MR. TEMPEST'S WILL.

The Montreal Art Association has come in for another handsome bequest through the will of the late Mr. W. J. Tempest, who in his lifetime was one of the members of its council and one of its most earnest friends. The legacy consists of Mr. Tempest's valuable collection of pictures, oil paintings, etc., estimated to be worth \$20,000, and some \$70,000 in bonds and real estate. This money is to be invested, and the income, which will realize nearly \$4,000 yearly, is to be spent in buying pictures. There is a stipulation in the will that no part of this money is to be devoted to the building fund or any other scheme or project which the association may have in hand. An important feature of the bequest is that the money is to be spent only in the purchase of foreign pictures, and from these are to be excluded American and modern British works. This stipulation of Mr. Tempest's is founded on a belief that these works were not worth the high prices they command, and that they have not the same educating influence as works of an older school. The addition of Mr. Tempest's valuable collection emphasizes the need of the enlargement of the gallery, a scheme which the association has had in hand for some time past, and to which some \$15,000 out of a necessary \$30,000 has already been subscribed.

## ART ASSOCIATION OF MONTREAL.

Phillips square. 4/4/92  
The Galleries will be closed until Monday, April 18 preparatory to the ANNUAL SPRING EXHIBITION.

Reading Room open to Members as usual.

## Art Association of Montreal.

### PHILLIPS SQUARE.

The Galleries will be closed until Monday, 18th April, preparatory to the Annual Spring Exhibition.

Reading Room open to members as usual.

## Art Association of Montreal

### Phillip's Square

The Gallery will be closed until Monday, April 18th, preparatory to the ANNUAL SPRING EXHIBITION. Reading Room open to members as usual.

## Art Association of Montreal.

Art Association of Montreal are making preparations for the enlargement of gallery on Phillips Square by the addition of two new wings. Operations on the grounds on May 1, when the stone buildings on Phillips Square will be pulled down to make room for the new additions. Preparations are also being made for the annual exhibition, which will then be offered. For the best painting, in oil, \$200; second best, the best sea or landscape, \$200; best, \$100; for the best portrait, or the best painting of still life, or for the best painting by an artist thirty years of age, not a Royal Academician or associate, \$100; best, \$50. A special prize of \$200 is given to the picture obtaining the greatest number of votes from visitors. Each admission ticket to the exhibition.

Exhibition of the Art Association. The exhibition of the Art Association of Montreal will open this evening at a private view for members and will be open daily to the public from tomorrow until Saturday, May 1st, when two hundred pictures are on

## A Novelty in Art Competition.

The Art association of Montreal, in connection with the spring exhibition from April 18th to May 14th, have decided to offer a special prize of \$200, to be awarded to the picture obtaining the greatest number of votes of visitors attending the exhibition, for which purpose each ticket of admission shall carry one vote, each single ticket of association membership two votes, and each family ticket three votes. This competition is open to all Canadian artists without distinction, and may be won by the recipient of any of the association prizes. It is hoped by this means to encourage a more thorough study and criticism of the work exhibited, which is almost entirely by Canadian artists. The result of the voting will be made known with the awarding of the association prizes, one week before the closing of the exhibition, and the details published, thereby giving the public an opportunity of criticising the result, which will necessarily be extremely interesting, and it is hoped will be fully taken advantage of.

## Art Association of Montreal.

### PHILLIPS SQUARE.

## THE SPRING EXHIBITION

WILL OPEN ON MONDAY EVENING,

with a private view for members and exhibitors, and will be open daily to the public from TUESDAY, April 19th until SATURDAY, May 14th, 9 a.m. to 6 p.m., 8 to 10 p.m.

## Art Association of Montreal

### Phillip's Square

The Spring Exhibition will open on Monday Evening with a private view for Members and Exhibitors, and

WILL BE OPEN DAILY TO THE PUBLIC from Tuesday, April 19th, until Saturday, May 14th, 9 a.m. to 6 p.m.; 8 to 10 p.m.

## ART ASSOCIATION.

### PHILLIPS SQUARE.

## SPRING EXHIBITION

Open Daily, 9 a.m. to 6 p.m., 8 to 10 p.m.

A Special Prize of \$200 will be awarded to the picture obtaining the greatest number of votes.

## Art Association of Montreal

### Phillip's Square

## SPRING EXHIBITION

OPEN DAILY from 9 a.m. to 6 p.m., and 8 to 10 p.m.

A special prize of \$200 will be awarded to the picture obtaining the greatest number of votes.

## ART ASSOCIATION,

### Phillips square.

## SPRING EXHIBITION.

OPEN DAILY, 9 a.m. to 6 p.m., 8 to 10 p.m.

A Special Prize of \$200 will be awarded to the picture obtaining the greatest number of votes.

## ART ASSOCIATION.

### THE ANNUAL SPRING EXHIBITION.

Over Two Hundred Pictures Hung—A Glance at Some of the Canvases—Contrasting Pictures.

The annual spring exhibition of the Art Association of Montreal was opened last evening and will continue until the 14th proximo. A large gathering of Montrealers was present to view the works hung. Amongst those present were: Sir Donald Smith, Messrs. W. C. Van Horne, Jas. Ross, Harry Abbott, J. Try Davis, Hon. G. A. Drummond, Geo. Hadrill, H. McLaren, S. C. Stevenson, E. Peverley, H. L. Putnam, Alfred Whitley, Dr. Chas. Martin, Alex. Ewan, S. Coulson, A. Taylor, Professor Bovey, Professor Cox, H. R. Ives, M. P. Forbes Angus, R. Harris, R. C. A., A. Dunbar Taylor, S. Findlay, Roswell Fisher, Rev. Mr. Barnes, P. A. Peterson, Leslie Skelton, Homer Taylor, C. P. Solater, Percy Woodcock, R. C. A., W. Brymner, R. C. A., W. Townsend and others. Gruenwald's orchestra performed



145.—IL M'AMME.

during the evening, and refreshments were served in the reading room of the gallery. A glance round the galleries shows that the work this year has been fairly good; some of the canvases give evidence of a bright future to an artistic soul which loves art for its true value and worth whilst others evince the small mind of the petty designer and satisfied amateur, whose effects are altered to meet each object and who is in complete innocence of pathos and story that can make a canvas teach a laugh or raise a sigh. The largest work on view is an exhibit of Mr. G. A. Reed, under the title of the foreclosure of the mortgage, too small a subject for so large a picture. Imagine a family comfortably clothed and housed in a cottage room ordered to look sad, distressed and miserable, from the infant in a cradle upwards, and this is the pose of the unhappy family portrayed; the elderly gentleman reading the paper is singularly immobile. The canvas is hardly finished, but the work is good and sound, and the treatment and color also satisfactory but portraying an unreal picture of theatrical and cultivated sentiment. It is a relief to pass to No. 4, "The Last Rays," a sweet pastoral by Mr. Jas. M. Barnsley, bright and attrac-



17.—CHAMP DE MARS, MONTREAL.

tive, the artist's roadside lays in repose as the sun is fast sinking. 81. "The Artist's Studio," a morbid and sensational picture, as a serious work

of art requires no mention. Unpleasant picture of a couple of men in long man's garb hauling a corpse out of a grave. No. 62, "The Homewards," by J. L. Graham, is the most meritorious piece of painting exhibited this year. The subject is unimportant; a couple of horses returning from work, in care of one rider. The artist depends entirely on his work and technique to succeed, and in this case certainly with happy results. 68 "The Fates," a rehearsal, by E. W. Grier, is poorly drawn and the subject weakly treated.



52.—NANCY.

ed. The three girls are seated in costume in a sort of kitchen with fancy furnishing and the whole result and expression is most insipid. No. 31, "The Vale of Gilead," Piny, has some good features. The figure of Our Saviour in the wilderness is finely portrayed, but the rocks around and loose stone are too well arranged. "Serious Thought," No. 85, by Sarah H. Holden is a capital little head and shoulders, the treatment is bold and easy giving evidence of the Parisian method. Serious thought gives evidence that the painter is on the right road to success. No. 18 is the work of R. Harris, R. C. A., who unfortunately forgets truth in his search for pretty effect. No. 67, a portrait of a physician, is a good work and deserves notice.

The strongest and best portraits are from the brush of Mr. Dyonnet and Harris, No. 11, a portrait of Professor Lorenzo being the former's best example. J. Alden Weir, N. A., New York, has a work hanging, which he calls "The open book," 141. Why Mr. Weir calls it "The open book," he



4.—THE LAST RAYS.

alone can say. He is evidently an idealist or he would term it "a maiden catching a severe cold." Imagine a delicately made beauty basking all forlorn on the damp, undulating sward, in a dense Scotch mist clothed in scanty drapery reading Mr. J. Alden Weir's ledger, and you have a fairly accurate idea of his wonderful masterpiece. His drawing is undoubtedly very good and his coloring delicate.

Carl Ahrens, A. R. C. A., Toronto, has a sympathetic picture in, 1, "Cradled in a nest." The warm light within the room, however, strikes the observer as being in too great a contrast to the cold gray of the background, seen through the window of the cottage. There is an absence of story in the composition, which is otherwise good. No. 2, "A modern cherub," by the same artist is utterly meaningless.





62.—TOILING HOMEWARD.

Hickson, A. R. C. A., is a wonderful creature. The idea is that the "vet" has been sent to see a horse, and certainly it will do no harm to see it. The unfortunate animal being for all the world like a dog pasted on to canvas, and the doctor same.

Wyatt Eaton, a fashionable New York artist, is responsible for a very amateurish production in his portrait of Sir William Watson, and this is to be regretted since he has been credited with knowing better and doing it. The picture is very poorly done. The lines are inelegant, the work is flat and mean, giving the portrait a flat, insignificant appearance that contrasts with the life-like portraits by the great artist Edmond Dyonnet, who is a capable landscape painter. His "Field of St. Henri," is very characteristic, though badly hung for light, is worthy of more than a passing notice. Mr. W. Shank, of Toronto, gives evidence of skill, and it is unfortunate that his ability of design is not greater. His exhibition is named "On the Field of Waterloo." The idea is that a skull has just turned up by the ploughshare, a common occurrence on the scene of the great battle, and consequently arousing interest whatever. Mr. Cruickshank has quite a family event of this incident, and his skull, which presents the appearance of a studio property, has drawn the country side to view it in amazement, the crowds together the ploughman, a dog, his dog and a numerous flock of sheep with the most unnatural grouping and absurd wonderment expressed by man and beast.

W. Brymner, R. C. A., has six capable pictures on view. The largest of these, 16 by 24, "Cork, Ireland," is a clever wayward picture. No. 17, "Champ de Mars, Montmartre," is most characteristic and the treatment of the sun breaking through the trees



86.—THE DUNCE'S STOOL.

is portrayed. Mr. Brymner is most at home with landscape. His "Entr'acte," 21, a little resting on a lounge, is not so effective. The drapery around the bust is ably heavy and clumsy.

Côté has some clever landscapes. No. 26, "Les Coteaux de Neully," shows individuality; the distant effect of the hills in the background is able and of attention. Mr. Côté's style is of the ordinary. He masses on color, and the result is distinctly

landscape by C. Hoven, of clever painting in it, but no intention or composition.

Mr. Percy Woodcock, R. C. A., has a very clever canvas in 145: "Il m'aime," which will certainly be a popular picture, but his largest work, 144, "A Canadian Farm, St. Eustache," is not attractive, and the coloring is distinctly dirty in effect.

G. A. Reid, R. C. A., is very successful with his "Berry-Pickers," 119, the work, color and composition all being meritorious.

S. S. Tully, A. R. C. A., shows a capable portrait of Mr. Kivas Tully, which is more advanced than Wyatt Eaton's portrait of Sir William Dawson, but there is little merit in 132, "An Acolyte Praying," which is without expression and poor in drawing. The lad clothed in purple is simply vapid. "Dawn," 98, by D. P. Macdonnell, is a rather uncanny picture for a beginner. Mr. Robert Harris, R. C. A., has a couple of fine portraits, 79 and 80. The former is in his best style, and must not be passed by without notice. A picture worth looking for is 15, by Franklin Brownell. The conception is natural and pleasing, a young girl seated by a table in a brown study, and the artist has nicely caught her mood. His still life shows great finish and care of detail, and the only fault is a want of finish in the treatment of the long apron worn by his model.

Mary A. Bell has several works exhibited. No. 8, "Fairy Tales," begins well, that is to say, the conception is good, as is also much of the effect, but the face of the mother is disenchanting, being very coarse and un-



119.—THE BERRY PICKERS.

telligent, which loses much power to the work. No. 9, a study of a child reading, is hardly satisfactory, the modelling of the face being rather flat and the expression wanting. The pot boiling division is strongly in evidence, a fair example of which is No. 112, by Fanny G. Plimsoil. "A Piccaninny" it is called, an ebony maiden posed in a corner looking very uncomfortable in some short, but impossible drapery; the figure is without any drawing. No. 126 is another absurdity called "Don't Wake Up." To call this sort of composition art is to drag it to a very low level. A very unpicturesque dame has fallen asleep in the draught before an open door, seated in an uncomfortable chair that of itself denies the possibility. A couple of grinning children are performing antics around her. Before leaving, attention is drawn to a grotesque sea scene by Mr. Seymour, hung very high, as it deserves to be. "Missing from Lloyds" is the ambiguous title, nor is it likely to be searched for. A ship is supposed to have gone down in an impossible green sea, and the place is marked by an inch or so of mast protruding from the surf. Such is the excuse for a large canvas of gray sky, and a landsman's conception of a stormy sea.

The water color exhibits this year are below the average of merit. Mr. Bell Smith, R. C. A., has some clever sketches of Parisian life and character, but the best piece of work is No. 174, "A Misty Morning, Rotterdam," by Charles Paul Gruppé.



"The Sands of Dee," by Harris.

## THE ART GALLERY.

*Thurs* — 19/4/92  
Members Night at the Annual Spring Exhibitions of Paintings.

MANY PEOPLE PRESENT.

The Exhibition Shows an Improvement on Previous Displays in Quantity and Quality of Work Shown—Something About the Oil Paintings—Prizes That are Offered.



THE reproach has often been flung against this continent that our artistic tastes are crude and materialistic. The cultured denizens of European countries, whose tastes are broadened by the contemplation

of the art treasures of past centuries, are apt to indulge in a quiet sneer at Canadian art, and to deem that in the race for wealth we have come to be too utilitarian to appreciate the really beautiful. To a certain extent these views are correct. Canadian art is still largely in its infancy. We have not the advantages of our European brethren, who can study the methods and enjoy the masterpieces of those grand old painters whose names are as familiar as household words. Our budding painters must go to Europe for their technique, if not for their inspiration, and as, too often, they are tempted to remain on soil more congenial to their artistic longings than Canada, their mother country is deprived of some of her most promising sons.

