

Art	Association	Annual	Meeting	1893	Page	6-7	Strat	thcona,		Page	157
**	11	17	**	1894	**	29-30		gns for Sol	ldier's	2131	
**	**	**	11	1895	**	44	Memor	rial			
11	"	**	"	1896	17	58			-		1.50
**	"		**	1897	**	79-80		or, Andrew		**	158
17	"	**	**	1898	**	104		led 2nd .Pri			
**	"	**	**	1899	**	122	Strat	thcona Memo	orial Fur	ıd	
**	"		"	1900	"	132-133					17 10
**	"	**	"	1901	**	144-145	The I	Drawing Roo	m	**	41-42-43
19	"	"		1902	"	157					
								Dyck, Prof.	John C,	**	31
							Lectu	ire			
	rdeen, Lord		Page	18-19-20					-		A CONTRACT OF
	ned New Wing	of									
Art	Association							forne, Sir		"	145
				20			Elect	ted to Pres	sidency		
	us, R. B.	107.00	**	16							
	t-Copy of Cat	and the second se					Word	Hon. J. H	c		30
Spi	tzer Collecti	lon					A Colored States and a second s	- Complete		VAL	00
Daw		- 1	**	10				ine's Natur		ibren	v
	nes, W.S. (Rev	•)		40			Jarul	LILE S Matul	alists I	JIOPar,	9
rec.	ture										
	•						EXHI	IBITIONS :	- L		
Brv	mner, Wn. R.C	.A.	**	38-39					1000	-	
	Classes							itectural	1896	70-1-2	8-3-
	ture						Art S	Students		37	10
								AL AL		110-14	11111
Har	ris, Robert,	R.C.A.	17	102-3			Art A	Association		1-2-3	and were and they were
	ture-Early	I							1894		2-3-4-5
	rentine Paint	ters							1005	6-7	1500
									1932		4-5-6-7
Har	rison, Jane		11	94			17		1007	8-9-	4-5-6-7
Art	icle								10.3.		90-1-2-3-4
										4	DO-T-C-O-1
1743			**	159			**		1898		6-7-8-9
	l, G. W. rded 1st.Priz	10		158					10.00	1.004	0-1-0-5
	athcona Memor						-	**	1900	126-	7-8-9-130
DUN	a file ona Memol	Tar							2000	131	0-0-100
Tim	leav Dahant		17	144			17	17	1901		7-8-9-140
	dsay, Robert ignation			744						141	
nes.	TBUG 01 01										
Mek	enzie, Dr.R.I	"ait	17	111			Art 1	freasures i	in Quebec	: 110	
	Classes	art		TTT			-		1 70 117		
ILL U	-10000						Crane	e, Walter,	A.H.W.S.	4-5	
Moss	s, Charles E.		**	4;123			Dant				
	er-colour cla			142,143				on collecti	ion of	05	
ince of							Butte	erflies		95	
Mur	ray, W.G.		17	81			Finat	Christmas	1000	110	104
Gif							rirst	ouristmas	1898	112	;124
	tuary		**	78			Loon	Exhibitio	na	00.0	1 00
-							nsor	EXHIDITIO	ans.		21-28
01d	Mendelssohn	Choir	**	43-44						52-5	4
	t - Bust of M	A CONTRACTOR OF THE OWNER OWNE									75-76-78
										96-1	-115-116
New	Year's Rece	ption		145-146							-115-116
											-125-126
	faelli, J. F.		**	50-51			Provi	nce of Que	bec -180	4	101-100
Lec	ture-Impress:	ionism					Assoc	.of Archit	ects		-38
										01	
	nt Stephen, H		Lord "	69				y's Works			
	t - Faed's Pr						by Mr	James Ros	S	113	
"Su	nday in the I	Backwöo	ds"								

EXHIBITIONS Cont'd

Sketchi	ng Class	368	Page	155
	, Japane			
& Chine			**	23
Teapots		4	17	22
ROYAL A	CADEMY	1893		6-7-8-9
				10-11-12- 13-14-15
	**	1896	.,	59-60-61-62
				63-64-65-66-67 68-69
	17	1899		116-117-118-119
				120-212-122-123
"		1902	**	147-148-149-150 151-152-153-154

÷

- Liste de tableaux avec votes popular prize de l'Art Association -7 mai 1892-

voir archives permanentes du nusée

THE ART GALLERY Further Review of the Exhibition's Pictures.

A Fair Attendance at the Gallery-Some Senery of the Pictures Have Found Purchasers-Reproductions of Some of the Best Painting-Mr. William Brymner's Entr'Acte,



10

THERE has been a A fairly good attend-ance at the Art Gallery since the opening of the exhibition, noticeably on Saturday afternoon; but people are not in a hurry to avail themselves of a privilege which is open to them for such a length

to avail themselves of a privilege which is open to them for such a length of time; they come when it happens to be convenient. The voting for the popular picture has been brisk, most ticket-holders having availed themselves of the opportunity. A few of the pictures have been sold, but not so many as one would expect considering the number of people in Montreal with ample means to straig the themselves of the opportunity. A few of the pictures have been sold, but not so many as one would expect considering the number of people in Montreal with ample means to straig the themselves of the opportunity. A few of the pictures have been sold, but not so many as one would expect considering the number of pratify their tastes. It often happens though, that those who have taste and discrimination have little else; and, contrarivise, those who have means have either no taste or not sufficient confidence in their own judgment to dare to encourage home talent. It would seem that there is enough really good work and of sufficient variety to tempt many to purchase. Among the small exhibits are some which are much admired by a majority of the visitors; notably Ahren's "Little Mother" (3). The tender protecting look in the face of the child gazing upon the old doll clasped tightly in her arms, appeals to the hearts of all who are possessed of one. "Mama Wants Me" (34), by Mrs. Dignan's is another pleasure to child lovers. Cote's "Vaches au Patrrags" (30), is very natural, the stitude of the principal figure being extremely lifelike, but there is a certain hardress which is unfortunately emphasized by its contiguity to Mrs. Dignan's picture, the is a contiguity to Mrs. Dignan's picture, the kist richness and warmth of coloring barnsley has three sea-scapes which are exquisitely soft and pleasing. "Marine" (5). "A Vreck" (6), and "Bass Rocks, floreester, Mass." (7). "Montreal from the island" (44), Hammond's "Kimberdyke." (11), woodcock's "Autumn Tints" (146), Miss Bell's "D it of Mooreliand" (11), and Mr. Brymner's "Summer Skie S. Longe

Near Kharney' (19), are also worthy of notice. It was remarked on Saturday that the pictures look much better by daylight, the electric light probably giving them a harder tone. It is difficult in a few words to give an idea of the small pictures, some of them being more impressions or studies, some of a more pretentions character ; and it would be wearisome also to give a com-pletelist even of those possessing considerable merit, among which might be mentioned Graham's "Oxen Under Yoke" (63), and Woodcock's "Mail Carrier" (147). Mr. Tally has a very cleverly excented picture on exhibit called "Sketching," [133). It represents a young girl scated at a table before a window with her book and



Entr'acte, by Mr. Brymner. pencil. The muslin window-blind, the pirl's hair, and her thin white dress are especially well handled.

Somebody's administion for Mr. Graham's horses has resulted in their purchase; they are marked "sold." Lethic's "Nature Morte, Livres" (93); Miss Holden's "Dunce's Stool" (86); Mrs. Foss's "Queen's Highway" (58), and Cote's "Sentier pres de Chaville" (28), among the paintings, are similarly decorated. There is not a very large exhibit of water colors this year, though there is some good work among those shown. Mr. Bell-Smith



"A. B. C. D.," by Miss Brooks.

"A. B. C. D.," by Miss Brooks. has been so fortunate as to sell three of his; "Paris, Street Scene "near Notre Dame" (153); "Paris, Street Scene, St. German des Poes" (155); and "Au Jardin du Luxembourg, Paris" (156)—all of them beautifully done, and showing remarkable patience and skill. These qualities are par-ticularly pronounced in the last mentioned, the grouping of the crowd of people being very life-like indeed, although as a pic-ture it is not so artistic and pleasing as either of the other two. Bruenech's "In Amsterdam, Holland" (159), is also one of the smaller pictures that is nicely done.

Ditenech s "In Amsterdah, Holdand (159), is also one of the smaller pictures that is nicely done. Among the landscapes the most noticeable in regard to finish or general artistic merit are; Two of Manly's, "Now Leafy June a Summering Comes" (158), and "A Street in Point Levis, Quebec" (189), the latter depicting a very picturesque bit of old Canada; "Late Twilight" (191), by Miss E. May Martin, of Toronto; several of Matthews", "Lake Louise, the Gem of the Rockies (182), "Van Horne Range from Field Station" (195), "The Old House at Home" (193) and "Pleasant it was when the Woods were Green" (194); Revell's "Crossed by Shades and Sumy Cleams" (209); Werner's "Sunset on the Prairie" (215), showing a herd of bison feeding—a very effective, bit of coloring; Grant's "Chateau Bigots Ruins" (172 b). Among those in which water figures to the set of the Prairie "Chateau Bigots and Sumy Cleams" (172 b).

Among those in which water figures largely, the most worthy of mention are;



The Dunce's Stool, by Miss Holden. "Verner's "Ice Flow, Detroit River" (216); Reid's "Afterglow" (207)—a picture that has the effect of a pastel; "Wolfe's Cove, Quebec" (177) by Mr. Knowles; "A Misty Morning, Rotterdam" (174) by Charles Paul Gruppe, of Rochester, New York; Bell-Smith's "On the Coast of Cornwall" (158); Carter's "Montmorency Falls" (161); Sey-



Tolling Homeward, by Mrs. Graham.

mour's "Perce Rock, from the East (212), and O'Brien's "August" (198) and "Grand Falls, St. John River, N. B." (199). Mr. O'Brien was the Association prize-winner in water colors last year. Mrs. McLennan has several little pictures of varving mouth this year, and have the best

1C

Mrs. Archeman has sover, perhaps the best being "Brookdale, October" (186), and "Winter, Cape Breton" (187 b). Miss Macdonel and Miss Phillips,



Roady for the Quilting Bee, by Miss Plimsoll. of the Victoria Art school, have also contributed some pretty little sketches, the best of which are "A Whittler" (202) and "Virginie" (203), by the latter, and "Stormy Evening, Cape Breton Coast" (183), by the former. Mr. Fowler has half a dozen rather large

Mr. Fowler has half a dozen rather large water colors showing much careful work, totably "Merlon the Moselle" (167), "Con-luence of Moselle and Rhine, Coblentz" (170), and "A Street in Berncastle" (170c). Mr. Way's "Fisherman's House at Capri" (217) also shows the benefit of foreign study. The flowers in this room are all good, and some of them are particularly admired, for instance, Miss Cornelius' "Chinese Prim-roses" (164), and Miss Laing's "Pansies" (181).

(181). Mr. Howell's "Floats and Shells" (175) should also be mentioned. Universal comment has been excited by

Universal comment has been excited by the unnecessarily savage and undiscrim-inating criticisms of the reporter of a city evening paper in connection with the Art exhibition. Real criticism given in a kindly spirit hurts nobody; it is only an encour-agement to further effort; but such whole-sale condemnation, although obviously un-true and unjust, cannot but hurt the grow-ing interest in Canadian art which it is the object of the Association to foster, object of the Association to foster,

Art Gallery-Spring Exhibition. Voting for the popular prize (\$200) will close on Saturday at 6 o'clock. The result will be announced during the evening, also the Association prizes.

ART GALLERY, Spring Ex-hibition. Voting for the popular prize (\$200), will close on Satur-day at 6 o'clock. The result will be announced during the even-ing, also the Association prizes.

CORRESPONDANCE

Association des Aris à la Place Phillip l. Patrie - 6/5/92

M. le Rédacteur,

M. le Rédacteur,
Après avoir pris connaissance des différentes critiques sur l'exposition de peinture à la galerie du carré Phi-lipp; j'étais curieux d'y faire une visite afin de voir par moi-même, si vraiment tout ce qu'on écrivait était bien la vérité. Vous n'avez pas encore visité un quart des tableaux que vous vous apercevez que les membres da juré chargés du choix des tableaux étaient completement in-compétents à remplir leur fonction.
Le prospectus disait qu'il n'y au-rait que des tableaux peints d'après nature qui seraient reçus au Salon ; cependant, vous en voyez un bon nombre peints d'après des photogra-phies, chose qui aurait dû être évitée, mais les jurés ne connaissaient pas mieux. Il est vialheureux qu'on ne comprendre certaines choses qui sont cependant l'enfance de l'art.
Il y a certainement beaucoup de amélioration en de prande

cependant l'enfance de l'art. Il y a certainement beaucoup de bons tableaux d'inotant une grande amélioration sur les expositions pré-cédentes, mais aussi il y a beaucoup de mauvaises croûtes, et je connais des peintres de mérite dont les ta-bleaux ont été refusés et cependant ces tableaux étaient de bien meil-leure facture qu'un bon nombre de ceux qui ont été exposés. Le critique du Star s'est plaint avec raison de la mauvaise disposi-tion d'un grand nombre de tableaux; c'est dû encore au manque de con-naissance des personnes chargées de

naissance des personnes chargées de ce soin. On devrait mettre de côté ces gens suffisants et choisir des per-sonnes de l'art afin de faire cesser les récriminations des exposants qui sont parfaitement justes et raisonna-bles bles.

bles. Je crois aussi qu'il y a dans cette institution une certaine clique qui est disposée à toujours trouver mau-vais ce qui est bien (jalousie de mé-tier) parce que j'ai eu l'occasion de voir des tableaux peints par des gens de grand mérite, mais qui n'ont pu trouver grâce aux yeux de ces grands connaisseurs. Non, messieurs de la galerie des

trouver grâce aux yeux de ces grands connaisseurs. Non, messieurs de la galerie des arts, si vous voulez que notre asso-ciation prospère, il faut des réfor-mes; ayez des gens sérieux, des ar-tistes qui puissent vous guider dans le choix des tableaux à recevoir, qui soient capables de les faire placer d'une manière avantageuse pour les exposants et lorsque vous décernez des prix faites venir de l'étranger des gens du métier sans préjugés, au dessus de toute in-fluence et ne travaillant que pour l'art. Je suis certain qu'il y aura beaucoup de mécontents à la distribution des prix parce que j'apprends qu'on a choisi deux juges complètement incompétents et ne connaissant absolument rien en fait de dessin. Prenez les règlements sui-vis en France et votre association ne s'en portera pas plus mal. Votre dévoué XX.



Art Association of Montreal,

PHILLIPS SQUARE.

ART ASSOCIATION CLASSES, 1893-'94.

THE ADVANCED ART CLASSES.

THIRTEENTH YEAR.

The Session for 1893-'94 will commence on Monday, 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 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 benefited 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 1893-'94 will extend over two terms, the first term being from the 16th of October to the 5th of February, and the second term from the 7th 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.

Two Association Scholarships will be offered for competition at the end of the Session, each entitling the winner to two years free tuition.

WATER COLOUR CLASSES.

The WATER COLOUR CLASSES, under the direction of MR. CHARLES E. Moss, will commence on Thursday, 14th September, and continue until the end of October.

Instruction will be given on four days in 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 \$9.00 monthly, or \$12.00 for the term (six weeks), students to elect when joining the class, the days they wish to attend, such election to be binding during the time of study. Single lessons will be \$1.25 each.

The days appointed for instruction are, Monday and Thursday, 2 p.m. to 5 p.m., and Tuesday and Saturday, 9.30 a.m. to 12.30 p.m.

ROBERT LINDSAY,

MONTREAL, August, 1893.

Secretary.

Note.—Intending Students should communicate their names to the Secretary as soon as possible.



Art Association of Montreal,

PHILLIPS SQUARE

189

inst.

Dear Sir,

A meeting of the Standing

the

Committee on

of which you are a member, will be held at the

Gallery on

(1)

at o'clock.

Yours very truly,

ROBERT LINDSAY Secretary.



Art Association of Montreal,

PHILLIPS SQUARE.

LOAN EXHIBITION, NOVEMBER 29TH, 1893.

The President and Council

have pleasure in inviting

to be present at a Private Niew of the Loan Exhibition of Paintings in Oils and Water Colours, on the occasion of the opening of the New Gallery, by His Excellency the Governor General, on Wednesday Evening, Nov. 29th, from 8 to 11 o'cloch.

> ROBERT LINDSAY, Secretary,



Art Association,

Tuesday, Deer, 12th, 1893.

At 8.15 P.M.

LECTURE

BY MISS PECK, of PROVIDENCE, R.I.

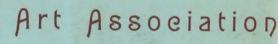
Subject:

WITH STEREOPTICON VIEWS.

SINGLE TICKET.

Not Transfera

"The Acropolis."



Tuesday, Deer, 12th, 1893.

At 8.15 P.M.

LECTURE

BY MISS PECK, of PROVIDENCE, R.I.

Subject: - - - -

WITH STEREOPTICON VIEWS.

FAMILY TICKET.

Not Transfer

"The Acropolis.

Art Association

Friday, Deer, 15th, 1893.

At 8.15 P.M.

"The Art of the Japanese Potter

LECTURE

BY PROF. MORSE, of SALEM, Mass.

Subject:

ILLUSTRATED BY EXAMPLES FROM THE ELORIDGE COLLECTION.

SINGLE TICKET.

Not Transfera



The Art Association

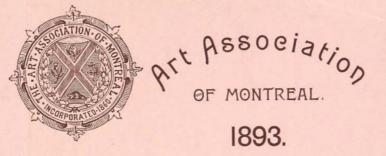
OF MONTREAL.

October 18th, 1893.

A Special General Meeting of the members of this Association will be held in the Gallery, Phillips Square, on Wednesday afternoon, October 25th, at half-past Four o'clock, for the purpose of authorizing the sale of the property number fifty-eight (58) on the official plan of the St. Lawrence ward, Montreal.

ROBERT LINDSAY,

Secretary.



Admit

Associate Member.

Art Association

OF MONTREAL.

1893.

Admit

Art Association of Montreal,

Phillips Square,

12th September 1892. 18

THE WATER-COLOUR CLASSES in connection with the Art Association, under the direction of Mr. CHARLES E. MOSS, will commence on Saturday, 17th September, and will continue until the end of October.

Instruction will be given on four days in 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 \$9.00 monthly or 12.00 for the term (six weeks), students to elect when joining the class the days they wish to attend, such electionto be binding during the time of study. Single lessons will be 1.25 each.

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.



Art Association of Montreal,

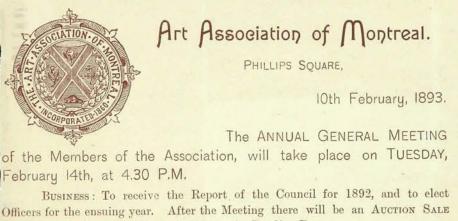
PHILLIPS SQUARE.

December 12th, 1892.

A Special General Meeting of the Members of his Association will be held in the large Gallery, Phillips Square, en TUESDAY, December 20th, at 5 P.M.