But those cynics who affect to laugh at Canadian art pretensions should have been present last night at the members' private view of the pictures to be exhibited at the annual spring exhibition of the Art Association of Montreal, which opens to-day. The spacious galleries were crowded with the elite of Montreal's society, whose appreciation of the art

to mere empty approval, but assumed the more tangible form of actual purchase. More than one of the pictures had the welcome tablet "sold" affixed to it during the evening, and it was evident that the others were all critically examined and thoroughly appreciated. Among the art patrons present might be noticed Sir Donald Smith, Messrs W C Van Horne, Jas Ross, Harry Abbott, J Try Davis, Hon G A Drummond, Rev Mr Gould, Geo Hadrill, H McLaren, S C Stevenson, E Peverley, H L Putnam, Alfred Whitley, Dr Chas Martin, Alex Ewan, S Coulson, A Taylor, Professor Bovey, Professor Cox, H R Ives, M P, Forbes Angus, R Harris, R C A, A Dunbar Taylor S Findlay, Roswell Fisher, Rev Mr Barnes, P A Peterson, Leslie Skelton, Horner Taylor, C P S later, Percy Woodcock, R C A, W Brymner, R C A, W Townsend and others, and the sombre hues of the gentlemen were brightened and diversified by the costly toilettes of a large number of ladies.

During the evening light refreshments were served in the reading room of the gallery and Gruenwald's orchestra played the following musical gems:—Overture, "Blissful Moments" march, "Austrian Army" waltz, "In Capture Sweet," selection, "Pearl of Fekin," polka "Hungarian," schottische caprice, "Echo des Bastions" selection "Paul Jones," waltz, "Sweet Dreams," cornet solo "Embarrassments."

The Exhibition a Creditable One.

The Exhibition this year is a very creditable one indeed, both in regard to the quality of the work and the number of the exhibits, which exceeds by about thirty that of last year. Our artists, too, are visibly improving, the individual work being an advance upon that last shown—in many cases, a quite marked advance. Our young association has reason to be proud of its progress. The exhibit in oils is not only large but varied; the effects of the teaching of differing schools being quite pronounced. Among the water colors there is some excellent work; and four busts—one bronze, one terra cotta and two plaster—several fine designs for building and decorative work and one example of wood-carving, show that art among us is not only advancing in the direction of the brush.

Some of the Pictures.

On ascending the stairs, the eye is of course at first attracted by the larger pictures, some of which are hung in the landing and the upper hall. Among these are three by Mower Martin: "In Charlie," a dead deer on the beach and a bound beside it looking off across the water to the distance, where is a boat containing two men. The coloring is and pleasing; the composition would



# EN AT THE EXHIBITION

OTHER NOTICES OF SOME OF THE PICTURES.

## PRETTY PAINTING BY AHRENS.

Weir's "Open Book" Has an Indefinable Charm—Four Landscapes by Homer Watson—Some of the Portraits—Miss Bell's "Fairy Tales"—Leduc's "Nature Morte, Leores."

YESTERDAY a goodly number of visitors attended the Art Gallery to view the pictures on exhibit. One of the paintings in the present exhibit, which receives most praise is Ahren's "Cradled in the Net" (1). As one critic expressed it: "It looks as though the artist loved the child he was painting." The soft warm sunshine coming through the panes seems to dwell lovingly on the face of sleeping child.

Almost as much praised, is Graham's "Tolling Homewards" (62). The subject is two horses ridden home after the day's work, and the action and coloring are particularly fine.

Much attraction is attracted by Weir's "Open Book" (141). It represents the partially draped figure of a woman seated upon a pale blue-green and yellow hillside, with an open book upon her knee and one hand, containing a flower, raised in unity with the expression upon her uplifted face, which is one of puzzled wonder or awe. The picture, which at first sight does not strike one favorably, grows upon the mind and brings one back to it again. It has an undefinable charm, whether in the face or attitude or coloring, or all three, it would be difficult to determine. The painting is covered with glass, which increases the soft and mystical effect of the whole.

Homer Watson has four landscapes, of varying merit. The best are the two largest, "Oct ber" (140) and "From Shelter to Pasture" (139). The former, which represents a flock of sheep driven along a country road by a boy and a dog is very good. The patches of light and shade caused by the masses of floating clouds in the blue sky are skillfully managed. The picture is slightly marred, though, by the fact that one cannot help wondering what kind of road it can be which neither shows tracks nor raises dust. The other represents a flock of sheep just driven out of a shed and feeding along the edges of the path. The management of the clouds is a little heavy, but the general effect is quite as good.

Among the portraits there are some which deserve especial mention. Two of Mr. Harris, the "Portrait of a Lady" (79), and that of Master Guy Drummond (78), the former of which is said to be the best this artist has ever done; and two of Dyonnets, W. Lorenz (41) and Mr. T. Carl (40), especially the first; "Nancy" (52), by Miss Evans, a pretty figure of a child seated upon a stool, with a quaint bonnet upon her head and an open book in her hand; and a small portrait of a white-haired, white-bearded ergyman, by Miss Sanborn (125). Some brilliant bits of color here and there upon the walls contrast finely with the more sober tints of some of the pictures. One by Miss Brooks, entitled "A, C, D," is a sweet little thing; a red cloak and white bonnet seen in a low stool learning her A, B, C. "Ae-lyte Praying" (132), by Tully, a glowing bit of color, the scarlet white standing out in contrast with the background.



"AUTUMN," BY EDE.



"CRADLED IN A NET," BY AHRENS.

"Fairy Tales" (8), by Miss Bell, association prize winner, 1891, shows wonderful skill in the management of difficult coloring. The motto of the subject is:

"There was a place in childhood That I remember well, And there a voice of sweetest tone: Bright fairy tales did tell."

A woman seated in an armchair by a window, an open book in her lap, and a child on a chair beside her, leaning over, her feet on the round of her own chair, her elbows on the arm of the other, her eager face in her hands. The bluish light coming through the window over the form of the woman who wears a green dress, and mingling with the light from a lamp which is covered with a red shade, makes a peculiar combination of coloring which Miss Bell has hand, led in a very suitable and striking manner.

Miss Houghton has not done so well in her "Rest" (87); she has been too liberal with her ultra-marine, and the result is a forebode reminder of the "blue-glass" craze of a few years ago. In "Feeding Chickens" (88), however, she has moderated her tone, and the result is quite pleasing.

Miss Bell's "Study of Child Reading" (9), is also well done, but extremely trying to the optic nerves. It represents a young girl with red hair in a purple dress, seated at a window reading, the window being filled with the green foliage of plants.

"Evening Task" (106), by Miss Penfold, now studying in Paris, is a fine little study; a woman in a dark crimson dress, seated by a table on which is a red-shaded lamp, sewing on some white material lying across her lap.

A picture which shows remarkable skill as a copyist, is Leduc's "Nature morte, livres" (93). It is absolute perfection in its way. A row of books in assorted bindings standing on a red-covered table; an open book in the foreground, the picture in which is covered with a leaf of tissue paper—the whole so that one could almost stretch

a hand to lift the tissue paper to look at the picture beneath, only the faint outlines of which can be seen. Ede's "Autumn" (50), and "Spring" (49), are two pretty little companion pictures of the impressionist type which to most people are far more pleasing than his larger one—"Landscape and cattle."

Hammond's—"Sunlight and Fog" (74), is in his best manner; the scheme of color is simple and harmonious; but it is to be regretted that so much praise cannot be accorded to his "Harbour of St. John" (75). As a composition the latter work is defective; the vessels are badly grouped, and the spotlines makes the ensemble the reverse of pleasing. Mr. Hammond seems disposed too much to change his style. His imitations of Daisy are not successful. Let him be himself and continue to paint as he has done in former years, and he will do still better than some of his examples in the present exhibition. There is here a little work of his called "Homeward" (76) which is devoid of these defects, and really rich in color, and full of sentiment.

## SPRING EXHIBITION. WORK OF THE HANGING COMMITTEE.

Great Room for Improvement—Second Notice of Pictures in the Rooms—Mr. Wyatt Eaton's Painting.

The most noticeable defect of the Spring Exhibition of the Montreal Art Association is the extraordinary judgment that has been displayed by the "hanging committee." If there happens to be one, something should be done to induce the members to resign and make room for some capable committee; a selection of artists who are well known and who are capable of a sound and impartial judgment and selection should be appointed. This would prove very beneficial to both artists and visitors. There are at present pictures hung "on the line" that would disgrace a schoolroom, and there are other good works hung high out



42.—THE LAST CRUST.

of range of comparative vision. should be seriously considered. Mr. T. Mower Martin, R. C. A., has pictures of animal life, which are thoroughly bad. 101, "In charge," has not a redeeming feature. The subject is unreal, the drawing execrable and the color is very dirty. 102 is very funny. It is a portrait of a stuffed bear leaning over a garden rockery. Mr. T. Mower Martin calls it "Disturbed;" evidently—from the shape. There is another deer scene, which is no better than "In charge." No. 69, "The herring fishers coming on the beach," is a breezy little sea scene by Gruppe, with plenty of action portrayed. Mr. F. M. Bell has put a lot of good work into his "Le Soir," the moonlight effect of which is nicely treated. The quiet wash of the waves soothing the quiet night is ably taught, the young student, D. P. Macmillan, shows a great deal of pluck in attempting to treat such an ambitious subject as his "Dawn," No. 98, which is quite beyond the strength of a beginner, although much of course can be said against the color and drawing. He



55.—PORTRAIT, MISS MAUD.

deserves some commendation for having carried his idea as far as he has, but to treat such a difficult composition at all adequately would require the most effort of a finished artist. J. C. Pinkey, A. R. C. A., has a clever little work entitled, "A Leisure Hour," which is placed at the entrance and omitted from the catalogue. It is a capital little scene, however. A man is sitting clothed in a dressing-gown reading a book in company with his pipe. The story is a funny one, for as he reads he smiles happily. The character in the face is well caught and the work good. No. 107, "Sister Arts," by the same painter is an attractive composition. The design is well balanced and graceful. Of the three graces the figure on the left is the most artistic, the pose being natural and effective. The centre figure, however, is not restful, and the color not bright enough. No. 148, the "Cabbage Garden," is a genuine little landscape by Percy Wood-



15.—THE STEP CHILD.

cock. The work is nicely handled. No. 76, "Homeward," J. Hammond, is a heavy composition imitating the style of the "Angelus" and without merit. No. 115, "Harvest Time," by W. Raphael, is not a success. The harvest is a very heavy one, the sheaves of wheat being very clumsily handled, and the loose straw in the foreground simply appears like clay. No. 82, "Pastoral, Lower St. Lawrence," is a pretty effect in the distance. The canvas is clever but the painting and drawing very loose. No. 19, "Near Killarney, Ireland," by Wm. Brynner, R. C. A.: The composition is good and the landscape attractive, treated broadly, but in very dirty coloring. 118, "The Outfield," W. Raphael, is an attractive little canvas. The artist wastes his time unnecessarily in small detail. 46, Edmond Dyonnets has a bright little work called "Cabbages on the Lachine Road." The colors of the background are too bright.



log is well done, however, a bear looking out of a hole and "After the Hunt," sportsman, deer and dogs are not quite so good. Macdonald Masly's "Over the Hills and Far Away" (100) narrowly escapes being a good picture, but it is too heavy; the effect of light is lacking. J. W. L. Forster's "Portrait of Sandford Fleming, Esq." (56), is a good likeness, but as a painting it seems to lack solidity. Two sea-scapes "The Herring Fishers Coming on the Beach" (69) and Bell Smith's "Le Soir" (13), also Theodore L. Dube's "Madame Dube in Her Studio" seem rather too ambitious for the skill of the artists.

On entering the gallery proper the first picture to claim the attention will probably be Wyatt Eaton's portrait of Sir William Dawson, painted for McGill University. The face is a good likeness, the color a little high, but that may be supposed to be put on for the benefit of posterity, but the portrait as a whole is somehow disappointing. The reason why it is so is hard to define. One says it is because the figure seems to lack dignity; another fancies the limbs are cut of drawing. However, this opinion is by no means the only one, as one of our first critics was heard to pronounce it "very good; the best thing he (Eaton) has ever done."

The same man declared the landscape by Ede entitled "Landscape and Cattle" (48), to be the best on exhibit this year. He said that although this rising young artist seemed to be slightly imbued with the ideas of the impressionist school, still there was not enough of this element to destroy the effect of the coloring, which was very fine.

The next in order of merit among the landscapes, he said was Barnsley's "Last Rays" (4). The ordinary critic would be more apt to reverse the order or place Ede's farther down the list. This one of Mr. Barnsley's, which was exhibited in the Paris Salon in 1887, is universally admired. The handling of the difficult coloring which is almost entirely composed of greens, is beyond criticism. A painting by Woodcock (144) "Canadian Farm, St. Eustache," showing a woman driving three cows along a country road, is marred by the frame, which should be either all gilt or black to bring out the colors properly and do it justice.

The one of Mr. Brymner's pictures most admired by genuine critics, and which some of them say is the best he has ever done, is called "In County Cork Ireland" (16). A road winding through a hamlet; walking along it, a girl with a shawl over her head, and some geese. The soft Irish sky and the mellow tones of the landscape, and cluster of houses, are fine. The untrained observer, however, will be more disposed to admire his "Champ de Mars" (17), a winter scene.

Two which might almost be called companion pictures, are Pinhey's "The Sister Arts" (107), and Grier's "The Fates a Rehearsal" (68), both containing, of course, three female figures, and both being of considerable merit. The palm, though, undoubtedly belongs to the for-

mer. The delicacy of the figures and the admirable manner in which the texture of the clothing and the fur of the tiger's skin upon which the "Arts" are seated are brought out and contrasted with the living flesh and the cold stone of the steps and floor, make it a remarkable production.

Two of Reid's, "The Foreclosure of the Mortgage" (118), and "The Berry Pickers" (119), will attract much criticism, favorable or otherwise. The former is noticeable as being much the largest painting in the gallery, also for the realistic nature of the subject:—A dying husband, a weeping wife, a despairing mother, curious children, and a sleeping infant. The latter "The Berry Pickers," is admired as being true to nature and filled with "light" that delight of artists; but the fact that few, if any, neutral tints are used, give it an unpleasant effect; the primitive colors alone weary the eye.

Macmillan's "Dawn" (98), is a ghastly piece of realism very cleverly executed. It represents a corpse lying upon a pallet, a still figure of a girl with covered face beside it. The dawn comes through the window with a cold blue uncertain light, in conflict with the flare of the dying candle on a chair at the head of the bed. The whole effect is most gruesome.

Harris's "Sands o' Dee" (8) is a most pleasing picture. It is a relief to the eyes after having dwelt upon the works of pupils of the Parisian school of Monet, just now the fashion, the prevailing tints of which are green and purple, with dashes of blue and red. One critic was heard to remark that those people whose "impression" is that of purple when regarding blue sky and green grass must have some defect of vision. The subject of "The Sands o' Dee" is familiar to everybody:

"Oh is it weed, or fish or floating hair?  
A drowned maiden's hair  
Above the nets at sea."

The picture represents an old man sitting in a boat bareheaded, shading his face from the sunlight with his hand, and a young man on his knees beside him, both leaning over and gazing at the face of a dead woman floating in the water. A soft sunlight permeates the mists and throws a rosy glow over sky and sea, the fishermen and the dead face with its trailing hair.

A rather large panel picture by Woodcock, "Il m'aime" (145) attracts attention from the successful way in which the lights and shades have been managed. It represents a young French girl walking along a country path, with a basket of field daisies upon her arm, pulling them to pieces in the old time way—"Il m'aime; un pen, beaucoup, passionnement, pas de tout."

#### The Popular Picture.

Conjecture as to the probable picture to be chosen as the most popular seems idle. It is difficult to gauge the public mind in regard to works of art. It may depend upon whether the votes of the artistic predominate over those of untrained tastes or vice versa. If the latter gain the day it would not be strange if Reid's "Foreclosure of the Mortgage" were to win the prize. It is large, realistic, and appeals to popular sympathy of a certain order. Macmillan's "Dawn," or Dyonnet's "Last Crust" might run it close, however. It is strange that a painting in which physical suffering, or the suggestion of it, is the dominant feature, should have such attraction for many people. Physical suffering in itself has nothing to recommend it. Combined with extreme mental suffering and thus placed in the background, as it were, or triumphed over by a mental uplifting, by a noble heroism or extraordinary strength of will, it is not necessarily so repulsive. Poverty and squalor are horrible facts which one likes to forget when possible.

The votes in any case, however, may be much scattered. Many people prefer figures to landscapes and contrariwise; many would vote on account of coloring others for form or accurate drawing; some, no doubt, for skill alone in handling a difficult subject or inharmonious colors.

Further notices will appear at future issues.

#### The Prizes.

The prizes offered this year are:

For the best figure painting in oil	.....\$200 00
"2nd "	.....100 00
For the best sea or landscapes in oil	.....200 00
"2nd "	.....100 00
For the best portrait	.....100 00
For the best painting of still life in oil	.....100 00
For the best paint by an artist under 30 years of age, not a R. C. A. or associate	.....100 00
For the second ditto	.....50 00
For the best painting in oil by an artist who has been within three years or is now a pupil of the association	.....75 00
For the second best ditto	.....50 00
For the best water color	.....100 00
For the second best water color	.....50 00

#### Special Prize.

For the picture obtaining the greatest number of votes of visitors attending the exhibition.....\$200 00

Total prizes.....\$1415 00

For the special prize every ticket of admission shall carry one vote, each single ticket of association membership two votes, and each family ticket three votes.

The other prizes will be awarded by a committee of five persons, of whom, three shall be selected by the Council of the Art Association and two by the exhibitors.

#### THE CANADIAN ART EXHIBITION.

A visit to the Art Gallery this morning showed the attendance during the early part of the day was somewhat scanty considering the superior excellence of the exhibits. *Volume 20/4/92*



"The Sister Arts."

The Sister Arts, No. 107, J. C. Pinhey, A.R.C.A., is a good subject, delicately and cleverly treated. The figures, notably the two foremost, are excellent, the artist having caught the difficult flesh tint to a nicety. The rear figure, representing music, might be improved upon; this and the chalky appearance of the picture are the only things that detract from its superior merit.

"In County Cork, Ireland," No. 16, William Brymner, R.C.A., is one of the most noted pictures in the exhibition. It is a good type of Irish scenery, embracing nature in its human and scenic forms. Competent critics argue that the foreground is capable of better treatment; the grass in front, for instance, seems too soft and the foreground of the stonewall lacks emphasis. In all other respects the picture is one of the best in the exhibition.



"Dawn."

"Toiling Homeward," No. 62, J. L. G. is a clever picture. The strong light cast on the horse's flanks should properly tend away the spectator instead of towards, the strong light on the nearest animal being without justification. The figure of the man, compared to careful treatment of the horses, is rather careless. Portrait of a lady, No. 79, Robert Harris, R.C.A., is one of the best portraits in the gallery. The head is finely moulded, the expression natural, and there is no straining after effect in the work. This portrait receives much praise from well known artists.

Two pictures of roses are especially worthy of notice. The one by Mrs. Reid is a beautiful exposition of light and shadow, and that by Mary Hiester Reid, roses and antique vases, receiving high compliments.



"Serious Thoughts."

"Serious Thought," No. 85, Sarah B. Holden, is a pleasing representation of a little girl wrapt in meditation. The expression is natural and the drawing masterful.

"Dawn," 98, D. P. McMillan, is a meritorious piece of work by a young artist. The subject is lugubrious, the shadows being well treated. The drawing is open to improvement, the whole picture displaying much promise.

The Berry Pickers, No. 119, G. A. Reid, is a picture highly spoken of by artists. The drawing of the girl to the right is open to improvement, the infant next to her pointing to the distant figures being seemingly an afterthought of the artist, and treated with insufficient care. Altogether, the picture is one of the best shown.

Nature Morte, Livres, No. 93, M. Ledue, is a fine piece of work. A simple row of commonplace books is shown with one lying open on the desk in front. The general opinion of the critics is that this work is wonderfully natural.

The tissue-paper leaf lying loosely on the open book is so real that the spectator feels inclined to blow it off to see the picture underneath. As one prominent artist expressed it, "the painter attains the acme of realism in this picture."

#### Many Good Pictures at the Spring Exhibition.

*Gazette 19/4/92*  
A Lively Prosecution of the Lotteries to be Instituted To-day—Hard Contests Promised.

The annual spring exhibition of the Art gallery was opened last evening with a private view to the members of the association and the exhibitors. To-day the exhibition will be opened to the public. If the aforesaid public takes any interest in art, and Canadian art at that, it will flock en masse to see this exhibition. During its lifetime the association has held a good many exhibitions. There is no doubt that among them were some which, as far as monetary value was concerned, surpassed the present. One might even go a step farther and say that as regards artistic value there have been better exhibitions. But that is all. There has never been an exhibition which so faithfully portrayed Canadian art as does the present—in its infancy, in its past, in its present, in its future. Isn't that enough? Art goes hand in hand with the progress of a nation. It would take columns to prove it, and even then there would be doubting ones. There always are. But it is true. As a factor of civilization it works underground out of the sight of the run of mankind, like a miner. The people who are concerned in it see it, see it daily and daily grumble that others do not as they do. To the outside public work is misunderstood, often ignored. But perseverance conquers, and Canada's coterie of a



"IL M'AIME," BY WOODCOCK.





1.—CRADLED IN THE NET.

ad. The most curious work exhibited is by D. Ledue, No. 93. As a copy of still life, his work is a masterpiece. A simple row of books, and one book lying in the foreground, makes the picture. The book is open at an illustration over which a tissue paper is half turned. The work is a marvel of true copy, and it is only to be regretted that Mr. Ledue does not launch out into more ambitious work, such as his skill must qualify him for.

Mr. Wyatt Eaton's Portrait of Sir William Dawson.

A correspondent writes as follows: The following extract from the New York Times, whose editor of the Art Department is the well-known writer, DeKay, on some portraits by Wyatt Eaton, now on exhibition at the Art Association of Brooklyn, seems appropriate to that thoughtful, refined but unsensational portrait of Sir Wm. Dawson, by the same artist, and now on exhibition at our Art Association:

The most attractive new paintings, however, are four portraits of gentlemen by Wyatt Eaton. There is nothing startling in these likenesses



118.—THE FORECLOSURE OF THE MORTGAGE.

standing and seated, but one returns to them with a sense of quiet satisfaction to find them remarkable for a certain inner refinement and repose. It would be hard to mention a painter who possesses this unobtrusive charm in his portraits to the extent that Mr. Eaton shows. Perhaps it has to do with the extremely slow and thoughtful method of the artist. Whatever the reason may be, it is certainly there, and when one has a chance to see four portraits of men side by side, the impression deepens that we have in Mr. Eaton a far better and more lasting master than many whose works cry from the walls in the manner practised and taught with so much smartness in Paris and also in Rome. It is noticeable of these four portraits that they lack accessories; therefore the impression exerts itself purely through the look from the eyes, the drawing of the face and hands, the poise of the heads. Amateurs will do well not to pass them by, because neither gesture nor loud colors beckon them to come and admire.

According to Montreal papers, Mr. Eaton is expected in that city very soon in order to attend to the hanging of his portrait of Sir William Dawson, the Principal of McGill University, whose works in geology have made his name known all over the world. The Canadians chose well when they selected a painter of Mr. Eaton's kind for the maker of the portraits of their distinguished men.

Mr. Wyatt Eaton can do good work. He may have good work in Brooklyn, but the picture which has been criticised in these columns is at present in Montreal. It is to



98.—DAWN.

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be regretted that an admirer of Mr. Eaton should hold him in such poor estimation as to wish us to imagine that to judge one portrait of his is to judge them all, for in such case his genius must be singularly restricted. Perhaps Mr. Wyatt Eaton will say, "Save me from my friends."

**THE ART EXHIBITION.** 22/4/92  
The exhibition of Canadian pictures at the Art Gallery still continues to attract attention.

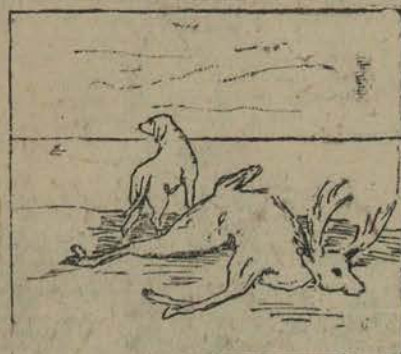
Mr. Bell-Smith (F.M.), R.C.A., exhibits seven pictures illustrative of Parisian and London scenes. The effect of the majority is good, but for what reason Mr. Bell-Smith makes all his



"A Misty Morning in Rotterdam."

buildings lean to the right, causing them to appear out of plumb, is not easy to divine.

There are several good landscapes among the water colors, and some well-treated still life subjects. A picture worthy of especial notice is No. 187, entitled "Morning Lessons." It belongs to the impressionist school of paintings, but differs from the usual run in its absence of exaggeration and obscurity. The details are implied, and the more we look at the picture the more we are impressed with its absolute truthfulness. This picture is not for sale.



"On Guard."

Mr. William Raphael, R.C.A., shows several works this year. "The Mill Dam," No. 116, is a pretty little scene, well executed; the details are carefully manipulated and the general effect is good. No. 115, "Harvest Time," by the same artist, is a larger canvas. The principal objection of the critics is want of "life" in the figures. No. 117, "The Oat Field," is a fresh, breezy little scene, the arrangement of light and shade being excellent.

"In Charge," No. 101, T. Mower Martin, R.C.A., is one of the first pictures to catch the visitor's eye, being hung at the landing of the stair-



"Morning Lessons."

case. The drawing of the dog is fine, but the body of the deer is not so carefully executed. "A Misty Morning," Rotterdam, No. 174, Charles Paul Gruppé, is a very effective water color, the misty atmosphere being well expressed, and the hanging sails and motionless boats being true to nature in every respect. A difficult subject is clearly handled.

The exhibition of statuary, as usual, is very limited, Messrs. Caril and MacCarthy being the only exhibitors. There is nothing exceptional being fairly good.

## ART ASSOCIATION, 2.

Phillips square.

22/4/92  
SPRING EXHIBITION.

OPEN DAILY.

9 a.m. to 6 p.m. 8 to 10 p.m.

A Special Prize of \$200 will be awarded to the Picture obtaining the greatest number of votes.

### SIR WM. DAWSON'S PORTRAIT.

Mr. Wyatt Eaton returned here from New York yesterday, and desires to say that the portrait painted by him, and now shown at the Art Gallery, is not to be in competition for any prize, and this would have been stated before had he known that it was intended to exhibit it.

Art Criticism.

To the Editor of the STAR: 25/4/92

SIR,—During "the late unpleasantness" between the North and South a man in New York was charged with drunkenness. The prisoner denied that he had taken any alcoholic liquid, but pleaded that he had been reading the varied statements in the newspapers on the recent operations on the Potomac. The judge declared that this was sufficient to make any man's head reel and his legs totter, and he immediately discharged the prisoner.

Similar symptoms must have been experienced here by many who have read and tried to comprehend and to reconcile the conflicting opinions of our local press on the present exhibits at the Art Association. Difference of taste must necessarily produce difference of opinion, and an honest difference, when guided by some technical knowledge of painting and of the laws of art, is always entitled to respect. I would almost say of encouragement. But when I read, as I have done lately, the dicta of some of our local papers on this spring's exhibition of painting, so contradictory to other, some praising bad work, others dispraising good work, and others again, like the young writer on the STAR, throwing mud, with few exceptions, on both, I am reluctantly compelled to break silence. To a connoisseur these criticisms only create surprise and amusement, not unmixd, with perhaps, regret, lest those unacquainted with art should be led astray by such incompetent instructors, and, therefore, I venture to say to such, that the present exhibition as a whole, is, I believe better than any of its predecessors. Horrors there are there, it is true; some artists show rather decadence than improvement; others very much the reverse, while the percentage of really good work is larger than usual. My acquaintance and association with art in Montreal from the first known exhibition here, and the knowledge that many have, from past experience, that I am not disposed to praise without discrimination, nor exhibit any undue partiality though the painter were my best friend, will be deemed, I trust, by the public a sufficient excuse for this expression of my opinion. I love art too much to praise unuly, and I cannot be silent when I read, as I have done lately, so much undeserved censure of good work by writers whose language betrays their ignorance of ordinary technical expressions of art, and of those laws of art which intelligent critics of all schools recognize.

Your obedient servant,

JOHN POPHAM.

We have pleasure in giving publicity to the letter of an esteemed correspondent, who, complaining of the diversity of opinions expressed by the art critics, rather aggravates the difficulty by contributing one more opinion, which differs from all the others. In the absence of any authority of recognized infallibility we leave it to the intelligent public to judge between the critics.