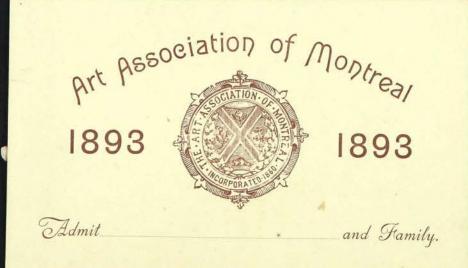
To consider what action shall be taken by the Association in connection with he property of the late JOHN TEMPEST, situated at Port Hope known as the 'Tempest Block."

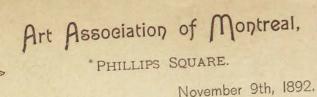
ROBERT LINDSAY, Sec'u.



of the periodicals usually disposed of from the Reading Room.

ROBERT LINDSAY, Secretary A. A. M.





A Special General Meeting of the Members of ociation will be held in the large Gallery, Phillips Square, DNESDAY, November 16th, at 4.30 P.M.

onfirm a Resolution of the Court of Governors, referring to Mortgage Lots Nos. 1171 and 1172 St. Antoine Ward, and other business. ROBERT LINDSAY, Secy.



April 20th, at 8.15 "The Story of an Illustrious Abbey" WITH ILLUSTRATIONS A. T. TAYLOR

Royal Canadian Academy

.. OF ..

= Arts =

Dear Sir,

**

beg to inform you that the next ANNUAL EXHIBITION OF THE ACADEMY will be opened on the 28th February next, in the Gallery of the Art Association, MONTREAL.

Toronto, January, 1893.

All Paintings, Drawings, Sculpture, Architectural Designs, and Designs in Stained Glass, must be delivered, unpacked, at the Gallery not later than Wednesday, February the 15th

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 on members' works 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 or Sculptors desiring to be represented in the Canadian Fine Art Department of the World's Columbian Exposition, Chicago, can send Pictures to the Montreal Exhibition (whether exhibited before or not) for the Selecting Committee's approbation. And all Pictures by Canadian Artists selected will be sent to the Chicago Exposition and returned to the owners again (if not sold) free of expense.

Appended hereto is a printed form, which intending exhibitors will fill up, giving full title of Picture, with lowest selling price for insurance. —

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, Secretury,

Room 26, Bank of Commerce. TORONTO

Royal Canadian Academy of Arts

ART ASSOCIATION GALLERY, MONTREAL

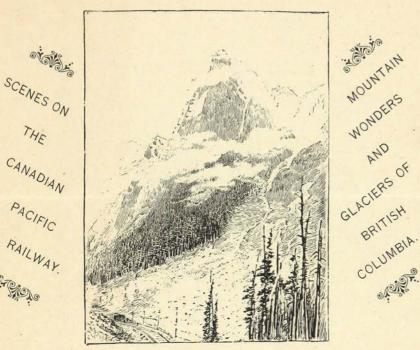
Fourteenth Annual Fxhibition

0*0

TO THE SECRETARY:

Please Receive for Exhibition, subject to the Conditions of your Circular.

No.	Description or Title of Work Sent.	Lowest Price for Insurance.
	Artist's Signature	
	Address	



MOUNT MACDONALD, B. C.

APT ROOMS OF A. J. Pell, Beaver Ball, MONTREAL, MONDAY, FEBRUARY 27TH,

AND FOLLOWING DAYS.

"Free Press," Engravers and Printers, London.

→THE * NATIONAL * PARK. K

•••

"

No. 1 Pontoon Bridge over the Bow River, Banff, N. W. T.

- 2. The Peaks from the River, Banff.
- 3. " Falls of the Bow,
- 4. " " " "
- 5. Below the Falls,



NO. 6.-BOW RANGE.

- 6. Bow Range, from 40 Mile Creek, Banff.
- 7. Vermilion Lakes, Banff.

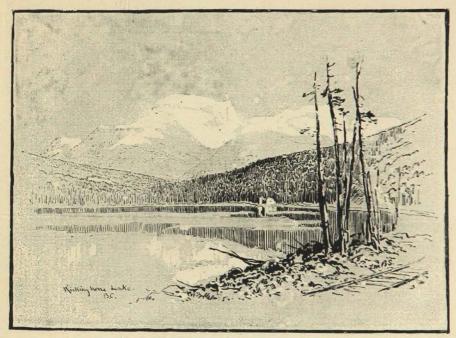
→THE*KICKING*HORSE*PASS.K-

No. 8. Mount Dennis and Stephen, from Summit Lake.

- 9. Kicking Horse Lake, Hector, B. C.
- 10. Mount Stephen, Kicking Horse Pass, from the east.

No. 11. The Pass, from the west.

- 12. Northern Peaks, from near Field.
- 13. Van Horne Range, from near Ottertail.
- 14. "Beaver Foot," or "Ottertail" Mountains, at Leanchoil.



NO. 9. -KICKING HORSE LAKE, HECTOR, B. C.

→* THE · SELKIRKS.*~

No. 15. Mount Macdonald, Rogers' Pass.

- 16. The Hermit, from the Summit.
- 17. Glacier Mountain, from the Summit.

- No. 18. The Illecellewaet Valley.

. ..

20. Ross Peak.

"

19.

- 21. Sunrise, Hermit Range, from Glacier Hotel.
- 22. Cloud effect on Hermit Range.
- 23. Cloud effect on Cheops, from road to Glacier.
- 24. Cheops, from road to Glacier.



19.-ILLECELLEWAET VALLEY & ROSS PEAK.



No. 25. The Day's Decline, _ Glacier Valley.

- 26. Glacier Torrent.
- 27. Source of the Illecellewaet.
- 28. In the "Loop."
- 29. Ross Peak.
- 30. Eagle Peaks.

SYNDICATE RANGE, FROM THE "LOOP,"

- No. 31. Cloud Effect, Glacier, B. C.
 - 32. On the Illecellewaet.
 - 33. Albert Cañon. _
 - 34. On the Fraser, near Yale, B. C.
 - 35. Cloud Effect.

FOR PRICES APPLY TO MR. PELL.

Catalogue · of · Paintings by My Sandham, R.E.Q. Now on Exhibition at the Gallery of Scozo & Son, No. · 1747 · Notre · Dame · Street, MONZERECE.

- 1. Rev. J. T. Duryea, D.D.
- 2. The Artist's Daughter.
- 3. Portrait.
- 4. Portrait.
- 5. Portrait.
- 6. Portrait.
- 7. Portrait.
- S. Portrait.
- 9. Head. (Pastel.)
- 10. Gathering Shells-Shelter Island.
- 11. Along the Wharf.
- 12. Cliffs Murray Bay.
- 13. Old Barn Murray Bay.
- 14. Fishermen ascending the Restigouche.
- 15. A New England Barn.
- 16. Mouth of the Saguenay.
- 17. Low Tide Shelter Island.
- 18. Gaffing a Salmon.
- 19. The Camp Cook.
- 20. Poleing a Canoe.
- 21. A Canoe Man.
- 22. The Sand Dunes East Hampton, L. I.
- 23. The Lone Stalk.
- 24. The Downs Shelter Island.
- 25. Food for Contemplation.
- 26. Jessup's Neck Long Island.
- 27. The Last Struggle.
- 28. A Gray Day-Shelter Island.
- 29. Migration of the Swallows.
- 30. South Bay Shelter Island.
- 31. In the Old Orchard Shelter Island.
- 32. Mic Mac Canoe.
- 33. Hauled up for Repairs.
- 34. Steadying the Canoe.
- 35. Gathering Sea-weed Shelter Island.
- 36. A Light Breeze.
- 37. Waiting for a Bite.
- 38. Squaw's Cap.
- 39. Victors and Victims.
- 40. An Exciting Moment.
- 41. Junction of the Restigouche and Upsalquitch.
- 42. Salmon.

MONTREAL LETTER.

LAST Monday evening a small but respectable audience assembled in an upper chamber to witness the manœuvres of the Archbishop's Guard. It is composed of sturdy young French Canadians, who in tight white breeches, long boots, short black coats, and kepi, looked very picturesque and handsome, if not very formidable. The most interesting work they did was when under the command of Professor Legault—a maitre d'armes, I believe second to pere in Canada — the Guard went through the dif. I believe, second to none in Canada,—the Guard went through the dif-ferent movements required in fencing, now using the left hand, now the right. As glittering foil-points came perilously close to our noses, surmising what might be the result of a similar proximity under different circumstances was scarcely pleasant.

After some preliminary fencing bouts among the men, the great attrac-tion of the evening came forward in the person of Madame Jeanne Camerone, maitresse d'armes Espagnole, as she styles herself. Such a désignation calls up disagreeable visions of female prize fighters, so that it designation calls up disagreeable visions of remate prize ngnters, so that it was quite a surprise to find Madame Jeanne a lithe, graceful, modest little creature, clothed in a dress, though short, essentially feminine. During her contest with the Professor she evinced most astounding dexterity. Indeed so easy was each movement, quarte, tierce, octave, etc., so emi-nently decorous the whole performance, that to any one who is happy enough to be afflicted with a little less than the ordinary share of old fogyism, such an exercise must commend itself as most beneficial to both men and women. According to Mr. Roland, no other is better cal-culated to develop and cultivate bodily activity ; while another writer tells togyism, such an exercise must commend itself as most beneficial to both men and women. According to Mr. Roland, no other is better cal-culated to develop and cultivate bodily activity; while another writer tells us that "the use of the foil and the broadsword diffuses ease, elegance, and grace over all the body, and imparts to the look and gesture an appearance of intellectual vigour; it teaches invaluable lessons of patience and self-command and contributes to discipling the tempor"

na that " the use of the look and gestered in the set of the look and gestered in the set of the set of intellectual vigour; it teaches invaluable lessons of patience and self-command, and contributes to discipline the temper." Far away in the dingiest, busiest, smokiest part of the city, where one can feel her great heart throbbing all day long, only perched high above the multitudinous sea, in the brightest corner of a rambling attic, is the studio of an artist, an artist in the truest sense of the word—William Brym-ner. This pretty, quaint little nook, standing amidst a hideous mass of public offices, with the seething waves of sordid life beating about, shines as it were, "a good deed in a naughty world." The poor, smutty inhabitants of the attic look up like surprised cattle as we pass the open doors of their tiny rooms. Our artist's studio stands at the farther end of the gaunt apartment, and is partitioned off from the rest. There are studios and studios: workshops where the most attractive objects are the painter's works, curiosity shops to which every country "from China to Peru" has contributed something, so that we wonder whether after all we are not merely in a modern drawing-room. Mr. Brymner's belongs to the first class, but I assure you, so thoroughly is our attention occupied, so pleasantly are our senses flattered by his pictures that we have no time to deplore the absence of exotic treasures.

Brymner's belongs to the first class, but I assure you, so thoroughly is our attention occupied, so pleasantly are our senses flattered by his pictures that we have no time to deplore the absence of exotic treasures. Mr. Brymner studied in the French school, and every inch of his work betrays it. We find here a counterpart of the very latest expression of Parisian art, that art which joins with the life and unconventionality of the "Impressionists" the sobriety of an older school. It is very curious and very interesting to mark the result of French ideas sown in an Anglo-Saxon mind. Whereas with the French artist the mere conquering of technical difficulties, the simple expression of new and curious effects, is often in itself an end, with the English one it is more likely to be only a means. Mr. Brymner's style is French, but he has subtly infused a certain something—soul—into his work that the artists with whom he would be ranked with in France not seldom lack. However, I am sure this "manner" is more suitable than any other for the picturing of Nature as she appears to us. The great charm of our scenery is its unconventionality and the most living French art is unconventional. It has taught us to find interest, nay, and even beauty in the roughest scene, the homeliest figure. and the most living French art is unconventional. It has taught us to find interest, nay, and even beauty in the roughest scene, the homeliest figure. To treat our wild, wayward country according to the dictates of the English school would be certain death. Ours is not a landscape of great trees, as tufted and prim as funereal plumes; embryo rivers, and velvety fields; but of unfinished aspect, akin to what one finds in a country lad, to whose delineation must be brought quite a peculiar talent. In "The Swing," perhaps the best of the work Mr. Brymner showed us, is a group of delightfully natural youngsters, two looking on, two "high in the air," and one pushing the swing. As you see, the subject is simple enough, yet I assure you the bedizined mannikins of many a conven-tional canvas have not for us half the interest that is in these childish figures.

tional canvas have not for us half the interest that is in these childish figures. Very delicate and poetical appears a bit of road near the forest of Fontainetleau. On one hand are some feathery trees, and across the deep rutted way fall the sunshine and shadow of early spring. Mr. Brymner is very fond of painting the light that floods through a window into a room. It is *real* light, you know. He has such a picture in the gallery at Ottawa, but I prefer the "Old Woman at a Loom," in his studio. We now come to some Canadian scenes, one of which is peculiarly admirable. In the foreground stands a half-mown cornfield, with sheaves here ; then a great golden wave breaking against purple highlands. If you have not the good fortune to see this particular piece of Mr. Brymner's work, you will doubtless meet other pictures of his, and then you must readily realize what I have tried to show. The time has come for this Canada of ours to be revealed by other tongues, other pens, and in other language than that of the railway mag-nate or emigration agent. Schemes for the city's improvement rain on us thick and fast. Those

Schemes for the city's improvement rain on us thick and fast. Those for enlarging the parks and widening the streets are of course admirable.

The same, unfortunately, cannot be said about the wretched proposal to erect an elevated railway along one of our principal streets. Pleasant news comes to us from France. Monsieur Fréchette's poem, La Legende d'un Peuple, meets with ever-increasing success. Not long ago Monsieur Francisque Sarcey, one of the first critics in Paris, lectured on it, and the leading papers contain critiques of it. Finally, the Academy of Rouen, the second in France, devoted two of its meetings to the study of this Canadian work. It is when we are pronounced "poet" by an Old World tribunal that we are really worthy to bear the name. LOUIS LLOYD.

LOUIS LLOYD.

THE BALL AND THE STAR. (AS ONE SPEAKS.)

Do I hold my life in my hand To make or to mar, To prize or let fall, To round to the perfect ball, To mould to the matchless star ?

Here has rolled to my halting feet, From the nursery stair, From the children's nest, rubber thing that is drest With a gaudy patchwork air.

Its colours I may not admire ; Bright red and bright green Are not to my taste, And their vulgar is not effaced By the line of yellow between.

Still, 'tis a ball, and that's much, Made fit to bound, Made fit to stay On a table—that is, away From the edge—or upon the ground,

Even it, a ball, will fall, That's nought of a fault, As I see, in the ball, But in the putter—in all

That becomes a ball, to vault, To roll and rebound, how full,

How round it must be ! How smooth, without trace Of ragged and jagged rough on its face, To rebound so swiftly, so perfectly.

It does its work well, no doubt ; Ah! yes, but then It is well made,

Of its work not a whit afraid, Though only fashioned by men.

Only fashioned by men, I think-What do I know ?

What does it matter ? Upstairs, a more divine clatter, Hiding, hunting, the children go.

The truant toy has been missed ; With ecstasy—

Mothers know how-A child, with an innocent brow And eyes that will brim with glee,

Will gather to him the ball ; Will gather to him the ball ; The vulgar yellow, The glaring green, Will cosily, safely lie between The pinky fists of the little fellow.

"Wanted," the ball is. I The little hands Has its place.

Are quick and kind, And the little eyes are seldom blind, 'Tis a little child who understands

That the ball has rolled and rolled and rolled Far from its home,

From the nursery stair, Far from the innocent upper air Even a rubber thing will roam.

But does it suffer in roaming ? Not it. It will return Just as it came,

Not a whit broken, marred or lame ; The ball, you see, has nothing to learn,

Charles Scribner's Sons,

743 8745 Broadway.

Represented by

H. Levin.

New York.



«CATALOGUE»

OF A COLLECTION OF BEAUTIFUL

Water Colour Paintings,

BY WELL KNOWN ARTISTS,

STEEL ENGRAVINGS, &c.

Comprising A. Hill, S. Stephen, Henry Carter, &c., and representing scenes at Montreal, Bermuda, Torquay, Bar Harbor, Me., and other points of interest, all taken from nature.

TO BE SOLD

Saturday, March 24th, 1888,

AT 2 O'CLOCK,

-AT----

1821 and 1823 Notre Dame Street.

M. HICKS & CO.,

Auctioneers.

CATALOGUE.

1.	Trinity Church, BermudaA. Hill -
2.	Bar Harbor, Me " ,-
3.	Garden at Salem, MassG. Carter.
4.	Bar Harbor, MeA. Hill.
5.	Low Tide, Salem, Mass G. Carter.
6.	" The Porpoises," Bar Harbor A. Hill.
7. 8.	Mount Royal Cemetery
9.	Misty morning near Providence, R. IA. Hill
10.	Cane Brake, Bermuda " ~
11.	U. S. "Yantic" at Bar Harbor " -
12.	Near Germantown, Pa
13.	View at Providence, R. I

14. Confidences	Stephen.
A fine specimen of the English style	e.
15. An unspoken thought	.)
A gem of colour.	E. Carter.
16. Innocence	-
17 Element	
17. Flowers 17a. "	G. Carter.
A difficult study.	
18. View at Bar Harbor, Me	A. Hill. 🛥
19. Beverley Wharf, Salem	G. Carter -
20. Germantown, Pa	E. Carter. 🛥
21. Croydon Mt	Henry Carter. 🗕
22. Flowers	G Carter -
23. Chateauguay, P. Q I	Henry Carter. —
24. Childhood's dreams	E. Carter. 🚤
A very fine piece of work.	
25. Bryn-Mawr, Pa	A. Hill. —
26 Loch Fune	
26. Loch Fyne	
27. Farmyard, Devonshire	

28.	Bar HarborA. Hill.
29.	"The Dolphins," Bar HarborCarter
30.	FlowersS. Stephen.
31.	St. James's Church, PhiladelphiaA. Hill
1	Germantown, Pa
33. 34.	Palm Grove, Bermuda
	The finest pair in the collection.
35.	"The Dolphins," Bar Harbor ' –
36.	Garden at GermantownE. Carter.
37.	Montreal, from Peel Street
38.	Nayatt Point, R. I E. Carter.
39.	Low Tide at Salem
40.	Bryn-Mawr, Pa "
41.	View in DorsetshireA. Hill
42.	FlowersE. Carter.

43: Old Bridge, Germantown	
44. "The Willows," Salem	
45. English Landscape	D. Ryer. 🖛
46. Bar Harbor, Me	E. Carter.
47. "	" F
48. Cromwell Creek, Me	"
49. Bar Harbor	" _
A M	
50. Memorial Church, Providence A fine interior effect.	
51. Still Life	.]
52. Will he come ?	" _
53. Flowers	" –
54. "Move eastward happy earth."He	nry Carter. –
55. Pointe Claire, P. Q	" ~
56. Mount Croydon Difficult sunset effect well caught.	" ~
57. Low water, Salem	

5.8.	Fruit (Oil Colour)	
59.	Garden at Salem	"
	Providence, R. I	
61.	Sunset	i ofpasi do " 🖕
	Coot Cove, Dorset	46. Bar L.
	Bar Harbor	57
		Secondard Re
		H TRE 94
		in Mainer
66.	Bar Harbor	······ " —
67.	"	
68.		E. Carter

Engravings, &c.

weath " the

56. Mount Chorces

the loss the rolls issued in all the

of Low water Salem

7

Att Ye Hostelrie of Ye Capital.