ED. STAR.

Mr. Skelton's good-tempered plea against severe criticism will serve its purpose, though we would venture to point out that a low standard of criticism must produce a low standard of art. True art is cosmopolitan; and we do not believe that the true artist would wish the STAR to import the adjectival young man from the rural newspaper, who lavishes the dictionary upon Miss Jane Simpson's oil "copy" of a fancy picture, to criticize the Spring Exhibition.—ED. STAR.

The Spring Exhibition  
To the Editor of the STAR:

SIR.—There are several factors to make an interesting Art Exhibition. The artists, the hanging committee, the critics. The first produce, while the latter sit in judgment on their work. The hanging committee is usually composed of men whose judgment has been trained in art, while the critics are sometimes who can write a readable article. Artists have had but little kindly criticism from the latter in the account published by the STAR of the exhibition now on the Art Association. It will readily be admitted that a broad, fair criticism is of great value to the artist and the further helps to form public taste. It is also true that the task of the critic is a very much lighter and requires less knowledge than that of the artist who tries to estimate correctly the value of the work and does not allow critical propensity to overlook what there may be of merit in the works. It is always easier to be destructively constructive, but the critic who tries to find out and encourage the efforts of does much more good than by too severe an attitude cramps hinders growth and development. It is here submitted that the criticism of the present exhibition is in a latter class. Pictures that have many points are sweepingly denounced and noticed at all. The notice begins by "that a glance around the galleries" that the work has been fairly good then straightway proceeds to demonstrate by proving that most of the pictures are bad. It seems to be common nearly all who have seen this exhibition that it is a great advance on those of former years, that there are many excellent cases, and that several artists have much improved both in the conception of their works and in the technical skill displayed. When an artist sends pictures for exhibition, it is evident that he first submits to the judgment of the hanging committee and secondly to the gauntlet of the art critics. It is no unreasonable to demand, however, that unfavorable comment by either of these should be expressed in such a way, in the interest of art, as to leave as little sting as possible; and it is certainly unnecessary to single out one or two artists and denigrate their pictures as typical of the "pot-boiling division" which seems to be unfair and in good taste. Besides, the critic may not be right in his opinion, but reporting for a journal with a circulation like the STAR, his views reach a wide audience, and the future of an artist up to public disfavor is, to say the very much prejudiced, and this on individual judgment.

Charles Lamb's essay, entitled "The Use of the Imaginative Faculty in the Productions of Modern Art," might be illustrating how interesting a broad-gent criticism can be made. Surely may be just and still of Canadian art is in its early infancy will not stand such vigorous pruning older tree. It requires no great memory to recall the early productions of the present exhibitors, there is one fact demonstrated more than any other by this exhibition, Canadian art and artists are making strides. There are several striking examples of this fact, even going back as last season, but had the of last year been attacked, ridiculed, discouraged, it is likely that they again have sent in pictures this year not probable that many of them have ventured for a long while again for exhibition. Several of have student classes from which the limited sale for pictures largely draw their support. Their prospects are prejudiced lent criticism, can hardly mated, their influence students is weakened, their the growth of art is checked in and, finally, they are composed elsewhere that support which has been given them here. Artists, artists, with no better talent than now exhibiting, have made positions themselves abroad. Should it not be remembered by art critics that in all the growth of art has been gradual, needed fostering care, not discouraged and also that the true critic is he who pointing out shortcomings, does a gracious, courteous manner that to renewed exertion but does not discourage. It is submitted that the recent criticisms are much too severe, want sight and in some cases quite that a visit to the exhibition in this view. Thanking you, M advance for your courtesy in this letter, I am,

Yours very truly,

LESLIE

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ART ASSOCIATION OF MONTREAL,

**Phillips' Square.**

MEMBER'S TICKET ADMITS TWO.

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Monday Evening, 14th March, 1887,

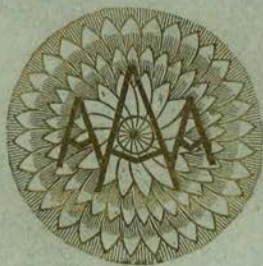
AT 8 O'CLOCK.

LECTURE BY

P. PENHALLOW. ESQ., PROFESSOR MCGILL COLLEGE,  
IN THE ART GALLERY.

"The Origin and Development of Japanese Art."





# Office of The American Art Association,

No. 6 East 23d St. (Madison Square South).

NEW YORK, January 1, 1887.

## The A. T. STEWART GALLERY

OF

### Paintings, Sculptures, and other Art Objects,

Which will be sold under our management, by order of HENRY HILTON, Esq., and CHARLES J. CLINCH, Esq., executors of the late CORNELIA M. STEWART, will be open for Public Exhibition, at the American Art Galleries, beginning on or about February 20th next.

### AN ILLUSTRATED EDITION

of the Catalogue of this famous collection is now in preparation.

The Edition will be limited to Five Hundred Copies, and sold to subscribers at the cost of production, Twenty-five Dollars. The book will be printed in the best manner possible, on Hand-Made paper, and suitably bound. It will be our endeavor to produce a thoroughly meritorious Catalogue.

The following Artists will be represented by ETCHINGS reproduced from important works belonging to the Gallery.

ETCHER.	PAINTER.	SUBJECT.
Thomas Moran.	C. F. Daubigny, dec'd.	The Month of May.
R. Swain Gifford.	C. Troyon, dec'd.	Landscape and Cattle.
Frederick Dielman.	M. Fortuny, dec'd.	The Serpent Charmer.
Gerome Ferris.	W. A. Bougereau.	The New-born Lamb.
W. M. Chase.	C. Troyon, dec'd.	Cattle.
J. S. King.	Alfred Stevens.	After the Ball.
Hamilton Hamilton.	P. Michetti.	A Misty Morning, Rome.
F. Raubichek.	J. L. E. Meissonier.	Reminiscence of Franco-Prussian War.
Stephen J. Ferris.	J. L. Gérôme.	Une Collaboration.
C. Y. Turner.	B. E. Murillo, dec'd.	Boy with Kettle.
F. S. Church.	E. Verboeckhoven, dec'd.	The Fight.
W. St. John Harper.	R. de Madrazo.	La Marquise.
Alfred Kappes.	L. Galliat.	Abelard and Heloise.
Stephen J. Ferris.	J. G. Jacquet.	An Eastern Princess.
Gerome Ferris.	Benjamin Constant.	Evening on the Terrace.
Sidney I. Smith.		Objects of Art.

\* \* \* All of the above Printed on Japan Paper.

## PEN AND INK SKETCHES,

Percy and Leon Moran, and F. Hopkinson Smith, reproduced by the Lewis Company, Boston.

ARTIST.	SUBJECT.	SCULPTOR AND PAINTER.	SUBJECT.
Antardini.	Water Nymph.	Joseph Durham.	Paul and Virginia.
Bosmer.	Zenobia.	W. R. Barbee.	Fisher Girl.
Crawford, dec'd.	Demosthenes.	R. H. Park.	First Love.
Do.	Flora.	Felix Ziem.	Quai dei Schiavoni, Venice.
E. Meissonier.	Portrait of the Artist.	I. De Nittis.	Flirtation, Hyde Park.
Brandt.	Head.	G. Boldini.	Waiting.

The following, and as many more important works as can successfully be reproduced, will be illustrated by the W. Kurtz PHOTOTYPE, PHOTOGRAVURE, and other processes.

SUBJECT.	PAINTER.	SUBJECT.	PAINTER.
Madland, 1807."	J. L. E. Meissonier.	Gladiators.	J. L. Gérôme.
Horse Fair.	Mlle. Rosa Bonheur.	The Serious Book.	A. Toulmouche.
Fountains of Fontainebleau.	August Bonheur.	Sheep.	E. Verboeckhoven, dec'd.
Disputed Boundary.	Erksine Nicol.	The Appian Way.	G. R. C. Boulanger.
Landscape and Sheep.	Chas. Jacque.	The First Smoke.	C. Schlosser.
Children's Party.	L. Knaus.	The Begging Monk.	E. Zamaçois, dec'd.
Forest at Camp St. Maur, 1869.	E. Detaille.	Holy Family.	Titian.
Ed and Psyche.	W. Von Kaulbach.	Innocence.	C. L. Muller.
Ed and Marguerite.	A. Gisbert.	The Circassian Girl.	E. Dubuffe.
Jesters in Antechamber.	E. Zamaçois, dec'd.	The Washerwomen.	G. Boldini.
Sea Beach at Portici.	M. Fortuny, dec'd.	Hamlet and Ophelia.	H. Merle.
Kind Sister.	Meyer Von Bremen, dec'd.	Marguerite.	G. Ferrier.
Mat to the Baby.	M. de Munkácsy.	Return from the Races.	I. De Nittis.
Way.	L. Alvarez.	Landscape and Cattle.	Xavier De Cock.
Coming.	Thos. Faed.		

In addition to which will be full-page Illustrations of Statuary, Oriental and European Ceramics, Enamels, Etc.

Catalogues will be delivered to subscribers about February 15th, 1887, and in the form in which they are registered.

Those desiring to subscribe will please fill up herewith blank, and mail same at once.

Respectfully,

AMERICAN ART ASSOCIATION,

6 East 23d St. (Madison Square South), New York.





# ROYAL Canadian Academy of Arts

EVENING ASSEMBLY  
OF MEMBERS, NON-MEMBERS  
AND THEIR FAMILIES

AT THE GALLERY OF THE ART ASSOCIATION.  
MONTREAL

© APRIL 19<sup>TH</sup> 1887 ©

DOORS OPEN  
AT 8 O'CLOCK

TO MEET HIS EXCELLENCY THE GOVERNOR GENERAL



# Art Association of Montreal.

PHILLIPS' SQUARE,

*Montreal,* \_\_\_\_\_ 188

*Sample of letter paper, now  
used*



# ART ASSOCIATION OF MONTREAL,

PHILLIP'S SQUARE.

SEVENTH YEAR OF THE ADVANCED ART CLASSES.

The session for 1887-8 will commence on Monday October 3rd and will close on Saturday, April 26th, under the direction of MR. WILLIAM BRYMNER, R.C.A. The rooms are open for work every week-day ; and on the the mornings of Monday, Wednesday and Friday of each week, the regular instruction will be given.

The course is, as far as possible, that adopted in the French studios, which assumes the fact that until one step is well taken, it is useless to proceed to the next; and a thorough study of form being of first importance, the Student will draw from the cast in light and shade, proceeding from simple objects, parts of the figure, etc., to the entire figure from the antique.

On the days when instruction is given, those students who will be benefitted by doing so, will paint from the cast or from still-life, and those sufficiently advanced will also work from the living model.

Subjects for composition will be given out occasionally during the season.

The session for 1887-88 has been made to extend over two Terms, one from 3rd October to 23rd December, and the other from 5th January to 30th April. The hours of instruction will be 9.30 a.m. to 12.30 p.m.

Fees for the full term have been fixed at \$40 ; and for the half-term, at \$25.

The classes are held in the Association's Rooms, corner of Phillips Square and St. Catherine Street.

Intending Students are requested to communicate their names to the Secretary at the Gallery.

MONTREAL, September 1887



# Art Association of Montreal.

PHILLIPS SQUARE,

May 14th, 1887.

Dear

I am instructed by the Committee of the **Art Fair** to express the hope that you will be good enough to assist them with one or more sketches or paintings from your own brush. The objects of the Fair being, as set out in the general circular herewith, the encouragement and spread of an appreciation and love for art, it is with some reliance on the sympathy and co-operation of the Artists and Patrons of art in Canada, that this request for assistance is advanced. May I ask you to be so kind as to let me have a reply in the accompanying addressed envelope.

I have the honor to remain

Very faithfully yours,

JOHN MACGILLYCUDDY,

SECRETARY.



\$1.00.

No. 241

*This Ticket represents One Chance in the Art Union Prize  
Drawing of the Royal Canadian Academy Exhibition, held in  
Montreal, April 20th to May 7th, 1887. The Drawing will take place  
on Wednesday Evening, May 4th, and the Winners of Prizes will be  
notified by mail.*

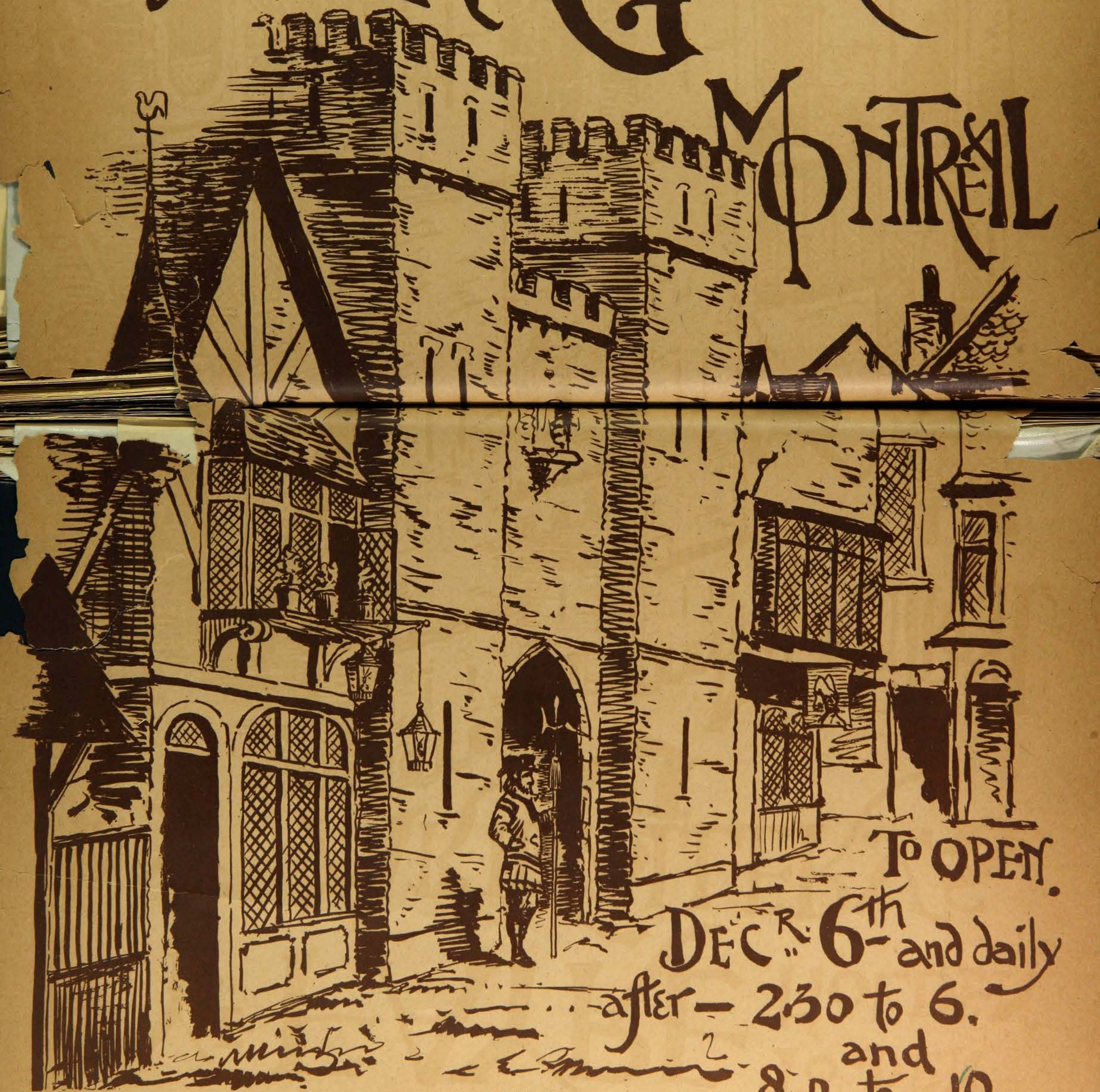
JOHN MACGILLYCUDDY,

*Secy., A.A.M.*



# Y<sup>E</sup> FAYRE <sup>TO BEN</sup> HOLDEN IN Y<sup>E</sup> ARTE GALLERY'S

## MONTREAL



TO OPEN.

DEC<sup>R</sup>. 6<sup>th</sup> and daily  
after - 2.30 to 6.

and  
8.0 to 10.



# Ye Merrie Milke Maides

WILL GIVE AN

## EXHIBITION

OF THEIR

# NATIONAL DANCE

—AT—

## YE ARTE FAYRE,

—ON—

# Thursday Evening,

AT 8.15 P.M.

---

## SECOND EXHIBITION

AT 9.15 P.M.

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ADMISSION, - 15 Cents.





# Art Association of Montreal.

Phillips Square.

The President and Council have pleasure in inviting the Members of the Association and their families to a Private view of the Loan Exhibition of Oil Paintings and Water Colour Drawings, on Friday Evening, November 23rd, from 8 to 10.30 p.m. Music and Tea.

17th November, 1888.

John MacGillycuddy,

Evening Press.

Secretary A. A. M.

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# ART ASSOCIATION OF MONTREAL.

PHILLIPS SQUARE.

EIGHTH YEAR OF THE ADVANCED ART CLASSES.

The session for 1888-89 will commence on Wednesday, October 18th, and will close on Saturday, May 18th, under the direction of Mr. WILLIAM BRYMNER, R.C.A. The studios are open for work every week-day; and the regular instruction will be given, from 9.30 to 12.30 on the mornings of Monday, Wednesday and Friday.

The course is, as far as possible, that adopted in the French studios, which assumes the fact that until one step is well taken, it is useless to proceed to the next; and a thorough study of form being of first importance, the Student will draw from the cast in light and shade, proceeding from simple objects, parts of the figure, etc., to the entire figure from the antique.

On the days when instruction is given, those students who will be benefitted by doing so, will paint from the cast or from still-life, and those sufficiently advanced will also work from the living model.

Subjects for composition will be given out occasionally during the season.

The session for 1888-89 has been made to extend over two terms, the first term being from the 17th of October, to the 10th of February, and the second term from the 12th of February to the 18th of May.

It will be optional to students to attend by the session, term or month.

Fees for the full session have been fixed at \$40; for the term at \$25; and for the month at \$10.

The classes are held at the Association's studios in Phillips Square, and the students are granted during the continuance of their study all the privileges of a membership, with the exception of the right to introduce friends.

Intending students are requested to communicate their names to the Secretary at the Gallery, as soon as possible.

MONTREAL, September, 1888.

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## Art Association of Montreal.

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JANUARY 26th, 1889.

Under the authority granted at the Annual Meeting, the Council has decided for the present year to issue Tickets of Membership for families at \$7.50. These Tickets will admit to Exhibitions and Reading Room, the holders and all members of their Families, with the exception of sons over the age of twenty years, who are expected to become Subscribers on their own account. The ordinary Ticket remains at the same price as formerly. The reasons, necessitating this action of the Council in the matter of the Family Membership, are fully treated of in the Annual Report.

J. MACGILLYCUDDY,

Secretary A. A. M.

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# Art Association of Montreal.

Phillip's Square.

2nd JANUARY, 1889.

DEAR SIR,

I beg to inform you that the **Annual Spring Exhibition of Original Paintings, Drawings, Sculptures, Architectural Designs, Etchings and Designs in Stained Glass**, will be opened on the 11th day of April next, in the GALLERIES OF THIS ASSOCIATION, and closed on the 4th day of May.

Such of your works as you may send, which are approved by the Committee, will be placed on Exhibition, and should you desire to exhibit for sale, a commission of 10 per cent. will be charged on any sales effected on your account.

All works must be delivered unpacked at the Gallery not later than Tuesday, 2nd April.

Arrangements have been made on behalf of Exhibitors, with Messrs. Scott & Son, 1739 Notre Dame Street, Montreal, who undertake to receive all works, deliver them at the Gallery, removing and re-packing them for return after the Exhibition, at a charge of sixty cents for each picture or other work.

All freight must be prepaid, the Association holding the pictures, etc., insured while in the Gallery.

Artists are of course at liberty to consign their works to other Agents should they so desire.

Appended hereto is a printed form which intending Exhibitors will please fill up, giving full title of picture with price. The title of picture should also be placed on the back of each frame, with name and address of Artist.

Kindly return forms as soon as convenient, to this address.

I have the honour to remain,

Obediently yours,

JOHN MACGILLYCUDDY,

Secretary.

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# Art Association of Montreal.

ENTRY OF WORKS FOR THE SPRING EXHIBITION, 1889.

*Full name of Artist,* .....

*Present Address,* .....

TITLE.	WHERE TO BE RETURNED.	PRICE

*Signature of Contributor or of some person on Contributor's account.*

.....

*Address,* .....

163A





## Art Association of Montreal.

---

JANUARY 26th, 1889.

Under the authority granted at the Annual Meeting, the Council has decided for the present year to issue Tickets of Membership for families at \$7.50. These Tickets will admit to Exhibitions and Reading Room, the holders and all members of their Families, with the exception of sons over the age of twenty years, who are expected to become Subscribers on their own account. The ordinary Ticket remains at the same price as formerly. The reasons, necessitating this action of the Council in the matter of the Family Membership, are fully treated of in the Annual Report. Members are earnestly requested to support the Council by an immediate payment of their Subscriptions, which became due according to By-Law, on the first day of January.

J. MACGILLYCUDDY,

Secretary A. A. M.

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ART ASSOCIATION  
OF MONTREAL.

February, 4th 1889.



# ART ASSOCIATION OF MONTREAL.

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FEBRUARY 1889.

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This small collection of Water Colour Drawings and Oil Paintings by Canadian Artists, has been got together for the Carnival, the annual exhibition of new work not taking place until April.

## CATALOGUE.

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The first nineteen drawings are from the brush of Mr. L. R. O'Brien, President of the Royal Canadian Academy.

Mr. O'Brien spent last summer painting on the Pacific Coast, principally in Howe Sound, the next inlet North of Vancouver Harbour.

Most of the scenery portrayed in his series of pictures lies in the immediate vicinity of Vancouver, and is easily accessible by canoe or steamer.

- 1 Mount Intchekai.
- 2 Mountains of the Coast Range.
- 3 A Grove of Douglas Fir, Pacific Coast, B. C.
- 4 Mt. Sir Donald, from the gorge of the Illicilliwaet.
- 5 An afternoon on Howe Sound.
- 6 The Olympian Range from Vancouver Island.
- 7 The Lagoon, Howe Sound.
- 8 The Artist's Camp on Howe Sound.
- 9 The Light House, off Vancouver Harbour.



- 10 Cliffs on the Coast of Howe Sound.
- 11 Coast Indians on the Gulf of Georgia, B. C.
- 12 Golden October in British Columbia.
- 13 A Fish Eagle's Eyrie, B. C.
- 14 Sandy Cove, Howe Sound.
- 15 Autumnal Tints on Lake Ontario.
- 16 Sunrise in Vancouver Harbour.
- 17 An Arbutus Tree, Vancouver Island.
- 18 Indian Camp on Kicking Horse Lake.
- 19 A Nook on the Coast.
- 19 *a* A Cedar tree in Stanley Park, Vancouver,
- 19 *b* A British Columbian Forest.

Mr. Bell Smith, R.C.A., passed the summer amongst the mountains through which the Canadian Pacific Railway runs, and the following eighteen drawings are, with one or two exceptions, representations of the stupendous scenery there to be found.

- 20 Junction of two Glacial Streams, Selkirks, B. C.
- 21 Ross Peak Glacier, Selkirks, B. C.
- 22 English Bay, Vancouver, B. C.
- 23 Clearing after a Storm in the Selkirks.
- 24 Looking across the Valley of the North Fork of the  
Illicilliwaet, from an elevation of over 7000 feet.
- 25 Sunset on Mount Carrol, Roger's Pass, B. C.
- 26 A Rocky Mountain Pass.
- 27 Evening on the Bow River at Banff.
- 28 Mount Ing-lis-Maldie, from the Bow River Banff.
- 29 A Glacier Cascade.
- 30 In the Woods, Selkirks, B. C.
- 31 Entrance to the "Goat Pass," Selkirks, B. C.
- 32 A Wet Day, Fraser Canyon.
- 33 Eagle Peak, from the "Goat Pass," Selkirks.
- 34 Burrard Inlet, Vancouver, B. C.



- 35 Hell-Gate, Fraser Canyon.  
 36 On the Fraser, B. C.  
 37 Clearing after Rain, Fraser River.

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J. M. BARNESLEY.

- 38 Twilight in the Harbour.  
 39 Chill October.  
 40 The Evening Hour

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J. HAMMOND.

- 41 Evening in Holland.

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OIL PAINTINGS.

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ROBERT HARRIS, R. C. A.

- 42 Harmony.  
 43 An Old Philosopher.  
 44 Martha Wray.

---

PERCY WOODCOCK, R.C.A.

- 45 The Morning Prayer.  
 46 Masculine Independence.

---

W. BRYMNER, R.C.A.

- 47 Spring, Bay St. Paul, below Quebec.  
 48 An Acadian Homestead.  
 49 Friends—A French Canadian Interior.

---

J. M. BARNESLEY.

- 50 In the English Channel.  
 51. A Foggy Day on the Water.

All information regarding prices etc., can be obtained in the Secretary's Office.



## NOTICE.

*The Rev. GEO. H. WELLS, D.D., has kindly promised to deliver a Lecture, in addition to those already announced for the present season (1888-89), the subject being—*

**"SIENA, AN OLD ITALIAN CITY."**

*The date fixed is Thursday, February 21st, at 8.15 p.m., and the ordinary Lecture tickets will admit.*

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The Reading Room is open each week-day until 6 p.m.





# Art Association of Montreal.

PHILLIPS SQUARE.

It having been unanimously resolved at the regular Meeting of Council, on March 6th, 1889.

“That in view of the munificent gifts made to the Association by the President. MR. R. B. ANGUS, he be nominated by the Council for election to the position of **BENEFACTOR**, and that a Special Meeting of the Members of the Association be called by the Vice-President to ratify the nomination.”

The Vice-President has appointed **FRIDAY EVENING, March 22nd**, for such Meeting. Members and their families are invited to attend.

8 P.M.

MUSIC AND TEA.



Art Association of Montreal,  
PHILLIPS SQUARE.

PAPER

BY

MR. JOSEPH GOULD,

"The Songs we hear and the Songs we do not hear."

Friday Evening, March 8th,

At 8.15 o'clock.

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## PROGRAMME.

Mendelssohn—	{	<i>a.</i> To the absent one.
	{	<i>b.</i> In a distant land.
Schumann—	{	<i>c.</i> Im wunder schönen monat Mai.
	{	<i>d.</i> Aus meinen Thränen.
	{	<i>e.</i> Wenn ich in deine augen.
Franz—	{	<i>a.</i> The Water-Lily.
	{	<i>b.</i> Stille sicher heit.
	{	<i>c.</i> Now the shades are falling.
Rubinstein—	{	<i>a.</i> Not e'en angels.
	{	<i>b.</i> Gold rolls beneath her.
Raff—	{	<i>a.</i> Mädchenlied.
Jensen—	{	<i>b.</i> Murmelndes Lüftchen.
Massenet—	{	<i>c.</i> Ouvre tes yeux bleus.
Schubert—	{	<i>a.</i> Im Abendroth.
	{	<i>b.</i> The Erl King.

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The Vocal illustrations will be given by MR. W. J. WINCH of Boston.

MISS WONHAM has kindly consented to play the accompaniments.





## SIR NOEL PATON'S LATEST PICTURE, "THE CHOICE."

From "THE SCOTTISH LEADER."

THE above work, the latest of that important series of allegorical paintings, which during recent years has almost exclusively occupied the artist, is now on view at Messrs HUGH PATON & SONS' Gallery, Princes Street, Edinburgh. It depicts in symbolical fashion the choice that comes to every man in life, the choice between good and evil. The Christian soldier, portrayed under the figure of a youth clad in complete armour, occupies the centre of the canvas, resisting the importunate allurements of the world, the varied and manifold "desires of the flesh and of the mind," personified as a woman of enticing yet deadly beauty, and yielding himself to the influence of a heavenly guide, who directs his steps into the ways of rectitude and honourable effort. The temptress advances eagerly, with her left arm thrown forth to catch her victim, and her right waving aloft a goblet of the ruddy wine of her enchantment, about the lips of which we see the flickering of angry flames. Her face, ripely and richly tinted, and strongly sensuous in expression, is thrown backwards, the curling masses of warm brown hair stream luxuriantly over her shoulders, and her forehead is crowned with a chaplet of dusky red roses, overblown and falling to pieces with every motion of the figure. Her bare arms and neck flash with gold ornaments and strange gems, a kirtle of flaunting green half covers the full contours of her body, her lower limbs are enveloped in drapery that changes and flushes from orange into a more ardent crimson, and from her girdle hangs a delicately-fashioned lute, with which she beguiles

the ears and hearts of men. Above her is the darkness of night, relieved by one faint and solitary star; and beneath, to the left, we catch a glimpse of a stupendous gulf, its craggy sides lit up by the reflection of flames from the unseen depths below. In an unregarded corner of the foreground, shadowed by the drooping poppies of oblivion, lie the remains of a victim who has succumbed to her charms and paid the penalty—a hideous skeleton, its fool's cap, decked with gaudy peacock feathers, fallen from the open-mouthed and grinning skull. The youth turns from the syren with an expression of horror, in which there is mingled the slightest touch of fascination; with his left hand he throws off the arm that would detain him; and, his right firmly clasped in that of his celestial friend who hovers above in the sunlight on snowy extended pinions, he plants his mailed foot upon the coils of a loathsome serpent, crushing it to death, and prepares to tread the upward path which is encircled by the delicate and lovely hues of the rainbow, and where, beyond the rocky steeps, we see springing and blooming the white shapes of the lilies of purity and peace. The picture is distinguished by the careful execution and the accomplished draftsmanship which we never fail to find in the artist's works. In sentiment it is thoroughly solemn and impressive. The main thought of the work is broadly and simply expressed in the action of the three figures: and, as we examine the various subsidiary details, we find that each is full of meaning, and aids by its symbolism the total impression of the picture.