DAME W. A. ALLAN, YE HOSTESS,

AND WITH HER DAMES ROWLEY, JONES, DEVLIN AND LEWIS.

Also Y^e Waitynge Maydens, Mistresses Richardson, Gilmour, Lindsay, Agnes Scott, Minnie Scott, May, Roe, Stewart, White, Macpherson, Ethel White, and Taschereau.-

COME AND GETT—Fresh Flowers, Ice Cream and Cake, Tea, Coffee and Chocolate, Lemonade, Ginger Beer and Ale.

Соме то Y^E SMOKING ROOM FOR—Y^e long Church-wardens and Tobaccos, Cigars and Cigarettes with Y^e Coffee, or as you will.

ALL AT YE HOSTELRIE

OPEN DAYE AND NIGHT.

Pe Olde Englishe Fayre

HELD IN THE DRILL HALL,

-: FROM :--

-: TO BE :---

Wednesday, the 18th April, to Saturday, the 21st,

IN AID OF

THE CHILDREN'S HOSPITAL AND CONVALESCENT HOME

UNDER THE DISTINGUISHED PATRONAGE OF

THEIR EXCELLENCIES THE GOVERNOR GENERAL AND THE MARCHIONESS OF LANSDOWNE.

PROGRAMME.

WEDNESDAY EVENING.

(Open at 8 o'clock.)

8 00—Opening of ye Fayre by Their Excellencies the Governor General and the Marchioness of Lansdowne.

8.30-Grand Procession.

9.00-Ye Dance of Ye Merrie Milk-Maids.

9.30--Ye Farce in one act,

"UP IN THE WORLD."

Mr. Mat Mudlark Mr. J. A. Ritchie
Harry Mudlark (his brother) Mr, Fred. W. White
Lord LovelydaleMr. G. A. Henderson
Philip Lester
Servant Mr. T. C. White
Mrs. Mudlark (Harry's wife) Miss Millie White
Annie (Mat's daughter) Miss Jessie Gordon

Refreshments in ye Hostlerie.

THURSDAY (Open at 3 o'clock).

5.00-Tea at Ye Hostlerie.

5.30-Ye Dance of Ye Merrie Milk-Maids.

8.00-Grand Procession.

8.45—Ye APOTHECARIES' REVEL, Miss Schreiber, Miss Broughall, Miss L. Powell, Miss Walker, Miss Jarvis, Miss Meredith, Miss Ogilvy, Miss Kaulbach.

9.00-Ye Farce, "Up in the World."

9.30-Ices in Ye Hostlerie.

FRIDAY (open at'3 o'clock).

- 5.00-Tea at Ve Hostlerie.
- 5 30-Ye dance of Ye Merrie Milk-maids.
- 8.00-Grand Procession.
- 8.45-Ye olde Englishe Concert.
- 9.00-Ye Apothecaries Revel.

SATURDAY (open at 3 o'clock).

- 5.00-Tea at Ye Hostlerie.
- 5 30-Ye dance of Ye Merrie Milk-Maids.
- 8.00-Grand Procession.
- 8.30-Ye Apothecaries' Revel.
- 9.00-Ye Farce.

"WHITEBAIT AT GREENWICH."

Benjamin Buzzard Mr. J. A. Ritchie.
William Glinecet Mr. G. A. Henderson.
John Small Mr. Fred White.
Miss Lucretia Buzzard
Sally
Dance on the Village Green

PASTIMES.

Ye Talking Head.

Ye Punch and Judy.

Ye Poste.

Fortune-Telling by Ye Apothecaries. Ye Stocks.

Tea, Coffe, Chocolate, Cigars, Cigarettes at Ye Hostlerie. Music by Ye G. G. F. G. and Ye 43rd Rifle Regiment.

CATALOGUE

- OF -

OIL PAINTINGS

- AND -

Water Color Drawings

JOHN A. FRASER,

— BY —

(Royal Canadian Academecian,)

TO BE SOLD BY AUCTION AT THE

"Art Zoons" of Mr. A. J. Poll,

82 VICTORIA SQUARE, Monday Afternoon, January 16th, AT TWO O'CLOCK.

> M. HICKS & CO., Auctioneers

In looking through this Catalogue it will be seen that the collection is not confined solely to the works of Mr. Fraser, but comprises, as well, a few choice Paintings by such eminent Artists as L. R. O'Brien, C. J. Way, Allan Edson, R. Harris, C. S. Milliard, F. A. Verner, Matthews, D. Fowler and G. H. White, all of whom are members of The Royal Canadian Academy of Artists, which should be sufficient to attract a large and appreciative audience at the sale.

M, HICKS & CO.,

Auctioneers.

WATER COLORS.

		In Wales, ? painted by	C. S. Millard, R. C. A. ~			
		Campanion,)				
	3.	A Bit of Woods, "	- Mathews, R. C. A. •			
7	4.	Toronto Bay, "	L. R. O'Brien, R.C.A			
1	5.	Allegory,	Unknown.			
D	6.	Venice,	F. C. Hassan.			
	7.	Interior, G.	Harlowe White, R. C. A. =			
	8.	On Rainy Lake,	F. A. Verner, R. C. A. *			
	9.	The Matterhorn,	C. J. Way, R. C. A			
	10.	Harvest Time,	C. S. Millard, R. C. A			
	11.	Edge of the Wood,	D. Fowler, R. C. A. –			
	12.	Flowers,	R. E. Gagen. –			
-	_13.	Companion,	do.			
	14.	Flowers,	D. Fowler, R. C. A			
	15.	Thunder Cape,	John A. Fraser, R. C. A.			
	16.	Chaudiere Falls,	do			
	17.	Perce Rock,	do.			
	18.	Montreal Falls, Lake Superior	;, do.			
	19.	At Flatlands,	do. =			
	20.	Gray Morning at Squantum,	do.			
		Murrary Bay,	do			
	22.	Junction Restigouche and Ma	atapedia, John A. Fraser, _			
		R. C. A.				
	23.	Owl's Head, E. T.,	John A. Fraser, R. C. A			
	24.	Sur la Gréve a Percé,	do. –			
	25.	Amongst the Glaciers and M	ists of Ross Peak, B. C., _			
		John A. Fraser, R. C. A.				
	26.	The Sun's Last Kiss on the V	Western Spur of Mount			
		Stephen, John A. Fraser, R. C. A,				
	27.	Between the Showers, Lake				
		R. C. A.	-			
	28.	Gathering Storm, Lake Sunap	u, John A. Fraser, R. C. A.			
	29.	A Sunny Afternoon at Nahan	t, do. 🗕			

30	At Grand Gréve, Gaspe, John A. Fraser, R. C. A.
31.	On Sunapu Lake, Storm Cloud, do
32.	At Tide Head, Restigouche, do.
33.	On the Missisquoi, do.
34.	Percé, from the Sea
35.	Late Afternoon at Rocky Nahant, do.
36.	Gray Day at Nahant, do
37.	Sunset on a Gray Afternoon, do.
38.	An Ocean Rampant, do.
39.	Peak Sir Donald, do
40.	Freshet on Pipestone River Rocky Mountains John -

40. Freshet on Pipestone River, Rocky Mountains, John – A. Fraser, R. C. A.

- 41. Mount Baker, Rocky Mountains, John A. Fraser, _ R. C. A.
- 42. Morning After a Storm at Nahant, John A. Fraser, R. C. A.
- 43. A Showery Day,

20-10

John A. Fraser, R. C. A.

OIL PAINTINGS.

	44.	Horses Drinking,	by Adolph Vogt
-	45.	Study,	S. R. Percy.
1	46.	Swiss Scene,	Unknown.
61/	47.	Water Fall,	Allan Edson, R. C. A. 🛌
	48.	Scotch Scene,	J. C. Wood.
	49.	In Wales,	Cole.
	50.	Marines, 2	75.41.
		Companion, §	McAlpine.
	52.	A Study,	R. Harris, R. C. A.
	53.	A Trout Pool,	J. A. Fraser, R. C. A.
		Mount Stephen, from Field,	do.
	55.	At Hastings,	do.
	56.	Floating Wharf,	do

CATALOGUE OF PAINTINGS

OIL PAINTINGS BY A. BOISSEAU, A. R. C. A.

Oil and Water Colors

CANADIAN AND FOREIGN ARTISTS,

____ BY ____

BY PUBLIC AUCTION,

- AT --

TO BE SOLD

No. 1827 NOTRE DAME STREET,

- ON ----

Wednesday Afternoon, June 6th, Postpouch to knowday

M. HICKS & CO.,

Auctioneers.

CATALOGUE.

DRAWINGS BY ALFRED RIMMER.

[These drawings were executed for illustrating works on which the Very Rev. J. S. Hewson, the late Dean of Chester and Mr. Rimmer were for some years engaged. Some of them have been engraved by London publishers, and the *Times, Saturday Review* and *London News* have spoken highly of them.]

- 1 From Renshurst Churchyard, Kent
- 2 Chiddington, Kent (supposed the most perfect specimen of an unaltered village)
- 3 Shady Lane, Harrow
- 4 Harrow Church
- 5 Chiddington, Kent
- 6 Farmyard, Harrow
- 7 Lane in Middlesex
- 8 South Luffinham, Rutland
- 9 Lane near Rugby, Warwick
- 10 Lane in Rutland
- 11 Brownsover Mill Rugby (There was a fine swimming reach to Brownsover Mill, "Tom Brown's School Days.")
- 12 Harrow, from Cricket Ground
- 13 Manton, Rutland
- 14 Country Lane, Northampton
- 15 Ruins of Whalley Abbey, Lancaster
- 16 Ancient Dovecot, Luffinham, Rutland
- 17 Windmill, Rutland
- 18 At Harrow
- 19 Merton Coll Chapel
- 20 Rockingham, Northampton
- 21 Shop in Harrow Village
- 22 Old Farmyard, Pinner
- 23 Commercial Inn, Edenbridge, Kent
- 24 Interior Liverpool Cathedral
- 25 Eagle Tower, Carnarvon (Birthplace of Edward II., first Prince of Wales)
- 26 Whalley Abbey, Lancaster

OIL PAINTINGS BY A. F. LOEMANS.

- 27 Rocky Mountains
- 28 Harvesting
- 29 Landscape
- 30 Black and White
- 31 "
- 32 "

- Storm
- 34 Mount Farkard, B.C.
- 35 The Setting Sun
- 36 Moonlight on Lake Como
- 37 Esoptus Creek, N.Y.
- 38 Sunset in Wisconsin
- 39 View in the Cascades Mountains
- 40 Moonlight
- 41 Marine View in Black and White
- Fort of the Sierra Nevada 42
- 43 Indians Hunting in Winter
- 44
- 45
- View in South America 46

WATER COLORS

- 47 Children-F. M. Bell-Smith, R.C.A.
- 48 At Sea_C. H. Hewitt
- 49 Girl in Red-H. Sandham, R.C.A.
- 50 Home of the Pigeons-H. Carter -
- 51 Landscape-
- 52 Watching-F. Houghton
- 53 Landscape—A. J. Pell

OIL PAINTINGS.

- Mount Lefroy-Forshaw Day, RC.A: 54
- Camping Ground-M. Mathews, R,C.A. -55
- Canadian Landscape-T. R. McArthur 56
- Landscape-W. P. Scott 57
- 58 Lillies-S. Holden 11
- 59 60 " Girl's Head
- 61 Boy's Head-R. Harris, R.C.A.
- 62 Reading Girl-M. Bemrose
- Landscape-A. Boisseau, A.R.C.A. 63
- 66 66 66 64
- Lake Memphremagog-Kimball 65
- 66

WATER COLORS BY D. E. GRANT, R. C. A.

- 67 A Wet Day
- 68 The Village Pasture
- 69 The Sheep Pasture
- 70 Upper Lake St. Charles
- 71 Butternut Tree

WATER COLORS BY J. B. WILKINSON.

- 72 Cap a L'aigle
- 73 Blaie St. Paul
- 74 Lake Memphremagog

- 75 Below Murray Bay
- 76 Winter on the Ste. Anne Quebec -
- 77 Lake Tourment Summer
- 78 Lake Beauport Quebec
- 79 The Last of the Snow—Water Color by T. M. Martin, R. C. A.
- 80 Lake Muskoka-Oilpainting by T. M. Martin, R. C. A.

OIL PAINTINGS BY A. BOISSEAU, A. R. C. A.

- 81 Montreal from St. Helen's
- 82 On St. Helen's Island
- 83 Camp in the Forest
- 84 Cape Trinity, Saguenay
- 85 Chaudiere Falls, Quebec
- 86 The Wood Chopper

OIL PAINTING BY J. E. STUART, OF SAN FRANCISCO.

87 Indian Camp on the River Columbia, Oregon (valued at \$1,000

OIL PAINTINGS BY C. KRIEGHOFF.

- 88 Habitant Cottage, Ste. Anne, Quebec
- 89 Indian Camp, Moonlight
- 90 Lake Laurent, near Quebec
- 91 On the Ste. Foy Road, Quebec
- 92 Falls of Upper Ste. Anne
- 93 Winter in the Woods, Quebec
- 94 Ice-boat opposite Quebec
- 95 Ice Cutting on the St. Lawrence
- 96 Tobogganing from Citadel, Quebec
- 97 Council of Indian Braves

WATER COLORS.

Woodland—A. Bourgeois

- .9 Lake and Mountain-A. Bourgeois -
- _00 Rocks by the Sea
- 101 Poultry, a Cock, Hen and Ducks-By Honderkooter.

[Bought at the sale of the effects of the late Hon. Sir Robert Gordon, at Balmoral Castle, 1849-50, when the old castle was pulled down and the present castle erected by Queen Victoria.

402 Peacock and Flowers—"A painting of merit," suitable for dining room

OIL PAINTINGS.

- 103 Stag at Bay-Prof. Weymss
- 104 Joan of Arc "
- 105 Early Morning, Nipissing-Prof. Weymss

CATALOGUE

OIL PAINTINGS

AND

WATER COLOR DRAWINGS

--- BY ----

ROBERT HARRIS, R. C. A.

TO BE SOLD AT SUBSCRIBER'S ROOMS, 212 ST. JAMES ST., MONTREAL, Que.

ON TUESDAY, DECEMBER 21, 1886.

AT HALF-PAST TWO O'CLOCK.

WM. H. ARNTON, Auctioneer.

LIST OF PICTURES

ROBERT HARRIS, R.C.A.

OIL PAINTINGS.

No. TITLE. 50° I An Old Soldier. 4 75 50° 3 An Old Revolutionist. 50° 4 A Mic-Mac Camp, P. E. I.

And 5 A Fish Story.

35"6 Indians Making Woodenware. _

b0" 7 * Waiting to Confess (in a church, Rome). ---

Ho 8 Landscape, P.E.I. = \$20

No. 15 × Sea Shore, Gaspé. — TITLE. 15" 16 XOne in the Pageant. 15 17 Fish Shed (Gulf shore). 16¹ 19 Boats Hauled Up (Cove, Gaspé Bay). -19 worth mulmon Jule 20 The Color Sergeant Hard Pressed. 21 & A Drop Too Much. 2 31² 22 * A Brown Study. - 21 worth more than 22 12 18 By a Fishing Station (Gaspé). Aulo 23 Snow-Shoe Girl. 1 24 Garden Gate in Ecouen, France. 10 25 XRun Off the Track. Julo 26 Somebody's Grandfather. 107 27 xCove near Grand-grêve, Gaspé. -And 28 The Way to the Spring Ecouen. duceling Companions. Jalo 30 + Chaff. 31 ×Youth and Age. - mog is marked only 20 + \$15 & ne 30 50" 32 × An Ecclesiastic. - Thog is marked only 20 + \$15 & ne 6 33 XIn Cloistered Calm. duceda 34 XTired Out (Ecouen, France.)-10 35 The Coming Squall (Gaspé). , 36 The Studio Boy.

4

No. TITLE. 150° 37 XReligious Procession in Canadian Town. 160° 38 "Talitha Cumi." 160° 39 Taking it easy. 15-160° 40 Abou Ben Adhem and the Angel. 125° 41 Contrasts. 160° 42 Le Jeune, the First Superior of the Jesuits in Canada. and a M. 30° 43 Maisonneuve at the French Sortie from Montreal. 150 44 × Adversity. 4250 J

5

WATER COLORS.

TITLE.

45 In the Dumps.46 Birds of a Feat Birds of a Feather.

47 An Old Man's Head.

48 Mount Goodsit, B. C. (Oil Sketch.)

49 On the Loaf.

In Gaspé Bay. 50

Hougomont, Waterloo. 51

Montreal. 52

TITLE.

- No.
- 53 The Church, Gaspé Basin.
- 54 In the Park, Charlottetown.
- 55 Wharves.
- 56 Near Campbellton.
- 57 In Campbellton.
- 58 Peakes' New Wharf, Charlottetown.
- 59 Black Sam's Bridge, Charlottetown.
- 60 On Steamship "Coban," bound for Charlottetown.
- 61 In Charlottetown.
- 62 Beech Hill.
- 63 Pond in the Park.
- 64 Halifax, N.S.
- 65 In the Park, Charlottetown.
- 66 Pownal Wharf.
- 67 Near Hotel, Gaspé Basin.
- 68 Singers in London.
- 69 The Town Pump.
- 70 A Little Nigger.
- 71 Burd Helen.
- 72 Codfish Curing.
- 73 Lobster Packing.
- 74 Good-bye.

TITLE.

We are Seven. 75

No.

- After Sunset (Gaspé). 76
- Cape Bon Ami, Gaspé. 77
- Morning (Gaspé Basin). 78
- At Top of Peel Street Steps, Mount Royal Park. 79

Muliane

7

- A Grey Day (Cove, Gaspé). 80
- ducetion with ned that not marked 81

Montreal, Nov. 29th, 1886.

Dear Sir,

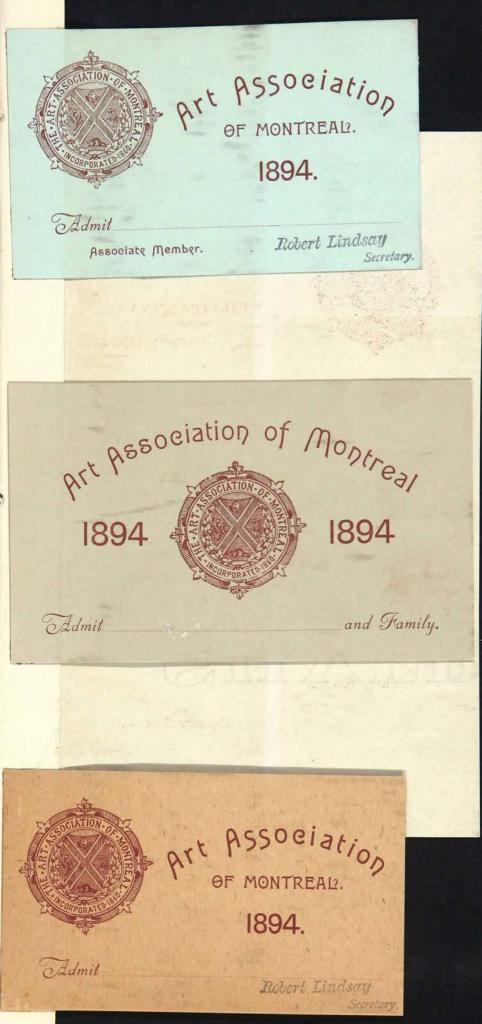
The Pictures enumerated in this collection comprise the entire collection of the Artist, and will be sold WITHOUT ANY RESERVE.

Those living at a distance and wishing to purchase, can have their orders executed free of charge.

The Collection will be on exhibition one week previous to sale.

Yours truly,

WM. H. ARNTON.





The Art Association

OF MONTREAL.

PHILLIPS SQUARE,

February 7th, 1894.

The Annual General Meeting of the members of this Association will be held in the Gallery, Phillips Square, on Wednesday afternoon, February 14th, at half-past Four o'clock.

Business—To receive the report of the Council for 1893, 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.

PROGRAMME

OF

Musical Selections

Illustrating a Paper to be read by

Mr. JOSEPH GOULD,

IN THE GALLERY OF THE ART ASSOCIATION,

ON

Thursday Evening, March 15th, 1894.

Subject := RUBINSTEIN.

From the Compositions of Rubinstein.

1. PIANO SOLO-" Barcarolle" (F Minor).....

MR. ARTHUR LETONDAL.

2. PART SONG-"Still do I think of thee".....

On the dancing wavelet or wild sea cast, By the bright sunny shroud or the storm struck mast, In the kiss of the breeze, mid the tempests blast, Still do I think of thee.

When the sun in his splendour ascends the sky, Reigning alone from his throne on high, When sweet night in her beauty day's charms may defy, Still do I think of thee.

When the land lies far, or I near the shore, When around all is hushed, or the breakers roar, Till the voyage of life itself be o'er, Still do I think of thee.

3. SONG—"Oh when she sings".....

MR. ALEXANDER.

O when she sings, to me her singing Brings thought of some sweet heav'nly choir I hear from angel voices ringing,

To sounds of some celestial lyre.

O when she sings, I faint with rapture, So sweet, unearthly harp-tones float;

No siren with her magic note,

E'cr seiz'd the soul with such soft capture.

O when she sings, her tones are bringing Refreshment to my wounded heart ;

It healeth all my sorrow's smart, And unexpected tears are springing.

O when she sings, I am her's wholly, I hold my breath, I dare not stir For fear of losing breath of her,

Or of her song's sweet melancholy.

O when she sings, such grief and feeling She doth with all her accents flood, That hearts with sorrow struck past healing, Find it not hard to comprehend.

4. DUETT-" Happy Birds "

MISS REYNER AND MISS MALTBY.

Ye are free from care and sorrow, Happy birds in sunny air, Never heeding for the morrow, While ye build your nests so fair. Swaying soft in bowers,

Dream of joy and verdant spring, While the May his blossoms showers, With the dawn awake and sing.

Soon the fragrant May will vanish, Parched summer follows swift, And the Autumn storms will banish All that was of blooming left. Days will darken, clouds will threaten ; Happy birds then fly ye south, Seek the sunny climes that beckon, When the year is in its youth.

PIANO SOLO-Nocturne (G. major op. 69).....

MR. ARTHUR LETONDAL.

6. SONG—"The Asra".....

5.

MR. ALEXANDER.

Daily walk'd the fairest, whitest Sultan's daughter, going, coming, In the evining by the fountain, When the waters white were plashing. Daily stood the youthful captive In the evening by the fountain, When the waters white were plashing. Daily grew he pale and paler, Till one ev'ning stopt the princess, Ask'd of him with sudden question, "Tell me slave, what name thou ownest, Where thy home is, what thy kindred ?' And the slave he spoke : " My name is Mohammed, I come from Yemen, And my race is of those Asra Who love and die, who die with love."

7. PART SONG-" The awakening of the Rose ".....

The rose-bud dreamt of the sunshine bright, The rustling of leaves in the greenwood's night, Of the voice of the brook in the flow'ry vale, The plaintive song of the nightingale, And of the swaying of breezes propitions, And of the straying odours delicious.

The bud awoke to a rose one day, And smiled through tears at a sunbeam's play, Inhaled the fragrance, and listened long To the brook and the leaves, the nightingale's song. When thus fulfilled were all her dreams, With sweet suprise she did tremble and glow, And whispered softly, "Surely it seems As though I had known this all once, long ago."

Art Association of Montreal,

PHILLIPS SQUARE.

MR. JOSEPH GOULD WILL READ A PAPER ON RUBINSTEIN,

WITH VOCAL AND INSTRUMENTAL ILLUSTRATIONS.

On Thursday, March 15th, 1894,

Family Ticket.

At 8.15 P.M.

Art Association of Montreal, PHILLIPS SQUARE.

> MR. JOSEPH GOULD WILL READ A PAPER ON RUBINSTEIN,

WITH VOCAL AND INSTRUMENTAL ILLUSTRATIONS.

On Thursday, March 15th, 1894, -

Single Ticket.

At 8.15 P.M.

Art Association of Montreal, PHILLIPS SQUARE.

LECTURE By Prof. John C. Van Dyke

SUBJECT : , PORTRAIT PAINTING. WITH ILLUSTRATIONS.

On Monday, March 26th, 1894.

Family Ticket.

Art Association of Montreal, PHILLIPS SQUARE.

LECTURE

Prof. John C. Van Dyke

SUBJECT: , PORTRAIT PAINTING. WITH ILLUSTRATIONS.

On Monday, March 26th, 1894.

Single Ticket.

At 8.15 P.M.

At 8.15 P.M.

Art Association of Montreal,

PHILLIPS SQUARE,

April 25th, 1894.

A Meeting of Exhibitors at the SPRING EXHIBITION will be held on FRIDAY Evening, May 4th, 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 unable to attend are requested to appoint a representative.

ROBERT LINDSAY, Secretary.



THE ADDRESS TO BE WRITTEN ON THIS SIDE.

TO THE SECRETARY

ART ASSOCIATION,

PHILLIPS SQUARE,

MONTREAL.

May, 1894.

Being unable to attend the Meeting of Exhibitors at the SPRING EXHIBITION called for Friday, May 4th, I hereby appoint

to represent me in all matters connected with the Exhibition.

Art Association of Montreal, PHILLIPS SQUARE.

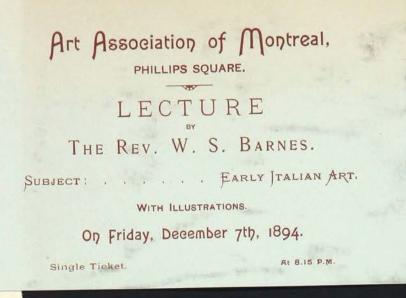
COMPLIME OTURE COMPLIME J. F. RAFFAËLLI.

SUBJECT: - - - - IMPRESSIONISM.

On Thursday, May 2nd, 1895.

Single Ticket.

AT 8.15 P.M.





Art Association of Montreal.

pbillips Square.

The Izesident and Council have pleasure in inviting the Members of the Association to be present at a Conversazione on the occasion of the opening of an Exhibition of Azchitectuzal Dzawings, under the auspices of the Izovince of Quebec Association of Azchitects, on Thuzsday Evening, October 4th, from 8 to 10.30 o'cloch.

24th September, 1894.

Robert Lindsay, Secretary A. A. M.

Art Association of Montreal, PHILLIPS SQUARE. LECTURE

THE REV. W. S. BARNES.

SUBJECT: . . . EARLY | TALIAN ART.

WITH ILLUSTRATIONS.

On Friday, December 7th, 1894.

At 8.15 P.M.

Family Ticket.



Art Association of Montreal.

The Aresident and Council have pleasure in inviting the Members of the Association to a private view of the Sixteenth Annual Spring Exhibition of the work of Canadian Artists, on Wednesday Evening, March 6th, from 8 to 11 o'cloch.

25th February, 1895.

Robert Lindsay,

Secretary A. A. M.



Art Association of Montreal,

PHILLIPS SQUARE.

The pleasure of the Members' company is requested at a Five o'clock Tea on Thursday Afternoon, November 28th.

ROBERT LINDSAY,

Secretary.

4.30 to 6.30.

Art Union drawing prizes de l'Art Association ____ 13mars 1893 __

voir archives permanentes du musée



Art Association of Montreal. Phillip's Square,

1st January, 1895.

SIXTEENTH ANNUAL SPRING EXHIBITION.

1895.

The Sigteenth Annual Spring Eybibition of Original Paintings, Drawings, Sculptures, Architectural Designs, Etchings, Designs in Stained Glass and China Painting, will be opened on Monday, the 25th day of February next, in the GALLERIES OF THIS ASSOCIATION, and closed on Saturday, the 23rd day of March.

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 our account.

All works must be delivered unpacked at the Gallery not later than Saturday, 16th February.

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 repacking them for return after the exhibition, at a charge of sixty cents for each picture up to 3 ft. by 6 ft., and one dollar for those 4 ft. 6 in. by 6 ft.; exceptionally large ones will be subject to a special charge.

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 artists.

Kindly return forms on or before Saturday, February 9th, to this address.

I have the honour to remain,

Obediently yours,

ROBERT LINDSAY,

Secretary.

The Art Association of Montreal.

WORKS FOR THE SIXTEENTH ANNUAL SPRING EXHIBITION, 1895.

NAME OF ARTIST

ADDRESS OF ARTIST

	TITLE OF WORK.	CLASS OF WORK.	SIZE.	WHERE TO BE RETURNED.	INSURANCE PRICE.	SELLING PRICE	
(C) =							

FOR THE OFFICIAL CATALOGUE, ARTISTS WILL PLEASE NOTE ANY HONORS AWARDED SINCE LAST EXHIBITION. NO WORK WILL APPEAR IN THE CATALOGUE NOR BE INSURED FOR WHICH A FORM IS NOT RECEIVED. THIS BLANK PROPERLY FILLED IN SHOULD BE SENT TO THE SECRETARY ON OR BEFORE SATURDAY, FEBRUARY 16th, 1895.



The Art Association

OF MONTREAL.

PHILLIPS SQUARE.

February 15th, 1895.

The Annual General Meeting of the members of this Association will be held in the Gallery, Phillips Square, on Friday afternoon, February 22nd, at half-past four o'clock.

Business—To receive the report of the Council for 1894, and to elect officers for the ensuing year.

ROBERT LINDSAY,

Secretary.

PROGRAMME

OF

MUSICAL SELECTIONS

ILLUSTRATING A PAPER TO BE READ BY

MR. JOSEPH GOULD,

IN THE GALLERY OF THE ART ASSOCIATION,

ON

Friday Evening, Feby. 15th, 1895.

SUBJECT :

Characteristics of Mendelssohn's Music.

FROM THE COMPOSITIONS

FELIX MENDELSSOHN BARTHOLDY.

PART SONGS....(a) Presage of Spring.
 (b) Autumn Song.

- a. O balmy spring perfume ! With ecstacy thrilling, My bosom filling; Soon will the violets bloom.
- b. Genial spring, thou'rt gone and past, All thy cheerful bloom has vanished ! Autumn's rude usurping blast Every trace of thee hath banished. Mournfully the cold wind moans Through the forest, like one weeping ! Now like Nature's dying groans, Through the wood its gusts are sweeping.

Ah, how soon another year O'er my head its flight hath taken ! Breezes whisper in mine ear, Is thy sad heart still forsaken ? Forest murmurs, as a seer Rightly ye foretell its sorrows ! For, with each returning year, Trustingly new hope it borrows.

2. ANDANTE from Sonata Op. 45.

MME. HEYNBERG AND MR. F. JEHIN PRUME.

3. SONG-" On Wings of Song." (Auf Flügeln des Gesanges.)

MR. A. SABISTON.

On wings of song I'll bear thee Enchanted realms to see; Come, oh my love, prepare thee In dreamland to wander with me. A garden I know of roses By moonlight silvered o'er, Upon the lake reposes A balmy lotus flower.

The bending violets whisper Their fragrant secrets there; Waiting for thee, their sister, Still closed are the blossoms rare. With wistful glances are peering The bright-eyed slender gazelles, The rushing tide is nearing, Upon the breeze it swells.

And there we will sit and rest us, Under the palm-tree's shade, And dream that love hath bless'd us, And joy will never fade.

4. CANZONETTA from First Quartette, E flat, Op. 12.

MR. F. JEHIN PRUME, MISS LA PALME, MISS BENGOUGH, AND MR. DUBOIS.

5. SONG-Zuleika .. (Ach um deine feuchten Schwingen.)

MR. A. SABISTON.

Oh, ye balmy western breezes, Would you but your pinions lend me ! With the sigh that never ceases Far away to him I'd send ye. When your wings are stirr'd with showers All my pains arise before them, Hills and meadows, woods and flowers, Stand in tears when you breathe o'er them.

But your soft and tender sighing Cools the burning eye of sorrow; Ah! I'd weary unto dying But for hope of some blest morrow. Hasten, then, and bring him gladness, Softly whisper, love is waking; But forbear to speak of sadness; Tell him not my heart is aching.

Murmur low, that I am weary, That I long once more to hear him ! Where he is not, life is dreary, Rapture only to be near him.

6. TRIO, No. 2, for Piano, Violin and Cello-C minor, Op. 66.

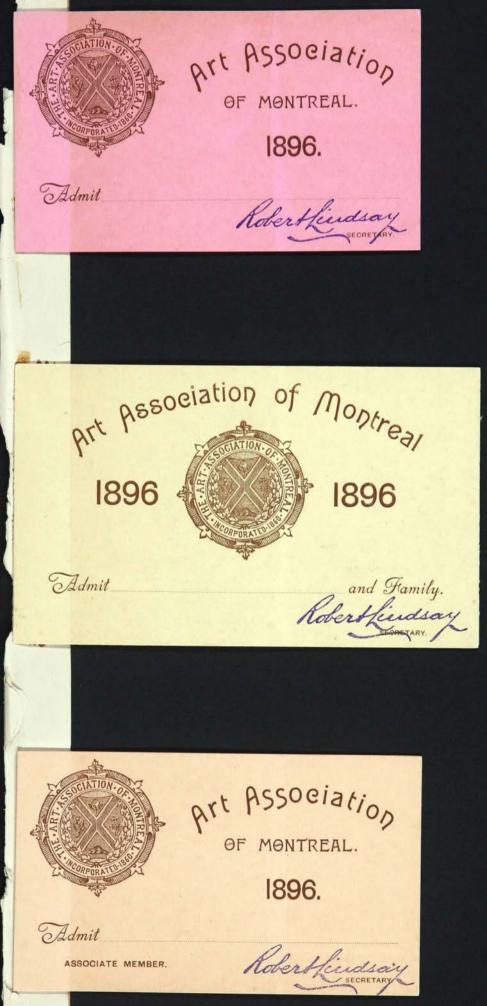
MME. HEYNBERG, MR. F. JEHIN PRUME AND MR. DUBOIS.

- a. Allegro energico e con fuoco.
- b. Andante espressivo.
- c. Scherzo.
- d. Finale-Allegro Appassionato.

PART SONGS.....(a) Resting-place. (b) The Nightingale.

rice inglittigate.

- a. When I see, at set of sun, Golden cloud-hills rising o'er me, Fain the thought would come before me, Tears mine eye-lids swelling; Shall that be my dwelling, When this weary life is done?
- b. The nightingale went far away, But spring the lost one bringeth : In absence learn'd she no new lay, The same lov'd songs she singeth.



Royal Canadían Academy

0F

= Arts =

Dear Sir,



beg to inform you that the next ANNUAL EXHIBITION OF THE ACADEMY will be opened on Thursday, 12th March next, in the Gallery of the Art Association, MONTREAL.

Toronto, January, 1896.

000000000

Works intended for Exhibition must be delivered, unpacked, at the Gallery not later than Friday, February the 28th, 1896.

Pictures, etc., intended for Exhibition, may 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, but the Academy pays no charges except on works of members.

The Academy will pay freight on resident Canadian members' works. Non-members' works must be delivered at the Gallery free of all charges.

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

All works at risk of Owners, but an insurance during the Exhibition will be effected by the Academy.

Appended hereto is a printed form, which intending exhibitors will fill up, giving full title of Picture, with lowest selling price for insurance,

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,

Room 26, Bank of Commerce, TORONTO.

ROYAL CANADIAN ACADEMY OF ARTS

ART ASSOCIATION GALLERY, MONTREAL

Seventeenth Annual Exhibition

TO THE SECRETARY:

Please Receive for Exhibition, subject to the Conditions of your Circular.

No.	DESCRIPTION OR TITLE OF WORK SENT.	SELLING PRICE.	LOWEST PRICE FOR INSURANCE.
		1.	
			1
Seal of			
	Artist's Signature		
	Address		
1.72			



Art Association of Montreal, PHILLIPS SQUARE.

MR. J. F. RAFFAËLLI.

SUBJECT : -IMPRESSIONISM.

On Thursday, May 2nd, 1895.

Single Ficket.

AT 8.15 P.M.

The Art Association of Montreal.

INCORPORATED 1860.

For the Encouragement and Promotion of the

Fine Arts.

GALLERIES PHILLIPS SQUARE.

All are cordially invited to join the Association. Members have the privileges of the galleries on all occasions including exhibitions and lectures, also the use of the reading room and library. No formality is required beyond sending in your name.

The annual subscription which may commence at any time is, for a single person \$5.00, for a family \$7.50.

A donation of \$100 is the qualifi= cation for life membership.

For further information apply to the Secretary.

ROBERT LINDSAY.

ART ASSOCIATION **1379 SHERBROOKE**



Miss Sanborn. 566 Roslyn

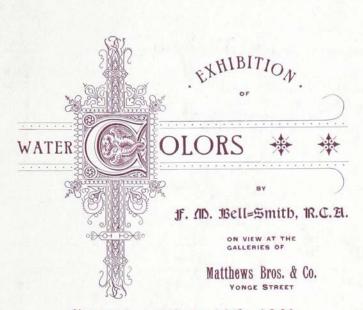
F.

To F.A.

Subscription for year en

PLEASE NOTE THAT

Annual fees are due on 1st January in advance. Members are requested to take notice that their membership remains in effect from year to year until cancelled by written notice to the Secretary. Such notice must be given not later than 31st January; otherwise the subscription for the year wil be payable to the Association.



Hovember 5th to 19th, 1892

THIS collection includes all the latest productions of this artist, and embraces many subjects secured in France, Holland, and England, notably some characteristic scenes from the streets of London and Paris.

This will be the only opportunity offered to see these pictures, as several of them are destined for foreign galleries, and will be sent away immediately after this exhibition closes.