From "THE ACADEMY."

THE important work by Sir Noel Paton which, last autumn, we mentioned as in progress has now been completed, and will shortly be on view to the public, previous to its passing into the engraver's hands. It belongs definitely to the later series of the painter's productions—works which are large in scale and broad in treatment; which are as exclusively allegorical in form, as unmistakably didactic in aim, as a fresco by Giotto or Orcagna. Its subject is the Christian choice of Hercules. It depicts Humanity under the familiar type of a youthful and mail-clad soldier tempted by the varied and importunate appetites of the world, which are personified under the figure of a seductive, luridly beautiful woman, who holds aloft a flaming goblet of ruddy wine. The face of this figure, full of an imperious charm, is thrown backwards, with its masses of dark voluminous curls, amid whose luxuriance are set a few roses of dusky crimson, overblown and ready to fall in sudden ruin—one petal already fluttering from them towards the earth. Her bare arms are adorned with gold and gems; round her naked neck is clasped a circlet of antique coins figured with the heads of the great mythic monarchs of the kingdoms of the world and their glory; a kirtle of gaudy green half veils the exuberant curves of her body; the contours of her lower limbs are seen through folds of a changeful yellow drapery, which flashes in its shadows into an angry red; and from her shoulders depends a curiously-fashioned lute—that instrument of her enchantment whose notes

the souls of men hear and follow, "as a bird the fowler's pipe." Around her is the blackness of the sky of night; behind and beneath her a yawning gulf, through whose obscurity the eye can find no bottom, and into which there juts a wild and craggy promontory, which is lit up vividly by the unseen nether fires. Near the temptress, in a lonely shadowed corner of the foreground—where the very poppies of oblivion themselves are withered and drooping, and ready to die—lies a skeleton swathed still in dimmed splendour of quaintly-fashioned doublet, its hooded fool's cap fallen from the head, and the skull grinning forth upon the struggle in front.

Then, towards the left, the canvas brightens about the form of the youthful warrior, who turns from the temptress, and in the very action plants his mailed foot upon the coils of a terribly rendered snake, crushing the foul thing into loathly death; casts off in horror the eager hands that would detain him: yields himself to the heavenly guide who hovers on white wings above amid the celestial blue, prepares resolutely to tread the rocky upland path, where in the distance you see a vision of the "pure lilies of eternal peace."

The picture is wonderfully rich and searching in its symbolism. It is certainly one of the most solemn and impressive of the works of its earnest-minded painter.





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Art Association of Montreal,

PHILLIPS SQUARE,

April, 1889.

The President and Council have pleasure  
in announcing that the **Annual Spring Exhibition** will open with  
a Private View for Members and their Families on **THURSDAY**  
**EVENING, APRIL 11th.**

**EVENING DRESS.**

**8 TO 10.30.**

**JOHN MACGILLYCUDDY,**  
Secretary.



*E. Carter*

Art Association of Montreal,

PHILLIPS SQUARE



Spring Exhibition, 1889.

APRIL 11th to MAY 4th.



Complimentary - - Admit Two.



NOT TRANSFERABLE.

170





Art Association of Montreal,

PHILLIPS SQUARE,

18

Dear

Your Picture having been hung  
in the Exhibition, to commence  
here on . I have the  
pleasure to inform you that the Gallery will be  
open to Artists on from  
to for the purposes  
of Varnishing, etc.

Very truly yours,

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Art Association of Montreal,

PHILLIPS SQUARE,

MAY 15th, 1889.

DEAR SIR,

There being a considerable number of persons in the City of Montreal to whom such an Institution would be of interest and advantage, it is proposed to establish here a Society for the encouragement of Water-Colour Painting.

A preliminary meeting to discuss the subject will be held in the large gallery of the Art Association (kindly lent by the Council for the occasion) at 5. p.m. on Monday, May 20th, when various resolutions will be submitted.

I am requested to ask you to attend, and to express the hope that you will bring with you anyone who may be desirous to assist, or be interested in, the objects of the proposed Society.

I am, Dear Sir,

Very truly, yours,

JOHN MACGILLYCUDDY,

Sec'y. A. A. M.





Art Gallery.

Thursday, 20th Feb., 1890.

At 8.15 P.M.

LECTURE,

BY THE REV. W. S. BARNES,

"Robert Browning's Theory and Poems of Art."

Member's Ticket.

Admit Two.



Art Gallery.

Tuesday, 11th March, 1890.

At 8.15 P.M.

LECTURE,

BY MR. WILLIAM McLENNAN,

"MONTREAL IN 1689."

Member's Ticket.

Admit Two.



# Royal Canadian Academy

--- OF ---

## - Arts -



Toronto, March 4th, 1890.

Dear Sir,



I beg to inform you that the next ANNUAL EXHIBITION OF THE ACADEMY will be opened on the 24th of APRIL next, in the Gallery of the Art Association, MONTREAL.

All Paintings, Drawings, Sculpture, Architectural Designs, and Designs in Stained Glass, must be delivered, unpacked, at the Gallery not later than Thursday, 17th of April.

All Pictures, etc., intended for Exhibition, are to be consigned to MESSRS. W. SCOTT & SONS, 1737 NOTRE DAME ST., MONTREAL, who will deliver them unpacked at the Gallery, re-pack and return them to exhibitors.

Artists are, of course, at liberty to consign their works to other agents should they so desire.

The Academy will pay freight charges only on members' works; to save expense, those preferring to send by express, must do so at their own cost. Non-members works must be delivered free of charge.

All works at risk of owners, but an insurance during the Exhibition will be effected by the Academy.

Artists wishing to send in Pen and Ink, or Wash Drawings for the Catalogue, must send them to Messrs. Scott & Sons, on or before the 24th March.

Size of Drawings, say 6 x 4, for full page, and 2½ x 4 for the half page. Drawings require to be one-third larger than above sizes for reproduction.

Appended hereto is a printed form, which intending exhibitors will fill up, giving full title of Picture, with price.

The Title of Picture must be placed on the back of each frame, with name and address of artist.

Kindly return Form, as soon as possible, to address,

**JAMES SMITH,** SECRETARY,

35 Adelaide St. East, TORONTO









# Art Association of Montreal.

PHILLIPS SQUARE.

June 9th, 1890.

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The Exhibition of the "Angelus"

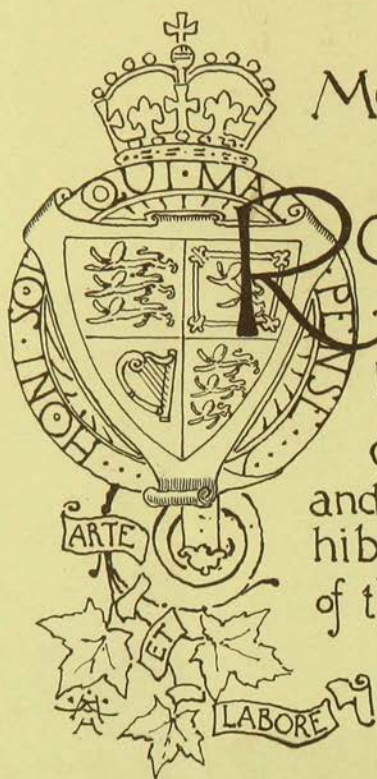
has closed, but many of the important Pictures of the Exhibition remain on view, and are specially worthy of a visit.

Admission 25 cts. Members free.

ROBERT LINDSAY,

*Secretary pro tem.*





MONTREAL • 1890

ROYAL CANADIAN  
ACADEMY OF ARTS  
Evening Assembly of Members  
& Hon. Members & their families  
and Private View of the Academy Ex-  
hibition — to be held in the Gallery  
of the ART ASSOCIATION of MONTREAL  
on Thursday April the 24<sup>th</sup>  
at half past eight oclock



# Royal Canadian Academy.

Annual Assembly of Members & Honorary Members

AND

Private View of the Exhibition,

GALLERY OF THE ART ASSOCIATION, PHILLIPS SQUARE,

8.30 P.M. April 24th, 1890.

Mr.

and Ladies.

With the Compliments of Mr.

*James Smith*  
*Sec. R.C.A.*

PLEASE PRESENT THIS CARD.





THE ADDRESS TO BE WRITTEN ON THIS SIDE.

10



Art Association of Montreal,



# Exhibition of the Angelus

WITH SMALL COLLECTION OF

Loan Pictures and Tapestries.

May 17th to May 31st, 1890.

1811



1. "THE ANGELUS."

Jean Francois Millet,

1814-1875.



2. The Jumping Horse.

3. Salisbury Cathedral.

John Constable, R.A.,

1776-1837.

4. "St. Sebastian."

Jean Baptiste Camille Corot,

1796-1875.



## 5. "A Pardon."

Pascal A. J. Dagnan Bouveret,

1854.

## 6. View on the Seine.

Charles Francois Daubigny,

1817-1878.

## 7. Lioness and Lion in their Den.

F. V. Eugène Delacroix,

1798-1863.



8. In the Forest of Fontainebleau.

9. The Whisperings of Love.

Narcisse V. Diaz (de la Pena),

1809-1876.

10. "Landscape."

Jules Dupré,

1812.



## 11. A Summer Day's Idyl.

Adolphe Monticelli,

1824-1886.

## 12. "Border of the Forest Fontainbleau."

Théodore Rousseau,

1812-1867.

## 13. The Old Farm House.

Troyon



14 & 15. The de Lotbinière Gobelin Tapestries, over 160 years old, made during the reign of Louis XV, by the celebrated *Oudry*, Painter to the King and the most distinguished of Le Brun's successors in the Directorship of the Gobelins.

His conception and execution of *Les Chasses du Roi*, Lafontaine's Fables, etc., etc., raised the productions of the *Manufacture Royale des Gobelins a Muebles de la Couronne*, to a standard unknown since the days of Le Brun. The present subject represents the fable of the Fox and the Stork. Three other of Lafontaine's fables (by Oudry) were in the Museums of the Louvre in 1870. These tapestries have been in the possession of the de Lotbinière family for many generations. They were presumably acquired by the Marquis de Lotbinière when he purchased, after the Treaty of Paris, (1763), the Château de Vaudreuil, (Jacques Cartier Square), from the Marquis de Vaudreuil, last Governor of New France.



The thanks of the Association are due to the following gentlemen who have generously lent their valuable pictures for this Exhibition.

SIR DONALD SMITH.

MR. W. C. VAN HORNE.

“ R. B. ANGUS.

“ MR. J. W. TEMPEST.

“ E B GREENSHIELDS.



ART  
ASSOCIATION  
OF  
MONTREAL

ART  
ASSOCIATION  
OF  
MONTREAL





# Art Association of Montreal.

PHILLIPS SQUARE.

June 9th, 1890.

The Exhibition of the "Angelus"

has closed, but many of the important Pictures of the Exhibition remain on view, and are specially worthy of a visit.

Admission 25 cts.      Members free.

1890  
ROBERT LINDSAY,

*Secretary pro tem.*





Art Association of Montreal,

PHILLIPS SQUARE.

---

"THE ANGELUS."

---

150  
CHILDREN UNDER 12, 25 CTS.



Art Association of Montreal,

PHILLIPS SQUARE.

---

"THE ANGELUS."

---

180  
COMPLIMENTARY.



# CANADA POST CARD

THE ADDRESS TO BE WRITTEN ON THIS SIDE.





# Art Association of Montreal.

PHILLIPS SQUARE.

TENTH YEAR OF THE ADVANCED ART CLASSES.

The Session for 1890-91 will commence on *Wednesday, October 15th*, and will close on Friday, May 15th, under the direction of MR. WILLIAM BRYMNER, R.C.A. The studios are open for work every week-day; and the regular instruction will be given from 9.30 to 12.30 on the mornings of Monday, Wednesday and Friday.

The course is, as far as possible, that adopted in the French studios, which assumes the fact that until one step is well taken, it is useless to proceed to the next. A thorough study of form being of first importance, the Student will draw from the cast in light and shade, proceeding from simple objects, parts of the figure, etc., to the entire figure from the antique.

On the days when instruction is given, those students who will be benefitted by doing so, will paint from the cast or from still-life, and those sufficiently advanced will also work from the living model.

Subjects for composition will be given out occasionally during the Session.

The Session for 1890-91 has been made to extend over two terms; the first term being from the 15th of October, to the 9th of February, and the second term from the 11th of February to the 15th of May.

It will be optional to students to attend by the Session, term or month.

Fees, in all cases payable in advance, have been fixed for the full Session at \$40; for the term at \$25; and for the month at \$10.

The classes are held in the Association's studios, Phillips Square, and the students are granted during the continuance of their study all the privileges of a membership, with the exception of the right to vote or to introduce friends.

Intending Students should communicate their names to the Secretary as soon as possible.

MONTREAL, September, 1890.





# Art Association of Montreal,

Phillips Square,

11th September 1890. 18

Arrangements have been made to have Classes in Water Colour Drawing, under the direction of Mr J.M.Barnsley commencing Monday, Sept<sup>r</sup> 15th and lasting until the end of October.

Instruction will be given on four days each week, and will, when the weather is favourable be from Nature. Students will be entitled to attend on two of these days on payment of nine dollars monthly or twelve dollars for the Term (Six Weeks) - Students to elect when joining the Class the days they wish to attend - Such selection to be binding during the time of Study.

The days appointed for instruction are - Monday 2 P.M. to 5 P.M. and Tuesday, Thursday and Saturday, 9.30 A.M. to 12.30 P.M.

Intending students will please communicate with the Secretary as soon as possible.





198  
Art Association of Montreal,

PHILLIPS SQUARE.