CATALOGUE

Paris

1-Place de la Concorde	-		-		-		-		1	\$ 75	
2-Avenue, Luxembourg Gar	dens	-		-						100	
3-The Madelaine (afer rain)	- 20		-		-					75	
4-Promenade, Champs-Elyse	ees	-				-		-		60	
5—La Porte de Chatillon	4				-					75	
6-Saint Germain des Pres		-		-		4		-		60	
7-Pont Royal, Sunset			-		-		-			50	
8-Notre Dame		¥.		2		-	26	140		50	
9-The Seine at Pont des Inva	lides		-		-		-	X		40	
0—Fruit Trees at Fontenay	÷ .	2		2		4		-		45	
1-Fountain in the Luxembou	irg G	ard	ens				~		-	50	
2-Fontenay Aux Roses	-		-					~		45	

London

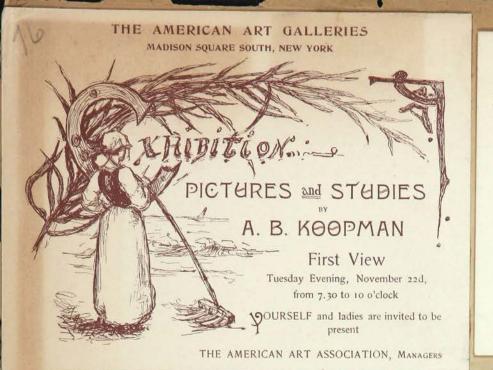
13-Saint Paul's, from Ludgate Hill	-		-		125
14The Thames at Westminster		÷			75
15—Fleet Street					50
16-Hyde Park Corner		÷		4	75
17—Whitehall					45
18-Apsley House, Piccadilly, where the " Iron Duk	e ''	live	d	-	35
19-Rotten Row					60
20-The Thames below London Bridge -					300
21-Kensington Palace, birthplace of the Queen		2		4	65
22-On London Bridge, the returned sailor boy					30
23 – Sunset, Hyde Park Corner				5	45
24-Westminster, from Lambeth Bridge -					35
25-Saint Paul's Churchyard. Feeding the Pigeon:	5				75

Ibolland

26-The Maas at Dordrec	ht	1		-		2		-		\$300
27—A Bend in the River			-						-	30
28-Reflections -		141		-		÷.,		-		40
29The Morning Milking	, Rijs	soord	l		-				-	75
30-Evening in a Dutch V	illage	1								75
31—Rijsoord -	-		-		2				2	75
32-Grey Morning on the	Schi	lked	ijk							75
33-Milking at Daybreak			-				2	1		50
34-Gleamy Day in the D	ijklar	ıds						2		100
35-The "Nest," Rijsoord	(Ear	ly Mo	orni	ng)						75
36-A "Slote." (Narrow	cana	l used	d ins	stead	l of	fen	ces)		645	50
37-Village Children (Eve	ning)				÷				-	35
38-A Ferry on the Vaal		1				-				60
39-A Road by the River	-		~							60
40-Willows -	-			1.						55
41 - Children in Sunshine		-					2		1.	75
42-A Dutch "Vrou."				-				- 1		75

England

43-Rough Weather at Land's End, Corn	nwal	1		-	200
44 – Martyn's Tower, Chepstow	14	14		4	30
45Windsor Castle, from Eton College	Gro	unds	-		60
46-The Lizard, Cornwall	5		20	110	75
47—Heavy Surf, Sennen Cove, Cornwall			4	1	75
48 - Water Tower, Kew Gardens					30
49—Mount's Bay, Cornwall -		2		1	85
50-Chepstow Castle, from the Wye	ε.,			-	100
51—Tintern Abbey	-				75





THE AMERICAN ART GALLERIES

Madison Square South, New York

PICTURES and STUDIES BY Professor J. C. AÏVASOVSKY

ART FABRICS BY J. KAWASHIMA

FIRST VIEW

FRIDAY EVENING, DECEMBER 9TH, 1892 From 7.30 until 10 o'clock

Yourself and ladies are cordially invited to be present.

THE AMERICAN ART ASSOCIATION, MANAGERS



THE AMERICAN ART GALLERIES Madison Square South, New York

ANTIQUE CURIOS

REPRESENTATIVE WORKS OF ART FROM CHINAL AND JAPAN

SELECTED BY

FIRST VIEW

FRIDAY EVENING, JANUARY 6TH, 1893 From 7.30 until 10 o'clock

Yourself and ladies are cordially invited to be present. THE AMERICAN ART ASSOCIATION, MANAGERS



THE AMERICAN ART GALLERIES Madison Square South, New York

Yourself and ladies are invited to the FIRST VIEW

THE OSBORN CHAPIN THORNE COLLECTIONS

> ON FRIDAY EVENING, JANUARY 20TH, 1893 From 7.30 until 10 0'clock

THE AMERICAN ART ASSOCIATION, MANAGERS Please present this Card at the door



THE AMERICAN ART GALLERIES Madison Square, South, New York

Yourself and ladies are invited to the

FIRST VIEW

THE BARON VON BRANDT AND ROBERT J. WICKENDEN COLLECTIONS

> ON" TUESDAY EVENING, FEBRUARY 14TH, 1893 From 7.30 until 10 o'clock

THE AMERICAN ART ASSOCIATION, MANAGERS Please present this Card at the door



The American Art Association

invites you to be present at the

First View

of a

Special Exhibition of Finished Pictures and Studies

contributed by

F. W. Stokes,

W. T. Smedley, R. V. V. Sewell

W. Hamilton Gibson,

and

Amanda Brewster Sewell,

At The American Art Galleries, Madison Square, South,

On Tuesday Evening, December Eighth, from seven-thirty until ten o'clock.

THE SPRING EXHIBITION.

a

me Notes and Comments on the Pictures at the Gallery of the welte Art Association. 7/5/92

As this is the last day of the voting for e special prize at the Art gallery it ay perhaps be well to add something the numerous comments which have ready been published on the spring ex-duition. The attendance, so far, has een fairly large, and it is quite clear nat the public interest in these ex-ibitions is increasing. The object of he special prize is to encourage careful criticism, by all visitons, of the erits of the various pictures, and each attor is furnished with a voting ticket, m which he marks the number of his worite picture. The result of the voting

all be interesting, not only as establish-ng which is the best picture, but also as a criterion of the artistic taste of the city.

a criterion of the artistic taste of the city. The pictures may be considered from various standpoints, always keeping in view that it is an exhibition of the works of Canadian artists. It is not necessary to enter into any claims which Canadian artists have to kindly encouragement, nor the unpatriotic spirit, to use no harsher term, which must prompt sweeping and adverse criticism. Since this exhibition was established it has steadily improved, and to those who have followed it from and to those who have followed it from year to year, there is great cause for congratulation. Every year there have been some new names, as well as works from artists whose reputation is established. Some of the older artists have, not unnaturally, scught for larger and more remunerative fields of work, but as a rule they have not forgotten the gallery in which they first exhibited, and they now delight to show their friends what they have been doing, and the success they have attained. In this connection, No. 14, entitled "A B C D," by Marie Brooks, may be noted. It is sufficient, merely to mention the picture, which has already attracted or net attention. attracted great attention.

In the matter of progress, Mr. Wm. Brymner takes a leading place. His work has always been careful and con-scientious, but in some of the Irish picscientious, but in some of the Irish pic-rures which he exhibits this year he has aught an artistic quality and finish quite new to him. His largest picture is No. 16, "In County Cork, Ireland." At first glance the effect is somewhat lost or marred by the figure in the foreground, which is hardly up to the standard of marred by the figure in the foreground, which is hardly up to the standard of other parts of the picture. The treatment if the light, however, is excellent, parti-ularly in the sky and middle distance. There is also good work in some of Mr. drymner's other pictures, but the later ues, such as No. 17, "Champ de Mars, Iontreal," are not equal to his summer work in Europe. Mr. Percy Woodcock, too, deserves a word of notice. There is still quite a variety in the character of his work, but ie scens to be gradually settling down to

variety in the character of his work, but is seens to be gradually settling down to omething definite. No. 149, "Windy Day, Grand Nord," is a delightful piece of work, and perhaps the best picture he ex-nibits this year. Mr. Woodcock's work is sometimes erratic, but-always shows the mastery of technique which has resulted rom his years of study in Paris. He has syidently been testing his skill in vari-ous directions, and seems now to be avidently been testing his skill in vari-ous directions, and seems now to be on the right track. The most strik-ing picture in the exhibition, and at the same time one of the best, from an artistic point of view, is No. 4, "The Last Rays," by Mr. James M. Barnsley. The date shows that it was painted several years ago, but it has never been exhibited in Canada before. Its great charm is the delightful treat-ment of bright sunshine which comes ment of bright sunshine which comes through a heavy mass of foliage. It has been so generally admired that no spe-

been so generally admired that no spe-cial reference to it is necessary. Amongst the younger painters, Miss Holden has made rapid strides, and sends two pictures, Nos. 85 and 86, which indi-cate that she is fulfilling the promise of her first exhibits in the gallery. Mr. James L. Graham is another young painter of great promise and his No. 62, "Toiling Homeward", is one of the best animal pieces of the year. Mr. Robert Harris sends seven pictures, the best of which are portraits, notably No. 79. The large picture, No. 81, "The Sands of Dee," cannot be characterized as a success.

Mr. G. A. Reid has two large pictures, 118 and 119. The first of these, "The Foreclosure of the Mortgage," is appa-rently a companion picture to that exhi-bited last year, called "Mortgaging the Homestead." Of course, it possesses many good points, but it is to be regret-ted that so much time and material should be wasted upon such a subject. As a matter of good taste it has small claim to recognition, and it is difficult to see how such a subject could possibly at-tract an artist of Mr. Reid's ability. Mrs. Reid sends some delightful work, parti-cularly No. 120, "Roses and Still Life," which is, perhaps, the best "Still Life" in the exhibition.

in the exhibition. Mr. Pinhey should certainly have a para-graph to himself. His picture, 107, "The Sister Arts," well repays more than a passing glance. He is unfortunate in his figures, but in the matter of color he de-serves considerable praise. Notice, for instance, the harmonious arrangement of color in the shades of the drapery, and the painting of the tiger's skin, which is, perhaps, the best piece of work in the picture. picture.

Miss Bell contributes several numbers. the best of which is number 8, "Fairy Tales," in which there is a great deal of Tales," in which excellent work.

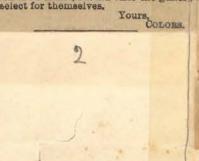
We have not space to deal with the such ald friends as Homer Watson, Ver-ner and Wm. Raphael. Raphael is much more successful than usual, especially in No. 117. We should also like to mention No. 117. We should also like to m Messrs. Dyonnet and Cote, both of are making good progress on legitimate lines. There are many other pictures which deserve mention, and on the whole the exhibition is a creditable one, and indicates decided progress.

/ / Art Exhibition.

To the Editor of the STAR: To the Editor of the STAR: To the Editor of the STAR: Star, -A correspondent in one of your con-temporaries complains of the lack of appreciation which has been shown in the case of the exhibition of paintings by Canadian artists now open at the Academy of Art in Phillips Square. The chief resson of drit in this, as in all new countries and because people are afraid to admire less that they see they like, but are afraid to say so. If Queen Mab's grotto were exhibited without the catalogue stating that it was by Turner, there are many who could not fail to admire it, but who would be afraid to onless their admiration lest they might hear it pronounced a date. But there is little excuse for those who are fond of pic-must have seen the works of many withsts and must have formed come to add they ender and the source of the add their ontribution of praise. Even common source independence enough TO TURCHASE BY HIS OWN FANOT without, waiting the verdict of some one

TO PURCHASE BY HIS OWN FANCY

To PURCHASE BY HIS OWN FANOY without, waiting the verdict of some one, who, perhaps, knows no more than himself. In the present exhibition, which, by the way, shows great advancement in art for Montreal, there are a number of exceedingly meritorious works that any one might be pleased to possess. There are some cruded and less praiseworthy, but even these are interesting and their painters deserving of encouragement. It is a most creditable show, and if, as the correspondent I have alluded to says, the showing here is proportionately better than the exhibition in New York, the fact bend their assistance to the further develop-ment of art in Canada by visiting the paintings that please them most. Art is a tender plant and requires nursing; where it paintings that please them most. Art is a tender plant and requires nursing; where it has done so well without fostering care there ought to be many anxious to assist its growth. And it is not too much to say tha there are plotures now for sale at small prices whose author's name will in future years command very much larger figures. I purposely refrain from mentioning one be-fore another; all that is necessary is that the citizens of Montreal, many of whom do not know how good an exhibition they have in their midst, should visit the gallery and select for themselves. Yours,



PRIZES AT THE ART GALLERY.

Woodcock, Brymner, Bamsley, Watson Harris and Ledue Among the Winners.

There was a fair attendance at the Art Gallery on Saturday night to hear the re-sult of the awards of prizes in connection with the spring exhibition of paintings. An with the spring exhibition of paintings. An excellent program of music was rendered by Gruenwald's orchestra, which was much appreciated by the public. At 6 o'clock, Mr. R. Lindsay, the secretary of the Art Association, announced the awards of the committees, and ticketed all the successful pictures with the results. The committees were: Mr, R. B. Angus and Hon, Geo. Drummond, who were nomi-nated by the exhibitors, and Messrs. W. C. Van Horne and A. T. Taylor for the coun-cil of the association.

cil of the association. The following are the awards:— \$200 for the best figure painting, awarded to No. 145, by Woodcock. \$100 for the second best—to No. 21, by

rymner. Honorable Mention to Nos. 107, Pinhey,

42, Dyonnet, and 1, Ahren. \$200 for the best sea or landscape to No 4, by Barnsley; \$100 for the second best to 139, by H. Watson; Hon. mention Nos. 74, Ham-mond; 17, Brymner; and 148, Woodcock. \$100 for the best partrait to No. 79 by Harris. Honorable mention; No 40, Dyon-vet

\$100 for the best still life to No. 22, by \$100 for the best still life to No. 22, by Miss Reid; \$100 for the best painting by an artist under 30; not R. C. A. or A. R. C. A. to No. 93, by Leduc; \$50 for second best to No. 85, by Miss Holden. \$75 for the best painting by a pupil or ex-pupil of the association to No. 62, by Gra-ham, \$50 for the second best to No. 106, by Penfold.

Penfold. \$100 for the best water color, to No. 156, by Bell Smith ; \$50 for the second best, to No. 185, by Mr. MacLean. Honorable mention, No. 188, Manly. The award of the committees appeared to give entire satisfaction to both the exhibitors and patrons of the association. It should be mentioned in this connec.

It should be mentioned in this connec-tion that Saturday was not, as has been sup-posed, the closing night of the exhibition. It remains open for another week, during which time the pictures that have taken prizes will be on exhibition.

A RT ASSOCIATION.
Witness SPRING EXHIBITION.
Result of the Prize Competition.
BEST FIGURE PAINTING-
1st. Percy Woodcock, R. C. A., No. 145
SEA OR LANDSCAPE-
lst. James Bamsley, No. 4
FORTRAIT-
Robert Harris, R.C.A., No. 97
ARTIST UNDER 30 YEARS-
Ist. O. Leduc, No 93
STILL LIFE- Mary Heister Reid, No. 122
PUSIL OR EX-PUPIL ART ASSOCIATION-

148.

WATER COLORS-Int. Control and South and South

POPULAR PRIZE, \$200. Awarded to James Bamsley, 282 Votes.

Art Association Prizes.

Art Association Prizes.¹¹⁴ The prizes in connection with the an-nual spring exhibition of the Art associa-tion of Montreal were declared on Satur-day night as follows :--For the best figure painting, \$200, to No. 145, by Wood-cock ; for the second best, \$100, to No. 21, by Brymner. For the best sea or land-scape, \$200, to No. 4, by Barnsley ; for the second best, \$100, to No. 139, by H. Wasson. For the best portrait, \$100, to No. 79, by Harris. For the best still life, \$100, to No. 122, by Miss Reid. For the best painting by artist under 30, \$100, to No. 93, by Leduc ; second best, \$50, to No. 85, by Miss Holden. For best painting by pupil of the Art association, \$75, to No. 62, by Graham ; for second best, \$50, to No. 106, by Penfold. For best water color, \$100, to No. 146, by Bell Smith ; for sec-ond best \$50, to No. 185, by Mr. McLen-nar. Honorable mention to No. 188, by Menley. The \$200 popular vote prize was warded to Mr. Barnsley. The prizes in connection with the anE ART GALLERY.

LAST WORDS ON THE SPRING EXHIBITION AT THE ART GALLERIES.

Perhaps the most interesting feature of the present show is that as a whole this exhibit of Canadian art shows a decided advance on previous exhibitions. Perhaps the numerous prizes offered this year have had something to do with

<text>

powerul still-inte-"Roses"-rendered with much realistic force. Among the water-colors the ex-president of the Academy, Mr. O'Brien, is well represented, and Mr. Maithews, the secretary, is in full force. Mr. Bell Smith has some clever Parisian street scenes, and Mrs. Louise McLennan, Miss Mac-Donnell and others some eparkling landcapes. Architecture may be said to be unrepresented, there being only six exhibits, among which Mr. MacVicar's design for a Campanile (224) is the most noteworthy. In all respects save one the exhibition is an artistic success. The fly in the ointment is the discouraging fact that the public does not buy and the "Gold" tickets on the frames are con-spicuous by their absence. We would again re-mind our readers that the only effective way whereby they may encourage Canadian art is to purchase Canadian pictures.

Phillips square. Willies LAST WEEK 10/5/02 SPRING EXHIBITION. PRIZES ALL AWARDED. Music on Saturday. ART ASSOCIATION of MONTREAL PHILLIPS SQUARE

ART ASSOCIATION,

Harald_LAST WEEK OF_1/5/92 THE - SPRING - EXHIBITION. PRIZES ALL AWARDED.

AT Music on Saturday. ART ASSOCIATION PHILLIPS SQUARE. LAST WEEK SPRING EXHIBITION, Prizes all Awarded. - Music on Saturday.

ART GALLERY SPRING EXHIBITION. The attendance continues very good, particu-larly in the evening. The public are much in-terested in the prize pictures and quite a num-ber of sales have been made this week. Saturday will be the last day, as most of the pictures go to Toronto for the exhibition of the Ontario Society of Artists. There will be music in the afternoon and gradient.

and evening.

Art Association Prizes 12/37 On Saturday evening the secretary of the Art Association announced the awards of the judging committees in adjudging the prizes offered by the Association. There was a fair attendance, and an orchestra per-formed during the evening. The commit-tees were composed of Mr. R. B. Angus and Hor. Geo. Drummond, W. C. Van Horne and A. T. Taylor:

\$200 for the best figure painting, awarded to No. 145, by Woodcock. \$100 for the second best-to No. 21, by Brym-

Honorable mention to Nos. 107, Pinhey, 42,

anonable method to yos. 107, Finitey, #2, ronnet, and I, Abren.
200 for the best sea or landscape, to No. 4, by insitey; \$100 for the second best, to 139, by H. atson; hon mention, Nos. 74, Hammond; 17, ymner; and 148, Woodcock.
100 tor the best portrait to No. 79 by Harris. nonorable mention No. 40, Dynonnet.
8100 for the best still life to No. 22, by Miss add

d. 100 for the best painting by an artist under 30; R. C. A. or A. K. C. A., to No. 93, by Leduc. 10r second best to No. 85, by Miss Holden. 75 for the best painting by a pupil or ex-pupil he association to No. 62, by Graham. 500 for second best to No. 106, by Penfold. 100 for the best water color, to No. 156, by 1 Smith. \$50 for the second best, to No. 185, Mr. MacLean. Honorable mention, No. 188, niv.

Art Gallery, Spring Exhibition. The attendance continues very good, par-ticularly in the evening. The public are much interested in the prize pictures, and quite a number of sales have been made this week. Saturday will be the last day, as most of the pictures go to Toronto for the exhibition of the Ontario Society of Artists. There will be music afternoon and evening.

The Most Popular Picture. There was a large attendance at the close of the Spring Exhibition held in the Art Gallery, Phillips square, on Saturday even-ing. The result of the voting in the contest for the most popular picture was an-nounced. In all 1182 votes were cast, 282 going to Mir. Barnsley's landscape picture. The prize of \$200 was awarded for this. The next two pictures were Cote's "In County Cork," 136 votes, and Brymner's still life "Books," 109 votes. Gruenwald's orchestra discoursed a varied programme. The Most Popular Picture.





READING ROOM open to members 9 a.m. to 6 p.m.

BARNSLEY TAKES THE \$200.

Close of the Contest and Exhibition at the Art Gallery.

Art Gallery. The spring exhibition of the pictures at the Art Gallery, Philips square, came to a close on Saturday. There was a large at-tendance of visitors and the prize pictures were the subjects of much attention and comment. The result of the voting in the contest for the most popular picture was made known. It showed that in all 1182 votes had been recorded, the highest num-ber, 282, being given to Mr. Barnsley's land-scape picture. It thus takes the popular prize of \$200. The next two pictures were Cotc's "In County Cork," 135 votes, and Brynner's still life "Books," 105 votes. During the evening Gruenwald's orchestra rendered a varied and excellent program of music, which was much appreciated by the visitors. On the whole the exhibition has been very successful.

visitors. On the whole the exhibition has been very successful. The "Tempest" bequest of pictures are being placed in position, and it is expected that they will be ready for exhibition next week.

A SUCCESSFUL ARTIST.

Mr. McMillan Secures the Two Years' Herald Scholarship. 19/3/92

Mr. D. P. MacMillan, the young Mont-real artist, whose exhibits (including that cleverly executed oil painting "Dawn,") were so much admired by the visitors at the last annual exhibition of the Art association ast annual exhibition of the Art association of this city, has just been notified by Mr. Lindsay, the secretary to the association, that he has been awarded after a severe competition the two years' scholarship in the life class attached to the association. Mr.

the life class attached to the association. Mr. MacMillan, who is only 20 years old, is a pupil of Mr. W. Brymner, and he has been the recipient of many hearty con-gratulations on his success from his numer-ous admirers and friends. The old complaint that the wealthy classes do not patronize the rising young artists of this city, does not apply in the case of Mr. MacMillan, who has disposed of several of his recent productions. The winner of the scholarship in the an-tique class was James Sonne.

Art Association Award of Scholarships Art Association Award of Scholarships. The scholarships in connection with the art classes were awarded yesterday as follows: —In the life class, lst, Mr. D. P. MacMillan (No. 5), hon. mention; Mr. Charles Smith (No. 7) and Miss Arnton (No. 1). In the class from the antique– ist, Mr. James Sonne (No. 9), hon men-tion; Miss F. Hunsiker (No. 12). An ex-hibition of the students' work will be open until Saturday, May 28th, in the class rooms, free to the public.



A GRAND COLLECTION.

17.

List of the Famous Tempest Pictures on View at the Art Gallery. The Tempest collection of oil paintings

and water colors, which were left to the Art Association of Montreal some time ago, are now on exhibition at the gallery, Philip's Square. The collection is a very good one, including oils from such noted artists as Carat, France; Israels, Amsterdam; Mario, The Hagne; Pelouse, and Troyon, France; and water colors by Israels, Mario, Mauve, Holland; and Penne, Paris. A complete list of the collection follows :

OIL PAINTINGS. Baird, William B., Paris. Born in Chi-cago, 1847. 250—Cattle. 224 x 12. Boggs, Frank Myers, Paris. Born in New York, 1855. 251—Marine. 1882. 194 x 23. 252—Effet de Matin. 1882. 22 x

151. Burmeister. 253—Freebooters. Panel,

11

Burmeister. 253—Freebooters. Panel, Burmeister. 253—Freebooters. Panel, 44 x 74.
Chambers, George W., Paris. Born in St. Louis, U.S., 1857. 254—Early Morn-ing. 1882. Panel, 94 x 143.
Corot, Jean Baptiste Camille H. C., French. 1796-1875. 255—Ville d'Avray, near Paris. Panel, 54 x 4.
Damoye, Pierre Emmanuel, Paris. Born in Paris. 256—St. Denis, near Paris. 1882.
Panel, 234 x 123.
Diaz de la Pena, Narcisse Virgile, French, 1807-1876. 257—Last Rays of the Sun Be-fore the Storm. Panel, 35x63.
Depre, Jules H. C., French, 1811-1889.
259—Environs de Pontoise, Oise. Panel, 164x124.

259—Environs de Pontoise, Oise. Panel, 164x124. Dupre, Leon Victor, French, 1816-1879. 260—Landscape. Panel, 122x64. Ernst, Rudolphé, Paris. 261—In the Study. 1882. Panel, 104x134. Grandsire, Eugene H. C., Paris, born at New Orleans. 262—Sous-bois, Ville Parisis, Seine et Marne. Panel, 15x10. Gratz, C. Mayr, Munich. Born at Gratz, in Bavaria. 263—Getting Ready for Din-ner. 1884. Panel, 35 x 65. Guillemin, Alexandre Marie, French. 1817-1880. 264—Treading out Corn. Panel, 8½ x 64.

1817-1880. 264—Treading out Corn. Panel, 8½ x 6½.
Henner, Jean Jacques H.C., Paris. Born in Alsace, 1829. 265—Nymph Meditating.
Panel, 6½ x 9.
Isabey, Eugene Louis Gabriel, H.C., French. 1804-1886. 266—On the Beach at Fecamp, Normandy, 1840. Panel, 6½ x 8.
Israels, Josef, H.C., Amsterdam. Born at Groningen, 1824. 267—Moonlight. Panel, 14½ x 11½.
Jacque, Charles Emile, H.C., Paris. Born at Paris, 1813. 268—Sheep. Panel, 6 x 4§
209—A Pabri. 13 x 8.
Joubert, Leon, Paris. 270—Environs de Rochefort. 25½ x 19½. 271—L'ile ou est le tombeau de Chateaubriand, St. Malo. Panel, 14 x 10§.

tombean de Chateaubriand, St. Maio. Fanel, Maris, James, The Hague. Born at The Hague. 272—The Bridge. Panel, 6³/₄ x 8.
273—On the Beach. 7 x 9. Pasini, Alberto, H. C., Paris; born at Buseto, Italy. 274—At the Mosque door, 1875.63291

Buseto, Italy. 274—At the Mosque door, 1875; 67x84.
Pater, Jean Baptiste Joseph, French; 1696—1736. 275—Fete Champetre; 10x74.
Pelouse, Leon Germain, French; died 1891. 276—Fosse au Teint, Rochefort en Terre, 294x214. 277—Chemin de l'Etang a Poigny, 214x15. 278—Landscape,16x94.
Richet, Leon, Paris; born at Solesmes, 1847. 276—Vieux Chene, Foret de Fon-taineblean, 1857. Panel, 14x105.
Roche, Leo. 280—A Street in Algiers, 1890. Panel, 4x54.
Thompson, Harry, Paris. 281—Sheep,

1890. Panel, 4x5¹/₂.
Thompson, Harry, Paris. 281—Sheep,
30x18. 282—Girl and Pet Calf, 21³/₂x 18⁴/₂.
Troyon, Constantine, French; 1810—1865.
283—Villageois a la porte d'une Chaumiere,
15³/₂x13. 284—Moonlight. Panel, 8⁴/₂x7⁴/₂.
Yon, Edmond Churles, H. C., Paris, born
in Paris. 285—Sur la riviere l'Eure, 24x15.

WATER COLORS.

Ciceri, E., Paris. 286-Landscape. 11x

Ciceri, E., Paris. 286—Landscape. 11x St. Fox, Henry C., R.B.A., London. 287— At Oatlands in Shrrey. 1882. 15x114. Gardell, Anna. 288—Clair de Lune en Suede. 1882. 14x10. Hoppe, Bernhardt, Antwerp. 289—Com-ing into Port. 1880. 202x133. Israels, Josef, H.C., Amsterdam. Born at Groningen, 1824. 290—Lighting His Pipe. 82x134. 391—Coming from the Boats. 114x15. Jones, Reginald, England. 292—In the

Boats. 114x15. Jones, Reginald, England. 292-In the New Forest. 1883. 10x14. Larssen, Carl, Stockholm. 293-The Blind Musician. 1884. 14x224. Lassare, Jules. 294-Little Hampton, Sussex. 7x10.

Laugee, Francois Desire, H.C., Paris. Born at Maromme, France, 1823: 205-La recolte des pommes de terre. Une paysanno en repos. (Pastel). 101x155. Maris, James. The Hague. Born at the Hague. 296-Dutch Mill. 10 x 13. 297 -A Little Student. 115 x 165. 298-A Echaemen. 61 x 111

Maris, James. The Hague. Born at the Hague. 296—Dutch Mill. 10 x 13. 297 —A Little Student. 11½ x 16½. 298—A Fisherman. 6½ x 11½. Mauve, Anton. Dutch. 1838:1890. 299 —Potato Diggers. 20½ x 17. 300—Dutch Cottage. 17 x 21½. Penne, Charles Olivier de, H. C. Paris. Born at Paris. 301—Chiens Passets, Hunt-ing Dogs. 17 v 11½. Pyne, Thomas, R. I. London. 302— View in Sessex, 1880. 19½ x 13½. Sandercock, H. Devonshire. 303—Sea Shore Effect. 19 x 7½ Seghers, H. 304—Becchned. 8 x 12. Tapiro, J. 305—Italian Girl. 10½ x 15½, Wyld. William. 306—Tremezzo. 19⅔ x 11⅔. 307—Bagneres de Bigorre. 1872. 9⅔ x 6.

113. 307—Bagneres de Digorto. 94 x 6. Ziem, Felix Francois, H. C. Paris. Born at Beaun, France, 1822. 308—The Storm.

3 x 3§. Zwardt, W. de. Holland. 309-Land-scape. 9 x 14.

A Treat for the Artistic

A Treat for the Artistic There will shortly be on exhibition at the Art gallery a collection of specimens of decorative pen and ink and water color paintings, of an excellence and variety hitherto unknown to the art-loving pub-lic of Montreal. They are the work of the pen and pencil of Mr. Walter Crane, A.R.W.S., of London, Eng., one of the best known decorative artists in the English metropolis and have been on exhibition metropolis, and have been on exhibition in all the larger American cities. The The in all the larger American citles. The sketches and drawings are so numerous as to occupy three of the rooms of the Art gallery. They arrived early last week, and it was only yes-terday that the difficult work of hanging them was concluded. The pub-licities of the sched to pass independent thanging them was concluded. The pub-lic will not be asked to pass judgment on the exhibit until the latter end of the week, by which time it is hoped a pro-perly arranged catalogue will be forth-coming. The exhibit is one which will be peculiarly grateful to fancy printers and stained glass workers, although it may be added that in the higher ranges of art Mr. Crane's pictures in oils and water colors show that he is an artist capable of the highest flights. So versa-tile is his genius and so varied are the subjects covered by his facile pen and pencil, that it is impossible to do full jus-tice in print to his work. The public will miss a grand treat if they fail to view the works of Mr. Walter Crane.

19 Will be Ready in January.

The foundations for the new addition to the Art gallery on Phillips square are completed, and the work of building has been begun. It is expected that the work, interior decorations, etc., will be ready for occupation by January next. The new annex will be used more particular-ly for receptions and special exhibitions so as to preserve the present building for the purpose of a permanent art gallery.



176



THE BRIDGE OF LIFE.

A VISIT TO THE ART GALLERY.

THE WALTER CEANE EXHIBITION. 40991 Of the many disciples of Mr. Ruskin perhaps no two are more notable and better known than William Morris and Walter Orane. The two men are singularly alike and at the same time singularly unlike. Both are men of letters, artists, and social reformers and both are prominent figures in London life at the present time. Mr. Morris is first of all a man of letters ; his writings, and especially his poetry, will con-tinue to be read and enjoyed while the English language lasts. With him art comes next and New Testament. In a recent essay on "Society" he argues that a new social order is rising to replace the existing one.

He says := "We have learned how to combine for production ; the new order will teach us how to com-bine for equitable distribution. Or, we may say that the modern order has shown us how to produce ; the new order will show us how to enjoy. How will it do this ? By putting general peace in the place of gene-ral war ?" "The tendency," he adds, "which is growing, is a longing to substitute a society



MORNING.

MORNING. of friends and neighbors for a society of enemies, qualified by good nature ; a society of equai-ity for a society of inequality." Finally, he prophesics that "we shall all be friends and neighbors equarelling sometimes, perhaps, as friends and neighbors ever will do, but on the whole working for and other, without any sense of inferiority or degra-dation; friends and neighbors exchanging matual services without organized contention, and, therefore, without wasto-that is, without waste of human life, either by poverty or riches." Can any ono-adds a friendly, editor-deny that these beautiful and heneficent ideas are positively saturated with Chris-tianity ?

On the other hand, Mr. Orane is before every-thinity? On the other hand, Mr. Orane is before every-thing else an artist, after that a social reformer, and lastly an author. This is, perhaps, natural, seeing he comes of an artistic family. His father, Thomas Orane, of Chestor, an old-time student and medallist at the Royal Academy, was in his day eminent, especially in portraiture, and his elder sister, the late Lncy Orane, who devoted herself chiefly to educational work, was an ac-complished artist, musician and writer. Her translation of the "Hansmarchen of the Brothers Grimm," her letters on "Art and the Formation of Taste," and her editions of her brother's colored toy-books are the works by which she is best known.

Forhaps the most striking feature of Mr. Orane's art is its versatility. He designs a tiny initial letter or a huge wall-hanging or frieze with equal facility ; he illustrates King Suckie-oy's Farty or the Golden Primer and paints an allegory like "The Bridge of Life" with equal success. He works in color, in monocrome, in black and white and in relief, and appears to odorn and beautify everything he touches. — His catalogue of the collection is interesting reading and well worth preservation. It gives a began in 1865, when "This Little Pig Went to Market," made its appearance, down to the issues of the present year, "Queen Summer," and "The Masque of Flowers." Sometimes Mr.



FIAMETTA

Crane "penned and portrayed" and "lined and outlined" with his own hand and at others he drew illustrations to lines written by his friends. Of his recent works we most love "Renascence, a Book of Verse," in which the poetry, designs, type, paper and binding are alike delightful, and we commend our readers to visit Mr. Picken and procure a copy before the volume is "out of print." print.

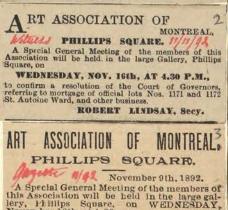
procure a copy before the volume is "out of print." In decorative work nothing can surpass Mr. Grane's designs for wall hangings, from the simplest nursery paper, "The Baby's Opera," and the "Sweet Margarete" with the text from Chancer which attracted so much attention at the Philadelphia Exposition, down to the most sump-tuous "Golden Age" and "Wood-Notes," than which nothing more elaborate and effective has everbeen designed. Mr. Crane hasalso made num-berless designs for painted glass, mosaic, tapes-try, needlework, gesso and other plaster work, metal work and furniture. In the Morris ex-hibit at the Boston Foreign Fair of 1883, there was a fine example of arras tapestry—the goose girl—woven on the high-warp loom at Mr. Morris' workshop from Mr. Crane's designs. This portion of the exhibition, while most in-teresting and instructive to artists and art work-men, is less so to the general effect of a scheme of decoration or color by the examination of a few square inches of surface.

D



FLORA.

<page-header><text><text><text><text><text>



November 9th, 1892. A Special General Meeting of the members of this Association will be held in the large gal-lery, Flillips Square, on WEDNESDAY, November 18th, at 4.30 p.m To confirm a resolution of the Court of Gov-ernors, referring to Motigage of Official Lots Nos. 1171 and 1172 St. Antine ward, and other business.

ROBERT LINDSAY, Secretary.

A RT ASSOCIATION of MONTREAL A Special General Meeting of the Mombers of this Association will be held in the largo Gallery. Phillips Square, on WEDNESDAY, Nov. 16th, at 4.30 p.m. To confirm a Resolution of the Court of Governors, referring to Mortgage of Official Lots Nos. 1171 and 1172 St. Antoine Ward, and other business.

ROBERT LINDSAY, Secy.

TO BORROW \$20,000. The Art Association Preparing for Big Work.

A special meeting of the Art Association was held last night in the rooms of the as was held last night in the rooms of the as-sociation, Philips' Square. The chair was taken by Mr. E. B. Greenshields, the vice-president, and the following members of the council were present : Messrs. W. J. Mur-ray, John Popham, R. W. Shepherd, C. J. Fleet, R. B. Angus, Rev. J. Edgar Hill. The other members of the association in atten-dance were : Dr. Morrow, Messrs. G. Cheney, J. Fortier, J. Shepherd, J. Mor-gan, J. Torrance. W. Torrance, A. F. Riddell, R. Herris, J. Gould, and the Rev. W. S. Barnes.

gan, J. Torrance. W. Torrance, A. F. Riddell, R. Herris, J. Gould, and the Rev. W. S. Barnes. The secretary read the notice convening the meeting, and he was followed by Mr. E. B. Greenshields, who briefly explained the object of the meeting, This was to confirm a resolution passed by the council about borrowing \$20,000 on mortgage. The asso-ciation some time ago had purchased the two houses adjoining the gallery, for the purpose of building an extension. The time had arrived for doing this, and an extension was being erected at a cost of about \$43,000. Of this amount, it was expected that all would be raised by subscription ex-cept \$20,000. This it was suggested to raise by mortgage and the sanction of the Association was now asked, to do this. Property had increased greatly in value on St. Catherine street, and it was thought that revenue enough could be raised to buy off the interest on the mortgage, by renting the stores on St. Catherine street, and the one now being put up, in the ex-tension. Mr. R. B. Angus moved that the resolu-

tension. Mr. R. B. Angus moved that the resolu-Mr. R. B. Angus moved that the resolu-tion passed by the council be ratified by the meeting. He also moved that the following resolution, which is substantially the same, be adopted. The motion was seconded by Mr. J. Cheney and carried unanimously. "Whereas, it is desirable in the interest of the association that it has automicated

Mr. J. Cheney and carried unanimously. "Whereas, it is desirable in the interest of the association that it be authorized to borrow the sum of \$20,000 and as security for the said loan to be made to mortgage and hypothecate certain of its real estate, being official lots Nos. 1171 and 1172 St. Antoine ward, in the City of Montreal. Resolved, That this association be, and it is hereby authorized to borrow the said sum of \$20,000 and to mortgage and hypoth-ceate its immovable property and premises official lots Nos. 1171 and 1172, St. Antoine ward, Montreal, as security for the said loan, and that the vice-president of the as-sociation, Mr. E. E. Greenshields, and they secretary, Mr. R. Lindsay, be, and they are hereby authorized to effect and carry out the said loan and to sign and execute on be-half of the association any deed of hypothec and mortgage upon the said official lots necessary to secure the said loans; the whole on such terms and conditions as they may deem beat in the increast myrolie does not provided that the interest of the association, provided that the interest of the association, provided that the interest of the association. deem best in the interest of the association provided that the interest payable does no exceed the sum of \$1000 per annum."