—  
A Selection of Oil Paintings

AND WATER COLOUR DRAWINGS

By Mr. F. M. Bell Smith, R. C. A.,

Will be on EXHIBITION in the large GALLERY, commencing  
Tuesday, November 25th.

The Council have pleasure in calling your attention to this Exhibition.

The Gallery will be open until 6 p.m. daily.





# Art Association of Montreal,

PHILLIPS SQUARE.

## A Selection of Oil Paintings

AND WATER COLOUR DRAWINGS

By Mr. F. M. Bell Smith, R. C. A.,

Will be on EXHIBITION in the large GALLERY, commencing  
Tuesday, November 25th.

The Council have pleasure in calling your attention to this Exhibition.

The Gallery will be open until 6 p.m. daily.





THE ADDRESS TO BE WRITTEN ON THIS SIDE.





189 Art Association of Montreal.

1891



1891

Admit ..... and Family.

Secy.



198 Art Association  
OF MONTREAL.

1891

Admit .....

Secy.



Art Association of Montreal. 199

PHILLIPS SQUARE,

27th January, 1891.

You are requested to attend the ANNUAL GENERAL MEETING of the Members of the Association, which will take place here, on FRIDAY, January 30th, at 4.30 P.M.

BUSINESS: To receive the Report of the Council for 1890, and to elect Officers for the ensuing year. After the Meeting there will be an AUCTION SALE of the Periodicals usually disposed of from the Reading Room.

ROBERT LINSLEY,

Secretary A. A. M.



This Ticket will also admit  
Friends visiting the City.

This Ticket will also admit  
Friends visiting the City.



THE ADDRESS TO BE WRITTEN ON THIS SIDE.







# Art Association of Montreal.

Phillips Square.

The President and Council have pleasure in inviting the Members of the Association and their families to a Private view of the Loan Exhibition of Oil Paintings and Water Colour Drawings, on Monday Evening, March 9th, from 8 to 10.30 p.m. Music.

Robert Lindsay,

Secretary A. A. M.

2nd March, 1891.





15-  
Art Gallery.

Thursday, 12th Feb'y, 1891,

At 8.15 P.M.

LECTURE,

BY REV. L. G. WARE,

"THE WORK OF RAPHAEL."

Admit .....



92  
Art Association  
of Montreal.

PHILLIPS SQUARE.

—♦—♦—♦—  
ADMIT ONE.

This ticket is available only from the 16th to 31st March, 1891.

ROBERT LINDSAY,

Secretary.



194  
Art Association of Montreal,

PHILLIPS SQUARE.

—◆—  
Loan Exhibition of Paintings

BY EMINENT ARTISTS,

ON AND AFTER TUESDAY, MARCH 10th.

GENERAL ADMISSION, 25 CTS.





# Art Association of Montreal.

PHILLIPS SQUARE.

## Loan Exhibition of Paintings

BY

Eminent Artists.

DEAR SIR,

The aim of this Association being to further and encourage the love and appreciation of Art generally, the Council are particularly desirous that the working classes should be afforded an opportunity of seeing the Paintings now on Exhibition, many of which are very fine examples of eminent Artists; with this end in view they have decided to issue tickets at 5 cents each in lots of not less than 25, which can be had on application at the Gallery, or will be sent on written or telephonic request. Your co-operation in this matter is cordially requested.

Yours very truly,

ROBERT LINDSAY,

*Secretary.*

MS A





# Art Association of Montreal,

PHILLIPS SQUARE,

April, 1891.

The President and Council have pleasure in announcing that the Annual Spring Exhibition will open with a Private View for Members and their Families on MONDAY EVENING, APRIL 20th.

ROBERT LINDSAY,  
Secretary.

8 to 10.30.

## Art Association of Montreal.

PHILLIPS SQUARE.

SPRING EXHIBITION, 1891,

APRIL 20th to MAY 9th.

Admit

NOT TRANSFERABLE.

ROBERT LINDSAY, Secretary.



## Art Gallery.

LECTURE

BY MR. JOSEPH GOULD.

Subject:—"The Early Madrigal as contrasted with the Modern Part Song."

WITH ILLUSTRATIONS.

Thursday Evening, April 23rd, 1891, at 8.15 o'clock.

Admit Mr.

NOT TRANSFERABLE.

## Art Association of Montreal.

PHILLIPS SQUARE.

SPRING EXHIBITION, 1891.

ADMIT ONE.

These Tickets are Sold at a nominal price to School Children and the Working Classes. All others must pay the regular Entrance Fee.

ROBERT LINDSAY,  
Secretary.





THE ADDRESS TO BE WRITTEN ON THIS SIDE.

J. L. Weston Esq.  
14 St. Famille St.





Art Association, <sup>23</sup>

Thursday, May 21st, 1891,

At 8.15 P.M.

## LECTURE

BY PROF. J. COX, M.A.

OF MCGILL COLLEGE.

Subject: - - "The relation of Optics to Painting."

EXPERIMENTS WITH THE LIME LIGHT.

FAMILY TICKET.

Not Transferable.



Art Association, <sup>24</sup>

Thursday, May 21st, 1891,

At 8.15 P.M.

## LECTURE

BY PROF. J. COX, M.A.

OF MCGILL COLLEGE.

Subject: - - "The relation of Optics to Painting."

EXPERIMENTS WITH THE LIME LIGHT.

SINGLE TICKET.

Not Transferable.





# Art Association of Montreal.

Phillips Square.

The President and Council have pleasure in inviting the Members of the Association to be present at a *Conversazione* on Friday Evening, May 29th, at Nine o'clock, to meet the Members of the Royal Society of Canada.

Robert Lindsay,

21st May, 1891.

Secretary A. A. M.





# Art Association of Montreal

## Spring Exhibition, 1892.

### PRIZES.

Through the liberality of several members of the Association, the Council has been enabled to offer the following Prizes for competition at the forthcoming Spring Exhibition.

For the best Sea or Landscape . . . . .	\$200.00
“ Second best do. . . . .	100.00
For the best Figure Painting . . . . .	100.00
For the best Portrait . . . . .	100.00
For the best Painting of Still Life . . . . .	100.00
For the best Painting by an Artist under thirty years of age, not an R. C. Academician or Associate . . . . .	100.00
“ Second best do. . . . .	50.00
For the best Painting by an Artist who has been within three years or is now a pupil of the Association . . . . .	75.00
“ Second best do. . . . .	50.00
For the best Water Colour . . . . .	100.00
“ Second best do. . . . .	50.00

### SPECIAL PRIZE.

For the Picture obtaining the greatest number of votes of visitors attending the exhibition, for which purpose each ticket of admission shall carry one vote, each single ticket of Association Membership, two votes, and each family ticket, three votes.	200.00
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The prizes are to be awarded by a Committee of five persons, of whom three shall be elected by the Council of the Art Association and two by the Exhibitors. None of the Committee shall vote in classes in which they are themselves competitors. A majority of votes of the said Committee shall be required to make the awards, and its decision shall be final.

All Artists resident in Canada, or Canadian Artists studying or residing abroad, may compete for these prizes.

A prize shall not be awarded to any Artist for the same class of work more than once in five years, nor shall more than one prize be awarded to an Artist at any one exhibition. The work of Artists who have gained prizes, shall, during the period in which they are restricted from competition, be marked 'non-competing,' and in the Catalogue each year shall be printed after their names "Association Prize," (with date and class of work).

The Special Prize to be decided by the popular vote shall be open to competition by all Canadian Artists without restriction, and may be won by the recipient of any of the Association prizes.

ROBERT LINDSAY,

Secretary.

Art Gallery,  
17 Phillips Square, Montreal.

July 21st, 1891.



26A

# Art Association of Montreal.

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## Council for the year 1891.

*President*.....SIR DONALD A. SMITH, K.C.M.G.

*Vice-President*..MR. E. B. GREENSHIELDS.

*Treasurer*.....MR. CHARLES J. FLEET.

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## Councillors.

### *For Two Years.*

MR. R. B. ANGUS.  
" E. S. CLOUSTON.  
" W. R. ELMENHORST.  
" W. C. VAN HORNE.  
" A. T. TAYLOR.  
" D. A. WATT.

### *For One Year.*

REV. J. EDGAR HILL.  
MR. HUGH McLENNAN.  
" W. G. MURRAY.  
" J. W. TEMPEST.  
" F. WOLFERSTAN THOMAS.

---

## Gallery Committee.

MR. R. B. ANGUS.  
" W. R. ELMENHORST.  
" E. B. GREENSHIELDS.  
" W. C. VAN HORNE.  
" A. T. TAYLOR.  
" D. A. WATT.

HON. G. A. DRUMMOND.  
MR. JAMES BURNETT.  
" JOHN POPHAM.  
" ROBERT REFORD.  
" L. J. SKELTON.  
" S. P. STEARNS.

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MISS PANGMAN,  
*Asst.-Secretary.*

ROBERT LINDSAY,  
*Secretary.*



200

# CANADA POST CARD



THE ADDRESS TO BE WRITTEN ON THIS SIDE.

The President and Council have  
arranged a special exhibition of Paintings of the Grand  
more particularly as represented by the work of  
and will be open on Saturday October 1st  
at the Art Gallery, Ottawa





# Art Association of Montreal.

PHILLIPS SQUARE,

October 13th, 1891.

The President and Council have pleasure  
announcing a Special Exhibition of Paintings of the German School  
more particularly as represented by the work of Prof. Karl Hoffner  
of Munich. Commencing on Saturday, October 16th

ROBERT LINDSAY,

Secretary.



## Cupid and Psyche.

---

They told her that he, to whose vows she had listen'd  
 Through night's fleeting hours, was a spirit unblest :—  
 Unholy the eyes that beside her had glisten'd,  
 And evil the lips she in darkness had prest.

' When next in thy chamber the bridegroom reclineth,  
 Bring near him thy lamp, when in slumber he lies,  
 And there, as the light o'er his dark features shineth,  
 Thou'lt see what a demon hath won all thy sighs.'

Too fond to believe them, yet doubting, yet-fearing,  
 When calm lay the sleeper, she stole with her light ;  
 And saw—such a vision !—no image, appearing  
 To bards in their day-dreams, was ever so bright.

A youth, but just passing from childhood's sweet morning  
 While round him still linger'd its innocent ray ;  
 Though gleams, from beneath his shut eyelids gave warning  
 Of summer-noon lightnings that under them lay.

His brow had a grace more than mortal around it,  
 While, glossy as gold from a fairy-land mine,  
 His sunny hair hung, and the flowers that crown'd it  
 Seem'd fresh from the breeze of some garden divine.

Entranc'd stood the bride, on that miracle gazing  
 What late was but love is idolatry now ;  
 But, ah : in her tremor the fatal lamp raising—  
 A sparkle flew from it and dropp'd on his brow.

All's lost—with a start from his rosy sleep waking,  
 The spirit flash'd o'er her his glances of fire,  
 Then, from the clasp of her snowy arms breaking,  
 Thus said, in a voice more of sorrow than ire :

' Farewell—what a dream thy suspicion hath broken !  
 Thus ever Affection's fond vision is crost ;  
 Dissolv'd are her spells when a doubt is but spoken,  
 And love, once distrusted, forever is lost !'

THOMAS MOORE.





# Art Association of Montreal,

PHILLIPS SQUARE.

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## SPECIAL PAINTINGS ON EXHIBITION

SEPTEMBER, 1891.

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A.—Portrait of the Duke of Wellington.

By SIR THOS. LAWRENCE, P.R.A.

1769—1830.

B.—Cupid and Psyche.

By R. WESTALL, R.A.

1765—1836.

This fine Painting, with its wonderful richness of colour, was pronounced by John Constable to be a masterpiece, originally belonged to his friend, Mr. Banister; a descriptive poem by Thomas Moore will be found on the reverse side. Richard Westall was born at Hertford in 1765, celebrated chiefly as an illustrator of books, he was elected an Associate in 1792, and an Academician in 1794; he died in 1836, Both from the collection of the Marquis of Ely.

C.—Four large Panels, figure subjects.

By ADOLPHE MONTICELLI.

1824—1886.

Painted by the advice of 'Diaz,' for a French Duke, and pronounced fine examples of his work.

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The Association is indebted to Messrs. W. SCOTT & SONS for kindly allowing these Pictures to be exhibited at the Gallery.

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These Paintings are for sale; particulars can be obtained from the Secretary.



1891

62



ny

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## CATALOGUE.

G. A. REID, R.C.A.

### LULLABY.

Entered for the Paris Salon of 1892.

HING.  
N.  
LUGE.  
No  
Obby · DAY.  
St  
I · POTATOES. Catskill  
Or  
Mountains.  
Pa  
Poles, · ON · THE · CATS-  
KILLS.  
BY, · STUDY.

FTER · THE · RAIN.

· GLIMPSE · OF · THE · CATS-  
KILLS.

WILLOWS.

· SHEEP · PASTURE.

EAR · THE · EDGE · OF · THE  
WOOD.

· EDGE · OF · THE · PASTURE.

WILIGHT.

ENING · NEAR · THE · CATS-  
KILLS.

· VELVETY · PASTURE.

MOOTHY

· RENT · VEIL.

· SHADY · BROOK.

ICKERING · SUNSHINE · AND  
SHADOW.

IE · CATSKILLS.

22. ROADSIDE · WILLOWS.

23. MORNING.

24. A · BIT · OF · COLOR. (High  
Catskills.)

25. A · HILLY · COUNTRY.

26. A · STONY · BROOK.

27. A · SHADY · SPOT. (Pastel).

28. WOOD · INTERIOR.

29. ROADSIDE, · LATE · AFTERNOON.

30. MOONLIGHT, (Pastel).

MARY HIESTER REID.

31. CHRYSANTHEMUMS.

32. OLD · BRIDGE, · LEEDS.

33. IN · THE · PINE · WOODS.

34. A · PASTURE · IN · AUGUST.

35. BRIDGE · AND · BROOK.

36. THE · DRINKING · PLACE.

37. A · PATH · AMONG · THE · PINES.

38. DAISIES · AND · WILD · CARROT.

39. LADY-SLIPPERS.

40. ROSES.

41. CARNATIONS.

42. THE · PATH.

43. WILLOWS.

44. AUTUMN.

45. CHRYSANTHEMUMS.

46. A · BIT · OF · COLOR.

47. AUTUMN · IN · THE · CATSKILLS.





# Art Association of Montreal.

Phillips Square.

The President and Council have pleasure in announcing a course of two Lectures by Prof. J. Cox, M.A., of McGill College, on the Evenings of Friday, November 20th, and December 4th, at 8.15 o'clock. Subject—The Sources of Colour, experiments with the Lime Light.