ASSOCIATION, ART PHILLIPS SQUARE. THE CLASSES _____ IN___ /1 WATER COLOR DRAWING Under the direction of Mr. Charles E. Moss, fill commence on SATURDAY, September 17 articulars can be obtained from the Secretary ART ASSOCIATION. Phillips Square. 13/9/92 THE CLASSES IN WATER COLOR DRAWING, Under the direction of Mr. Charles E. Moss. WILL COMMENCE ON SATURDAY, SEPT. 17. Particulars can be obtained from the Secretary. A RT ASSOCIATION of MONTREAL PHILLIPS SQUARE The Classes in Water Color Drawing UNDER THE DIRECTION OF Mr. Charles E. Moss, WILL COMMENCE On Saturday, Sept. 17.

articulars can be obtained from the Secretary

ART GALLERY, PHILLIPS SQUARE. 15/9/92 Now on view a collection of Designs by Walter Crane. 213 tf

WALTER CRANE EXHIBITION

An Interesting Collection Now on View at the Montreal Art Gallery.

There has come quietly into our midst an unique and charming collection of designs dedicated primarily to the beau-tifying of our houses and the brightening and sweetening of our home life. These designs are steeped to the lips in art, feel-ing and instinct with the tracet and designs are steeped to the ins in art, feel-ing and instinct with the truest quality of art expression. This exhibition has been heralded with no blaze of trumpets, but is in the line of procedure that the Art association has endeavored to pursue, viz., of keeping up a constant interest amongst its members and the public generally by numerons exhibitions range generally by numerous exhibitions rang-ing over the whole gamut of art and showing the breadth and catholicity of art's aims.

showing the breadth and catholicity of art's aims. Mr. Crane is one of the apostles of art in the home. He dwells not apart, how-ever, in mystery and clouds, but enters our homes with an elastic step, a merry laugh and sunshine; he is not too great to play with the children, brightening our nurseries with storied wall papers, and when they tire of play introducing them into a fairy land of wondrous beauty and witchery; neither are the old people forgotten, for in his serious moods he is a preacher of life, and weaves the mysteries of being in tapestries of color that we can all feel and appreciate. Art is for the poor as well as for the rich Few can possess large and costly pictures and he is a benefactor to humanity who can bring the gladdening influence of art into humble homes at a cost and in a way within their means, and create an at-mosphere of grace and beauty there. There can be as true a wallnamer a niece way within their means, and create an at-mosphere of grace and beauty there. There can be as true art in a wallpaper, a piece of drapery, a chair, a footstool, a fragment of window glass, a children's picture book, as in a collection of great paintings, and there may be more art in a pretty room than in some exhibitions so-called. His exhibition must tauch every cone in

room than in some exhibitions so-called. His exhibition must touch everyone in the community at some point, "and there-fore everyone should make a strong effort to see it. All artists will appreciate and epjoy it without the need of any words of mine, and to art craftsmen and all who are designing for or are connected with the industrial arts in their artistic aspect it is an education. An artist's methods it is an education. An artist's methods of work are always interesting to follow, and Mr. Crane shows us in this exhibi-tion his work finished, unfinished and in progress. As all artists must be he is also eater than his work, and after we have udied and enjoyed these expressions of is genius in our midst, there is the plea-int knowledge that his range is wider d greater than we have seen, and that designs for stained glass, needlework id farniture, of which unfortunately r

examples are included, he is quite as brilliant as in those exhibited, and that even in those departments and that even in those departments which are represented many of his masterpieces are not there. Would that we all could learn this one lesson that art should permeate our lives, even to the smallest detail; that nothing is too in-significant for her to put her seal upon, and that the more we realize this the brighter will be our lives. A careful per-neal of the astalement which is written by brighter will be our lives. A careful per-usal of the catalogue, which is written by Mr. Crane himself, will place the stud-ent in a wasiling to interest the student in a position to intelligently study the exhibit. He divides it into three classes. No. 1, Ecok Designs; No. 2, Decorations; No. 3, Pictorial work in oil and water color. A few words very briefly on each. Book illustration and design has always been a favorits one and pic-tures in a book still add to its interest, tures in a book still add to its interest, not only to children but also to children of larger growth. The old missals and liturgy books of mediæval times are prized and treasured in museums and collections. The old monks had more time than we have to elaborate their il-lustrations and it was a labor of love as well as sometimes of months and even vers

50

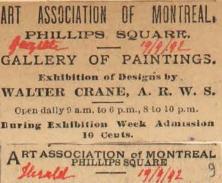
well as sometimes of months and even years. There came a time when children's eyes were feasted on the crudest of prim-ary colors and on the most extraordinary examples of anatomy. As Mr. Crane tells us when he began work it was to a "generation seeking magenta and emer-ald green," but largely through his influ-ence and others, such as Miss Kate Greenaway and the late lamented Mr. Caldecott, the rising generation are min-istered to in more accurate forms and less istered to in more accurate forms and less positive colors. It makes one long to be young again to see the treasures of art and literature that are laid at the feet of childhood.

childhood. Where all are so good it seems invi-dious to particularize, but the whole series of "Flora's Feast," where the flowers are called from their long winter's sleep to attend her banquet, and come gaily in varied loveliness of form and color, call for special mention. The gaily in varied loveliness of form and color, call for special mention. The series of drawings for Mrs. Mundi at home are quaintly full of charming symbolism. The sketch of the "Four Winds Farm," entitled "He saw then the four invisible sisters," would be difficult to match for grace of line and beauty of conception. But to come now to his most important works the nictorial exconception. But to come now to his most important works, the pictorial ex-amples of which we may begin with the "Bridge of Life." The stream bears the young burden of new life to the shore on the one side, and bears it away again in the one side, and bears it away again in old age from the other. Between the two there lie tragedies and dramas in which we all bear a part. The legend and story appeals to all and is ever old, ever new. All Mr. Crane's pictures have a slightly antique flavor and have a charm all their own; as can be readily understood, they are all somewhat deco-rative in character. In the "Amor Om-nia Vincit," under the guise ot a beleagured city the heart of woman surrenders to all conquering love, here Mr. Crane has an opportunity of showing his knowledge of costume and dress in a his knowledge of costume and dress in a charming way. "La Belle Dame Sans his knowledge of costume and dress in a charming way. "La Belle Dame Sans Merci" is a pleasing piece, with almost pre-Raphaelite feeting. The frame of this is also charmingly decorated by the artist. "The Masque of the Five Senses," a charming water color sketch, is a beau-tiful conception. Note, also, some clever symbolical figures of the seasons and the times of day. times of day

Not the least delightful of Mr. Crane's pr ductions are his designs for wall-papers, etc., his Wood notes, the Peacock Garden frieze and the Corona Vitæ; and Garden frieze and the Corona Vike; and he has laid us all under a debt of obliga-tion to him in being able to enjoy them on cur walls at a comparatively small cost. Mr. Crane touches nothing that he does not adorn, and whether it be a title page, a book cover, a printer's tail and head pieces, he puts his artistic stamp upon it. The exhibition will not be long with us

The exhibition will not be long with us, and as we are not likely to have such an and as we are not likely to have such an one again for some time to come, this op-portunity should be taken advantage of by all who care in any way for art. A. T. T.





GALLERY OF PAINTINGS EXHIBITION OF DESIGNS BY Walter Crane, A. R. W.S. Open daily 9 a. m., to 6 p. m., 8 to 10 p. m. During Exhibition week admission 10 cents.

For eleven years the Art Association of Montreal have been educating the hand and eye, and also the artistic taste of the art students of Montreal, and now the twelfth year of its career of usefulness is about to commence, namely on Friday, October 14, when old and new students will alike be welcomed back after the summer vacation. The classes, which are held in the Associa-The classes, which are held in the Associa-tion's studios, Phillips square, are conduct-ed under the French method, which aims at furthering the artistic education by first developing the taste of the pupil, and then teach the hand and eye to obey the mind's beheet

behest. * Incentives to pupils whose means are more limited than their ambition, are of-fered in the shape of two association scholar-ships, which are competed for at the end of the session and cutitle the winner to free unition for two years. The studies are onen of the session and entitle the winner to free tuition for two years. The studios are open every week day and instruction is given on Monday, Wednesday and Friday mornings from 9.30 to 12.30. During the coming ses-sion there will, no doubt, be a large number of embryo artists working their laborious way upward on the hilly road to artistic fame. \0



14

15

ADMISSION, 25c.

ADVANCED ART CLASSES.

16

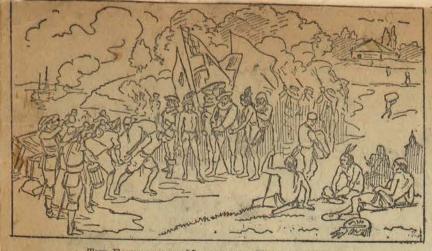
The Session to Open October 14 at the A Association.

The Session to Open October 14 at the A Association. J/P/AA The present is the twelfth year of the avanced art classes of the Art Association. The session will open Friday, Octob 14, and close Friday, May 12, under the direction of Mr. William Brymne R.C.A. The studios will be open dail for work, and the regular instruction is to be given from 9.30 to 12.30 (Mondays, Wednesdays) and Friday The course is, as far as possible, the adopted in the French studios, which a sume the fact that the studios will be open dail to be given from 9.30 to 12.30 (Mondays, Wednesdays) and Friday The course is, as far as possible, the adopted in the French studios, which a sume the fact until one step is well take it is useless to proceed to the next. A the ough study of form being of first important the students will draw from the cast in fir and shade, proceeding from simple objection is given, those students will an strong of the antire light from the east or from still-is and those sufficiently advanced will as work from the twing model. Subjects romosition will be given out occasiona during the session. The session of 1892-will extend over two terms, the first term being from the 14th of October to the 4th of Max. The being from the 14th of October to the state of February to the 12th of Max. The is all cases payable in advance, have been lixed for the full session at \$40; for the term at \$25; and for the month at \$40; for the term at \$25; and for 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 oyote or to introduce friends. Two Association scholarships will be offered for competition at the end of the session, each end the session at the students are granted during the continuant of the session will be offered for competition at the end of the session, each end the session at the students are granted during the continuant of the session sto when the session at the students are granted during the the secretary.

The Art Association's Classes

The Art association's advanced classes are now entering on their twelfth year. The session will open Friday, October 14, and close Friday, May 12, under the di-rection of Mr. William Brymner, R.C. A. The tudies will be open daily for work, and the remlar instruction is the arise. and the regular instruction is to be given from 9.30 to 12.30 on Mondays, Wednes-days and Fridays. The course assumes that until one step is taken it is useless days and Fridavs. The course assumes that until one step is taken it is useless to proceed to the next, thus ensuring thoroughness. Form being a matter of primary 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 these students who the antique. On these days when in-struction is given, those students who will be benefited by doing so, will paint fr m the cast or from still-life, and those sufficiently advanced will also work from the living model. Subjects for composi-tion will be given out occasionally during the session. The session extends over two terms, the first being from the 14th of October to the 4th of February, and the second from the 6th of February till the the 12th of May. Students may attend by the session, term or month at second from the 6th of February till the the 12th of May. Students may attend by the session, term or month at their own option, fees in all cases being payable in advance. The classes are held in the association's studios, Phillips square, and the students are granted dur-ing the continuance of their study all the privile; es of a membership, with the ex-ception of the right to vote or to introduce friends. The association scholarships will be offered for competition at the end of be offered for competition at the end of the session, each entitling the winner to two years free tuition. Intending stadents must communicate with the secretary.





THE FOUNDING OF MARYLAND .- HENRY SANDHAM.

ASSOCIATION OF PHILLIPS SQUARE. Royal Canadian Academy Annual Exhibition MARCH Ist to 18th.

Open 9 a.m. to 6 p.m. and 8 to 10 p.m. daily

THE ART EXHIBITION.

A BRIEF GLANCE AT SOME OF THE Withing PIOTURES. 1/5/03

It is noteworthy that the invitation to the general public to visit the Art Gallery without charge on Saturday afternoons and other occasions has been largely availed of.

There may be love without great knowledge. There may be a deep delight in beauty, though the mystery of its production be unknown.

the mystery of its production be unknown. It has been a source of satisfaction to the council of the Art Association to note the in-terest which the artisan class take in the pictures upon the public days. They do not say a great deal, but beauty makes its way, and the general effect is undoubtedly educative. It will be well to create as widespread an in-terest as possible in the present exbibition. There are over 285 pictures now on view. Many of them are old friends. On the other hand, there are a great many



COUNTY CORK," WM. BRYMNER

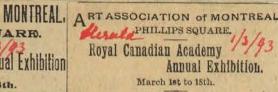
"IN COUNTY CORK," W.M. BRYMNER. message of the exhibition will donbtless enjoy as large success. Maturally, the large and ambitions effects first attract the eye. "The foreclosure of the mort-rage," "The visit of the clockmakter," by Mr. Reid, "Lake Louise," by Mr. Day; "The Fraser River," by Mr. Hammond; "A fairy tale," by Laura A. Munizare, among the *chef-d'œuvres* which, by reason of their prominence and breadth of canvas, demand the early attention. The 'Poreclosure of the Mortgage' is a strong picture, which may or may not be a sermon on the National Policy, but which, in its truth and hopelessness and desolation, presents the condi-tion of many of our farmers with a vividity which



"AN AFTER-DINNER PIPE," F. PLIMSOLL

burns itself into the memory. The pathos of the scene would not be complete if that sweet little babe were not sleeping happily in the cradle, unconscious of the agony of its parents.

20



Open 9 a.m. to 6, and 8 to 10 p.m. daily.

3

"The Visit of the Clockmaker," by the same artist, received very friendly notice. The colors are bestowed with beautiful effect. The strag-gling white hairs of the old man are as fine as silk. It tells a story of wisdom and curiosity, the solemn deliberation of old age, and the eager desire of youth for knowledge. There might be a suggestion, too, of the brevity of things, and the seriousness of life in it: but in its thought-fulness and careful finish it is worthy of the artist. artist.

artist. "Lake Louise" and "Lake Agnes" in the Rockies are two characteristic subjects of Mr. Brymner's. They are marked by great freedom of treatment, boldness of outline, and fidelity to the wilder aspects of nature. "The heart of the Selkirks," by Mr. Day,



draws by its free beauty, its exquisite flushes of color, its clouds that seem to move, and the deep glooms from which the mountains rear their beach. deep gloom their heads.

deep glooms from which the mountains rear their heads. "The herring fishing, Bay of Fundy," and the "Great Illicilliwaet glacier, Selkirks," are two noteworthy instances of Mr. Hammond's work. The former, a scene at sea, has all the illusion of baze and fog which would render the actual scene vague and shadowy, while the latter is equally marked by strength and care. Mr. Harris is very much *en evidence*. His portraits are always charming, and he shows some of his greatest successes. The light and color in Miss Peterson's presentment are beauti-fully wrought out. "The Venetian Bather," an example of the nude, by the late Mr. Peel, at-tracts much notice. The realism which marks the picture does not exclude an exquisite deli-cacy of treatment. A group of artists this morn-



THE NEGOTIATION," W. A. SHERWOOD.

"THE NEGOTIATION." W. A. SHERWOOD. ing pronounced the figure to be anatomically exact, while a lovely softness is given to contour. Mr. Forbes has some strong work. "The hily pond" is a slight effort, but the way in which the pollocid depths of water are portrayed marks the observer and the artist. Casual mention is made, for there is good notice is impossible. "The Lullaby" may suffer from inattention owing to its position at the head of the stairs, but it is one of Mr. Reid's gems. A mother is croon-ing her babe to sleep. In a loose wrapper she reds over the cradle, half kneeling, half lean-ing over the child. There is the beautiful light of love in her face, but both mother and babe are bathed in a light which is a triumph of color affects. There is a sweetness and tenderness in he picture which cannot appeal in vain.

2.6



"THE CLOCKMAKER," G. A.

<page-header><text><text><text><text><text><text><text>

warmth and prodigal beauty of the natural scene. Mr. Mauly exhibits six pictures ; but "The Creeping Sea Came in," has a particularly deli-cate beauty. The water color collection suffers somewhat from the smallness of the apartment in which it is hung, and the fact that it is a mere off-shoot of the main gallery. The public gathers in the latter, and the pictures are shown to better ad-vantage. Groups of two and three, however, may be noticed quietly enjoying the beauties of the little nook in which so much taste and deli-cacy and skill and imagination are hung.



"LILY POND," J. C. FORBES.

"HLY POND," J. C. PORDES. In this brief allusion many artists are not noticed at all. The whole collection may be said to be a wor-thy one. In some instances mediocrity has bardly been passed ; in others, the true artistic conception and execution stand revealed. There are pictures which will be pronounced at once and without hesitation to be the work of artists who have at once knowledge and fine sympathies. There is ambitious effort which will yet achieve results from which crudities which, though it have no other significance but that of prettiness, may yet develop strength and wisdom and gracious purpose, making the can-vas tell of natural and moral beauty. Due should see the pictures, not once, but haf a dozen times. That is how their meaning is obtained. Above all, that is how they are to be made helpful and educative.



THE ROYAL CANADIAN ACADEMY EXHIBITION.

0

STAR.

Vhat Is In Store for Those Who Visit the Annual Exhibition at the Art Gallery.

A treat is in store for those who will be privileged to attend the private view of the Royal Canadian Academy to-night. Once in three years the R. C. A. Exhibition is held at Montreal and this time it is of special interest, as from these works are to be chosen Canada's representation for the art galleries of the World's Fair. Thus the exhibition might be expected to average higher than usual. Every artist would naturally send his or her best efforts. This accounts for the presence of a number of



R. C. A. EXHIBITION. A Fragment from Sandham's "Founding of Maryland."

Maryland." pictures which have been exhibited in Montreal on former occasions. On the other hand, the date-at least six weeks earlier than other years-has been a disadvantage to which, it is said on good authority, more than one unfinished picture can testify. The catalogue is not yet complete, so that a detailed description and criticism cannot be given to day. However, by a glance round the walls, the work of the different artists can be easily recognized. Mr. Homer



LAMPLIGHT.-BROWNELL.