General Admission, 25 cts. Members Free.

Robert Lindsay,

Secretary.

Montreal, Nov. 5th, 1891.



# Art Association of Montreal.

PHILLIPS SQUARE.

The Council have pleasure in calling your attention to an Exhibition of

Paintings in Oil, Water Colour and Pastel,

BY  
G. A. REID, R.C.A. and MARY HIESTER REID.

commencing Friday, December 11th.

THE GALLERY WILL BE OPEN UNTIL 6 P.M. DAILY.





THE ADDRESS TO BE WRITTEN ON THIS SIDE.







214  
Art Association,

PHILLIPS SQUARE.

LECTURE

BY MR. NORMAN T. RIELLE, B.A., B.C.L.

Tuesday, February 23rd, 1892, at 8.15 p.m.

Subject: - "SOME MODERN FRENCH SONG-WRITERS."

Member's Ticket.

Not Transferable.



# "SOME MODERN FRENCH SONG-WRITERS."

## Programme of Songs.

### Saint-Saëns

Le Sommeil des Fleurs.

Rêverie.

MR. PARKER.

"Viens" (duet)

MRS. & MR. PARKER.

### Delibes

Eglogue.

Regrets.

MISS MOYLAN.

### Massenet

Elégie.

Sérénade du Passant.

Les Oiselets.

MRS. PARKER.

### Godard

"Te Souviens-tu?"

Chanson de Florian.

Les Adieux du Berger.

MRS. DESOLA.

### Gounod

"There is a green hill far away."

MRS. PARKER.

Le Soir.

MISS MOYLAN.

Boire à l'ombre.

MR. PARKER.

Au Printemps.

MRS. DESOLA.

Barcarola (duet).

MRS. & MR. PARKER.

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# Art Association of Montreal.

PHILLIPS SQUARE,

4th February, 1892.

You are requested to attend the ANNUAL GENERAL MEETING of the Members of the Association, which will take place here, on WEDNESDAY, February 10th, at 4.30 P.M.

BUSINESS: To receive the Report of the Council for 1891, and to elect Officers for the ensuing year. After the Meeting there will be an AUCTION SALE of the periodicals usually disposed of from the Reading Room.

ROBERT LINDSAY,

*Secretary A. A. M.*



# CANADA POST CARD

THE ADDRESS TO BE WRITTEN ON THIS SIDE.







# Art Association of Montreal.

Phillip's Square.

2nd JANUARY, 1892.

DEAR SIR,

I beg to inform you that the **Annual Spring Exhibition of Original Paintings, Drawings, Sculptures, Architectural Designs, Etchings and Designs in Stained Glass**, will be opened on the 18th day of April next, in the GALLERIES OF THIS ASSOCIATION, and closed on the 14th day of May.

Such of your works as you may send, which are approved by the Committee, will be placed on Exhibition, and should you desire to exhibit for sale, a commission of 10 per cent will be charged on any sales effected on your account.

All works must be delivered unpacked at the Gallery not later than Saturday, 9th April.

Arrangements have been made on behalf of Exhibitors, with Messrs. Scott & Sons, 1739 Notre Dame Street, Montreal, who undertake to receive all works, deliver them at the Gallery, removing and re-packing them for return after the Exhibition, at a charge of sixty cents for each picture or other work.

All freight must be prepaid, the Association holding the pictures, etc., insured while in the Gallery.

Artists are of course at liberty to consign their works to other Agents should they so desire.

Appended hereto is a printed form which intending Exhibitors will please fill up, giving full title of picture with price. The title of picture should also be placed on the back of each frame, with name and address of Artist.

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## PRIZES.

Through the liberality of several members of the Association, the Council has been enabled to offer the following Prizes for competition at this Exhibition.

For the best Figure Painting, in oil	\$200.00
“ Second best do.	100.00
For the best Sea or Landscape	200.00
“ Second best do.	100.00
For the best Portrait	100.00
For the best Painting of Still Life	100.00
For the best Painting by an Artist under thirty years of age, not a Royal Canadian Academician or Associate	100.00
“ Second best do.	50.00



For the best Painting, in oil, by an Artist who has been within three years, or is now a pupil of the Association . . . . .	75.00
“ Second best do. . . . .	50.00
For the best Water Colour . . . . .	100.00
“ Second best do. . . . .	50.00

### SPECIAL PRIZE.

For the Picture obtaining the greatest number of votes of visitors attending the exhibition, for which purpose each ticket of admission shall carry one vote, each single ticket of Association Membership, two votes, and each family ticket, three votes.	200.00
	<u>\$1425.00</u>

The Prizes are to be awarded by a Committee of five persons, of whom three shall be elected by the Council of the Art Association and two by the Exhibitors. None of the Committee shall vote in classes in which they are themselves competitors. A majority of votes of the said Committee shall be required to make the awards, and its decision shall be final, they shall also have the right of withholding any prize when they consider the work in competition of insufficient merit.

All Artists resident in Canada, or Canadian Artists studying or residing abroad, may compete for these prizes.

A prize shall not be awarded to any Artist for the same class of work more than once in five years, nor shall more than one prize be awarded to an Artist at any one exhibition. The winner of a second prize may however compete for the first prize at subsequent exhibitions. The work of Artists who have gained prizes, shall, during the period in which they are restricted from competition, be marked 'non-competing,' and in the Catalogue each year shall be printed after their names "Association Prize," (with date and class of work).

The Special Prize to be decided by the popular vote shall be open to competition by all Canadian Artists without restriction, and may be won by the recipient of any of the Association prizes.

Kindly return forms as soon as convenient, to this address.

I have the honour to remain,

Obediently yours,

ROBERT LINDSAY,

Secretary.



217 H

ENTRY OF WORKS FOR THE SPRING EXHIBITION, 1892.

Full name of Artist, .....

*Present Address,* .....

Signature of Contributor or Representative.

Address, \_\_\_\_\_

N. B.—Particular attention to filling in details is requested.





# Art Association of Montreal.

Phillips Square.

The President and Council have pleasure in announcing that the Annual Spring Exhibition will open with a Private View for Members, on Monday Evening, April 18th, at eight o'clock.

Robert Lindsay,

Secretary A. A. M.

8th April, 1892.



970  
No. 400

Art Association of Montreal.

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Spring Exhibition, 1892.

April 18th to May 14th.

---

MEMBERS' FAMILY TICKET.

*See reverse side.*



No. 400

Spring  
Exhibition,  
1892.

—  
Popular Prize.

—  
ONE VOTE  
FOR

No. \_\_\_\_\_

No. 400

Spring  
Exhibition,  
1892.

—  
Popular Prize.

—  
ONE VOTE  
FOR

No. \_\_\_\_\_

No. 400

Spring  
Exhibition,  
1892.

—  
Popular Prize.

—  
ONE VOTE  
FOR

No. \_\_\_\_\_



## SPRING EXHIBITION, 1892.

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### SPECIAL PRIZE OF \$200

For the Picture obtaining the greatest number of votes of visitors attending the Exhibition, for which purpose each ticket of admission shall carry one vote, each single Ticket of Association Membership two votes, and each family ticket three votes.

It is hoped by this means to encourage a more thorough study and criticism of the work exhibited.



## **VOTING COUPON.**

Having put the Catalogue number of the Picture you wish to vote for on this Coupon, detach same and deposit in the ballot box.

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## **VOTING COUPON.**

Having put the Catalogue number of the Picture you wish to vote for on this Coupon, detach same and deposit in the ballot box.

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# Association des Beaux-Arts

DE MONTRÉAL.

EXPOSITION DE PRINTEMPS, 1892,

Du 18 avril au 14 mai.

## UN PRIX SPECIAL DE \$200.

Sera donné pour le tableau qui obtiendra le plus grand nombre de suffrages des visiteurs de l'exposition. A cet effet chaque billet d'entrée aura droit à un vote, chaque billet de membre de l'Association à deux, et chaque billet de famille à trois votes.

Ce concours est ouvert à tous les artistes canadiens sans distinction, le prix pouvant être décerné au titulaire de tout autre récompense de l'Association.

Par ce moyen le comité espère provoquer une étude plus approfondie et une critique plus sérieuse des œuvres exposées qui sont presque exclusivement dues à des artistes canadiens.

Le résultat détaillé du suffrage sera publié lors de la distribution des récompenses de l'Association, c. à d. huit jours avant la fermeture de l'exposition, ce qui mettra le public à même de critiquer ledit résultat, ce qui est à désirer et ne pourra manquer d'être intéressant.

SQUARE PHILLIPS,

le 2 avril, 1892.





# Art Association of Montreal.

SPRING EXHIBITION, 1892.

April 18th to May 14th.

## A SPECIAL PRIZE OF \$200

Will be awarded to the picture obtaining the greatest number of votes of Visitors attending the Exhibition, for which purpose each ticket of admission shall carry one vote, each single ticket of Association Membership two votes, and each family ticket three votes.

This competition is open to all Canadian Artists without distinction, and may be won by the recipient of any of the Association prizes.

It is hoped by this means to encourage a more thorough study and criticism of the work exhibited, which is almost entirely by Canadian Artists.

The result of the voting will be made known with the awarding of the Association Prizes, one week before the closing of the Exhibition, and the details published, thereby giving the public an opportunity of criticising the result, which will necessarily be extremely interesting, and it is hoped will be fully taken advantage of.

PHILLIPS SQUARE,

April 2nd, 1892.



## SPRING EXHIBITION, 1892.

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### SPECIAL PRIZE OF \$200

For the Picture obtaining the greatest number of votes of visitors attending the Exhibition, for which purpose each ticket of admission shall carry one vote, each single Ticket of Association Membership two votes, and each family ticket three votes.

It is hoped by this means to encourage a more thorough study and criticism of the work exhibited.

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221

No. 993

ART ASSOCIATION

OF MONTREAL.

PHILLIPS SQUARE.

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Spring Exhibition, 1892.

April 18th to May 14th.

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GENERAL ADMISSION, 25 Cts.

No. 993

Spring  
Exhibition,  
1892.

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Popular Prize.

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ONE VOTE  
FOR





Art Association

PHILLIPS SQUARE.

SPRING EXHIBITION

224  
From April 18th to May 14th, 1892.

SPECIAL TICKET—For Employees and Schools.





THE ADDRESS TO BE WRITTEN ON THIS SIDE.



*May 4*  
April, 1892.

Being unable to attend the Meeting of Exhibitors at the  
*Friday May 4<sup>th</sup>*  
SPRING EXHIBITION called for Saturday, April 23rd, I hereby  
appoint  
to represent me in all matters connected with the Exhibition.



A Meeting of Exhibitors at the SPRING  
EXHIBITION will be held on Saturday Evening, April 23rd. at  
8.30 o'clock, to appoint TWO of a Committee of FIVE persons to  
award the Prizes offered for competition by the Association. those



Art Association of Montreal,  
PHILLIPS SQUARE,  
April 18th, 1892.



(REPLY)

THE ADDRESS TO BE WRITTEN ON THIS SIDE.



TO THE SECRETARY

ART ASSOCIATION,

PHILLIPS SQUARE,

MONTREAL.





# Art Association of Montreal

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Important Collections of Paintings are now  
on view in the Galleries of the Association,  
No. 679 Sherbrooke Street West, between  
Crescent and Bishop Streets.

ADMISSION, TWENTY-FIVE CENTS

---

Free Days { SUNDAYS - - 2.30 to 5.30 p.m.  
MONDAYS & SATURDAYS, 2 to 5 p.m.  
THURSDAYS - 10 a.m. to 5 p.m.



## SPRING EXHIBITION, 1892.

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### SPECIAL PRIZE OF \$200

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220

No. 462

Art Association of Montreal.

Spring Exhibition, 1892.

April 18th to May 14th.

MEMBER'S SINGLE TICKET.

G. B. Warner Esq

No. 462

Spring  
Exhibition,  
1892.

Popular Prize.

ONE VOTE  
FOR

No.

No. 462

Spring  
Exhibition,  
1892.

Popular Prize.

ONE VOTE  
FOR

No.





# Art Association of Montreal.

PHILLIPS SQUARE.



ADMIT ONE.

This ticket is available once only, on all occasions when the Galleries are open to the Public, and must be given up at the entrance Door.

JOHN MAGILLYCUDDY,

Secretary.



ART  
ASSOCIATION  
OF  
MONTREAL.





Art Association of Montreal,

PHILLIPS SQUARE.

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“THE ANGELUS.”

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ADMISSION, 50 CTS.

182



1888

1889

Course of



Lectures.

160

TO BE GIVEN IN THE ART GALLERY.

Member's Ticket.

PLEASE SHOW THIS CARD AT THE DOOR.

ADMIT TWO.

JOHN MACGILLYCUDDY,

(OVER.)

Secretary.



# PROGRAMME.

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November 10th.

"The Voice and Voice Culture."

MR. C. G. GEDDES.

With Illustrations.

---

December 8th.

"Glimpses of Art in Spain."

MR. JOHN POPHAM.

---

March 8th.

"The Songs we hear, and the Songs we  
don't hear."

MR. JOSEPH GOULD.

With Illustrations.

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In addition to the above Programme it is hoped  
that one or two other Lectures may be given  
during the season, of which due notice  
will appear.



ART ASSOCIATION OF MONTREAL.

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AUCTION SALE

— OF —

Oil Paintings, Water-color Drawings,

ETCHINGS, DRESDEN CHINA,

AND OTHER WORKS OF ART.

GIFTS BY THE ARTISTS AND OTHERS IN AID OF THE  
ENDOWMENT FUND,

— AT THE —

GALLERY, PHILLIPS SQUARE,

— ON —

FRIDAY, DECEMBER 23RD, 1887.

SALE AT EIGHT O'CLOCK P.M.

WILLIAM H. ARNTON,

Auctioneer

161





# Art Association of Montreal

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ART  
ASSOCIATION  
OF  
MONTREAL

STA.  
10





Art Association of Montreal,

PHILLIPS SQUARE.

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“THE ANGELUS.”

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SCHOLAR'S TICKET 25 CTS.

Children must come in parties of not less than 10.



MUSEUM OF FINE ARTS,  
BOSTON, MASS.

PRINT DEPARTMENT.

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EXHIBITION

Of Illustrated Books, Water Colors, Sketches, Engravings, etc., by

WILLIAM BLAKE,

FEBRUARY 7 TO MARCH 15, 1891.





NOTHING BUT THE ADDRESS TO BE ON THIS SIDE.

*The Art Association of  
Montreal.  
Mr. John Macgillivuddy, Director,  
Phillips Square Montreal. Ca.*