Watson's lowering storm clouds, Mr. Harris' portraits, Mr. Verner's buffalo, Miss Bell's ultra-impressionist genre studies welcome like old friends. To the right, as one enters, hangs a life size nude study by Paul Peel, quite the best figure painting in the gallery. There is crape on the frame, for a few months ago Paul Peel died, and lost to Canada one of whom she was justly proud in the past and from whom she hoped great things in the future. On the front wall, in the place of honor in the centre, there is a full-size portrait of a lady,



WISHING .- MISS HOUGHTON.

excellent in modelling and coloring, by E. Wily Grier. Just beneath it is an extremely clever lamp-light study by Mr. Brownell, conductor of the Art School, Ottawa. Mr. Pinkey has a large figure picture, "Joel." A MOST AMBITIOUS SUBJECT

is Mr. Henry Sandham's founding of Mary-land, a large canvas with a number of figures. Mr. Reid's "Foreclosure of the Mortgage" hangs in the same place as at the last exhibition. It has since then been



LAKE AGNES .-- WM. BRYMNER.

completed. Also in the same place as last year is "Cradled in the Net," byCarl Ahrens. Miss Bell has two small canvases, sketches of camp life, and a portrait, perhaps the most difficult subject she could have chosen and in which she has achieved some degree of success. Among other figure studies worthy of note are "Satyr and Bacchante," by Brownell, the only classical subject noted; some children reading, by Laura Muntz, of which the grouping is excellent; a negro woman and interior, by Miss Plim-soll; "Negotiation," by Sherwood; a Monk, by Miss S. B. Holden, and portraits by Miss



A SEPTEMBER EVENING ON LAKE HURON. MISS M. A. BELL.

A SEPTEMBER EVENING ON LAKE HURON. MISS M. A. BELL. Strickland Tulley, A. R. C. A. Mention should be made of Mr. Harriss' portraits. He has some four or five and they are, as usual, excellent. Among the landscapes Homer Watson has three that on the left hand wall seem preferable. Mr. Brymner has two large snow-capped mountain scenes, part of his work in the Rockies last summer-vast subjects, ably treated; a snow scene painted in '91, and a French landscape. This latter in the centre of the right wall is much admired. Charles Alexander has a large landscape, eminently French, and good both in composi-tion and technique. Woodcock is re-presented by a small dreamy Corot-like canvas. Ede shows some clever work introducing his favorite sheep and poultry. Hammond has two Rocky Mountain scenes and one of his favorite marines, always recognizable by their peculiar coloring. The smaller gallery, where the water-color drawings are exhibited, is better filled than usual. The skylight has been enlarged, and in consequence the pictures can be better seen. The work in this department is about up to the average, with the excep-tion of Mr. Fraser's landscapes, which sur-pass anything seen here for some time.

ROYAL ACADEMY EXHIBIT.

Frivate View and Conversazione at the

Art Gattery-A Brilliant Attendance.

The conversazione and private view of the spring exhibition of the Royal Caa-adian Academy of Arts in the Art Gal-lery, Philhps square, last evening, was suspicious for a successful exhibition. A large number of invitations had been sent out, and it seemed as if all the best people in Montreal's society responded. The cathering was a brilliant one, including ladies and gentlemen prominent in every walk of life. There was a large number walk of life. There was a large number present, but there was no crush, so that every person had an opportunity of seeing the pictures exhibited. There was no formality whatever. The guests on arriving were left to their own devices and found no diffi-culty in enjoying themselves viewing the excellent exhibits and conversing with friends. The officers and council of the academy, however, spared no pains the academy, however, spared no pains to make their guests at home. Besides a to make their guests at home. Besides a large number of the exhibitors and mem-bers of the academy, among those pre-sent were noticed Rev. Dr. Campbell, Dr. Hingston, Fred Massey, Samuel Massey, Hon. G. A. Drummond, G. E. Drummond, Dr. Craik, A. T. Taylor, E. B. Green-singlids, J. H. R. Moison, Francis Me-

Lennan, W. R. Miller, Samuel Coulson, P. Cheney, E. P. Hannaford, E. S. Clouston, H. V. Meredith, Mullholland, Pangman, R. W. Angus, Forbes Angus, M. Schwob, Proiessor Cox, James Moore, L. Thomp-son, Badenach, Rouer Roy, Q.C.; Norman Rielle, J. McKay, W. Morris, McIntosh, Charies Hope, Cameron, McLean, Ed-ward Murphy, S. Finley, Angus Hooper, A. F. Dunlop, J. C. Hopkins, W. Brymner, D. R. Jacobi, president of the academy; and A. C. Hutchison, vice-president. The first impression that strikes the

academy; and A. C. Hutchison, vice-president. The first impression that strikes the spectator on entering the Art gallery in which the exhibition of the Royal Cana-dian academy is displayed is one of astonishment at the remarkable strides that Canadian art has made during the past few years. This is visible, not so much in the larger and more pretentious canvases as in the number and artistic excellence of the small pictures, some of which are veritable gems. The little "Street Scene in Cairo," by Rossi, is worthy 'of Meisionier in its accuracy of detail and masterly handling of color, and there is a study in still life of "A Pan of Onions," by O. Leduc, that one could almost pick off the canvas. Of the more pretentious pictures Mr. G. A. Reid's "Foreclosure of the Mortgage" naturally attracts attention. It conveys a touching story, pathetically told, and the grouping of the characters, from the sick man's wasted figure in the bed to the bent frame of the weeping mother, is full of artistic sympathy. On the south wall is a painting of equal ex-cellence, but of widely different theme. It is the "Founding of Maryland," by Henry Sandham, a large canvas full of life and vigor. It tells the story of the adventurous life of the period of the Stuarts, and will interest all those who have studied the history of this con-tinent. On the north wall the centre pic-ture is a portrait of Miss Cawthra, by Mr. Wyly Grier. It is 'beautifully executed, and the handling of the flesh tints through the black gauze was especially admired by the cognoscenti. The landscapes in the exhibition are particularly striking, and some are ab-solutely startling in their effects. A harvest scene by W. A. Raphael; an orchard bright with apple blossoms under which two rustic lovers are engaged in telling the old, old story that is ever new; two Canadian landscapes by Homer The first impression that strikes the

which two rustic lovers are engaged in telling the old, old story that is ever new; two Canadian landscapes by Homer Watson, and a delicious bit of color in the shape of a Highland scene, by John A. Fraser, are all well worth going to see. In the marines the only one worth mentioning is a clever sea-scape by Bell-Smith.

Smith. Among the smaller canvases a clever picture of roses by H. E. Johnson is no-ticeable, and Dyonnet exhibits a well drawn and distinctly lighted interior of a sculptor's studio. Mr. T. G. Plimsoll also shows an interior with a cleverly drawn negress as the central figure. A study of buffalces mone the mairie by drawn negress as the central light. If study of buffalces upon the prairie, by Rossi, was much admired, and Mr. W. A. Sherwood's "Negotiation," in which two newsboys and a terrier dog are the salient features, had a crowd around it all the evening. Mr. J. C. Pinhey contributes a powerfully drawn picture of an Eastern beauty, and a large canvas painted by the late Paul Peel, of a nude girl with a

the late Paul Peel, of a nude girl with a kitten, attracted much attention. Among the portraits, one by Harris of a boy in Highland costume, and one of a lady by Miss Agnes Strickland Tully, are beautiful bits of work. In still life there is a painting of two ducks by H. E. John-son, that for roundness, softness and ab-solute accuracy of detail, could hardly be surpassed. The water colors, too, are far above the average, and a pretty little in-terior by Brownell is of great artistic merit. merit

Ment. Hamilton McCarthy is the only Cana-dian sculptor exhibiting. He shows a bust in bronze of Professor Williamson, of Queen's university, and plaster busts of Lieutenant-Governor Kirkpatrick and Miss Freezer of Port Hone as well as an Miss Frazer, of Port Hope, as well as an equestrian group in bronze illustrating the legend of Herne the Hunter, in Windsor park. All are excellently exe-cuted and do credit to Canadian art.

AT THE ART GALLERY.

Opening Conversazione and Private View Last Night.

nobly did the honors by acting as guide and cicerone to the every-day mortals who came to view the exhibition. The H. C. A.'s present were: Mr. Jacobi, president; Mr. James Smith, secretary-treasurer; Mr. J. Mower Martin, Mr. George Reid, Mr. Bell-Smith, Mr. Homer Watson, Mr. A. T. Taylor, Mr. G. W. Watts, Mr. McCarthy, Mr. Hutchison, Mr. Junlop, Mr. Wm. Brynner, Mr. Harris, Mr. J. W. Hopkins, Mr. James Griffiths, Mr. A. H. Howard, Mr. Forshaw Day, and Mr. W. A. Sherwood, A. R. C. A. Among members of



THE OLD CURE,-MISS TULLY.

THE OLD CURE, MISS TULLY. the Art Association and others were no-ticed: The Hon, G. A. Drummond and Mrs. Drummond, Mr. and Mrs. J. H. R. Molson, Mr. and Miss Angus, Mr. Walter Drake, Mr. and Mrs. Miller, Miss Van Horne, Miss A. Van Horne, Miss Arnton, Mr. J. Try Davies, Dr. Craik, Mr. and Mrs. Coulson, Mrs. and Miss Cantlie, Mr. and Mrs. Greenshields, Mr. and Mrs. Roswell Fisher, Dr. Gardner, Dr. Hingston, the Rev. Mr. Heine, the Rev. Dr. Robert Campbell, Mr. and Mrs. John Macintosh, Mr. and Mrs. 36



PORTRAIT.-E. W. GRIER.

PORTRAIT.-E. W. GRIER. Fred Massey, Mrs. and Miss Wur-tele, Mr. Taylor, Mr. Thompson, the Misses Scott, Mr. Pemberton Smith, the Hon. Mrs. and the Misses Wand; Mr. Frank Houghton and Miss Houghton, Miss B. Evans, Mrs. G. A. Reid, Miss Stevenson, Miss Derick, Miss Lindsay, Miss Ritchie, Dr. Grace Ritchie, Miss Maude Ablott, the Misses Fisher, Dr. MacPhail, Mr. D. P. MacMillan, Miss Ellis, Miss Fourdriniere, Mr. and Mrs. Putnam, Mr. and Miss Finley, Mr. and Mrs. Power, Miss Power, Miss Pangman and Mr. Robert Lindsay,



PORTRAIT OF MR. JACOBI, PRESIDENT R.C.A.-HARRIS.

R.C.A.—HARRIS. secretary of the Art Association. The guests strolled up and down to the sweet measured strains of Gruenwald or tested the unwonted and frivolous things with which the library tables were laden. It was impossible owing to the crowd to secure a position far enough away from the pictures to see them properly. The exhibi-tion will last three weeks. The morning light in the gallery is excellent and art lovers and patrons will have ample oppor-tunity to study the pictures at leisure.

A RT ASSOCIATION OF MONTREAL PHILLIPS SQUARE.

Interference of the periodical products of the Annual General Meeting of the Mem-bers of the Association will take place on Tuesday, February 14th, at 530 p.m. Business-To receive the report of the Coun-cil for 1892, and to elect officers for the ensuing year. After the meeting there will be an Anc-tion Sale of the periodicals usually disposed of from the Reading Room. ROBERT LINDSAY, Secretary A. A. M.

ART ASSOCIATION OF

MONTREAL, Phillips Square. 10th February, 1893.

10th February, 1893. The Annual General Mesting of the Members of the Association, will take place on TUESDAY. Feb. 14th, at 4.39 pm. BUSINESS-TO receive the report of the Council for 1892, 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 Rocm. ROBT, LINDSAY, Secretary A.A.M.

ASSOCIATION OF MONTREAL, ART PHILLIPS SQUARE.

10th February, 1893.

10th February, 1893. The Annual General Meeting of the members of the Association will take place on TUES-DAY, February 14th, at 4.30 p.m. Business-To receive the report of the Coun-cil for 1892, and to elect officers for the en-suing year. After the meeting there will be an Anction Sale of the periodicals usually dis-posed of from the Reading Room. ROBERT LINDSAY, Secretary A.A.M.

THE ART ASSOCIATION.

Annual General Meeting of the Members-The Retiring Officers Re-elected. 15/2/93

The annual general meeting of the members of the Art Association of Mont-real was held in the picture gallery yes-terday alternoon. The president, S.r Donald A. Smith, occupied the chair, and there were also present Messrs. E. B. Greenshields, vice-president; C. J. Fleet, treasurer; R. Lindsay, secretary, and Messrs. R. B. Angus, W. G. Murray, A. T. Taylor, S. P. Stearns, W. S. Paterson, T. Hiam, Gerald Hart, D. A. Watt, John Popham, J. Phillips, R. W. Raphael, A. Macpherson, D. Morrice, J. Tasker, H. V. Meredith, A. C. Clark, Rev. R. Campbell, J. Torrance, W. F. Torrance, Mr. Justice Wurtele and P. A. Peterson. Mr. Lindsay opened the proceedings by reading the annual report, which said :--

by reading the annual report, which said :— The year 1892 is notable in the history of the association for two important events, namely, the Tempest bequest and the erection of the second of the tempest bequest and the erection of the second the association, whose death occurred in March last, has by his last act of generosity perpetuated his name as a benefactor of art, and the influence of his gift in its cause will be being the tempest of the second the second the second the tempest of the second the second the second the second dollars which he has given to the association, he has created a trust fund of about seventy thousand dollars, the income thousand dollars, is to be invested in pictures for the gallery. The council will therefore the second the their disposal for this purpose in the meantime about two thousand five hundred. "The secret set of the tempestion of procuring the present building was taken in hand early in the vesting the question of procuring the present building was taken in hand early in the secret building was taken in hand early in the secret building now approaching completion at a total cost of about \$15,000. The sum of \$16,000 has already been satiring a balance of \$20,000 provided for. The secret and the secret building now approaching the secret building was taken in hand early in the year. The secrets more with the secret be added a loan of \$20,000 provided for. The sum of \$16,000 has already been satiring a balance of \$20,000 provided for.

The report went on to deal with the art and water-color classes and detailed the progress made during the year. It showed that the membership was now 25 governors, 70 life members, and 408 annual members, and that the endow-ment fund had reached \$16,279, and the subscriptions to the new building \$14,-000, besides \$2,500 promised. The assets and liabilities are as under :--ASSETS

Real estate— Site of gallery Building Site of new building New building to date	$24,369 \\ 20,102$	24 15		
			70,966	39
Works of art- Gibb bequest	28,685	00		
Subsequent donations	28,175			
Tempest bequest	19,975			
			76,835	50
Tempest purchasing fund			70,000	00
Library, per inventory.	2,144			
Furniture	825	62		
Vance	331	22		
Electric light fixings	400			
Open accounts	64	00	man	200
Cash in Molsons bank	Rathers	10.2	3,764	88
S.D., No. 40,223 Cash in Molsons bank	1,010	39		
S.D., No. 40,539	17.122	40		Tr. f
		-	18,132	79
and the second second	- and -	\$	239,699	54

4 0

	The second se				
	LIABIL	ITIES.		State Street of	-
	Mortgage on new build- ing Art classes, 1892-93.	25,000	00		
	Fees in advance Prize fund	587 100		- 20	
Ľ	Due bank\$632 66 Less cash in	100	00		
ľ	hand 31 46	601	20		
	The second second		-	26,289	10
	Excess of assets Consisting of-			213,410	44
	Gibb bequest	46,285	00		
	to Gibb bequest	1,343	29		
	Tempest bequest	89,975			
	Endowment fund	16,279			
	New building fund	14,000			
	Capital account	45,527	22		

-\$213,410 44 Sir Donald A. Smith, in his speech up-on the report, dwelt upon the obligations of the association to the late Mr. Tempest for his munificent bequess. The new building would be completed in May and judging from the way in which subscripjudging from the way in which subscrip-tions were coming forward he believed it would be free from incumbrance. He proposed that the number of members of the council be increased from twelve to the council be increased from twelve to sixteen, as there were members who it was desirable to keep on the council who were not always able to attend. He then moved, seconded by Mr. E. B. Greenshields, the adoption of the report. The election of the officers was next in order and resulted in Sir Donald A. Snith order and resulted in Sir Donald A. Smith and Messrs. E. B. Greenshields and C. J. Fleet being re-elected by acclamation. The six retiring councillors were also reelected, and the vacancy on the board caused by the death of Mr. J. W. Tempest was filled by the election of Mr. David

ART ASSOCIATION MEETING 5

Flourishing Statement of the Society's Research Business Affairs. 1572/13

The Art Association held its annual meeting and election of officers yesterday with Sir Donald A. Smith in the chair and a fair attendance of members.

The annual report was presented by the secretary, Mr. Lindsay. He stated that the year 1892 was notable in the history of the Association for two important events namely, the Tempest bequest and the erec. tion of the new addition to the gallery. By the bequest the Council will have at their disposal about \$2,500 per annum to invest in pictures, and \$20,000 worth of paintings in pictures, and \$20,000 worth of paintings and water-colors on hand. The new build-ing now approaching completion will cost about \$45,000, of which \$16,500 has already been subscribed, and a loan of \$20,000 pro-vided for, leaving a balance of \$8,500. The results of the competitions in the different classes were given, also the awards at the spring exhibition, which have already appeared in print.

appeared in print.

PRESENTATIONS.

The following donations were made dur-

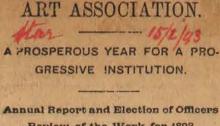
The following donations were made dur-ing the past year: By Mr. H. J. Tiffin: "The Descent from the Cross," Oil Painting, by H. Meyers, (after Reubens). Two models of parts of the Palace of the Alhambra. Four brass ornaments, tray, flagon, bucket and bell. By the Artist: "Il m'aime," Oil Painting, by Percy Woodcock, R.C.A. A valuable addition to the library was made through the generosity of Mr. H. J. Tiffin. It consisted of 24 volumes, includ-ing some works now out of print and ex-tremely rare. Following is the result of the election of officers: Governors-Miss Dow, Miss Jessie Dow, Mr. James Burnett, Mr. W. R. Elmenhorst, Mr. E. B. Greenshields and Mr. Jas. Ross. Life members-Mr. H. J. Tiffin, Mr. W. L. Maltby, Mrs. John McDougall. President, Sir D. A. Smith: Vice-Pres., E. B. Greenshields, Treasurer, Mr. Fleet; Secretary Mr. Lindsay. Councillors-Messrs. Angus, Clouston, Taylor, Watt, Van Horne, Elumenhorst and Morris. The auditor's statement showed assets of \$239,699.54, and liabilities of \$26,289.10.

COTTAGE FOR SALE. No. 9 DUROCHER STREET. -0-

The property of the late Mr. Tempest. Also let on St. Catherine street and to Phillips square. Apply to R. LINDSAY,

6

17 PHILLIPS SQUARE.



(7) 700

-Review of the Work for 1892-**Contributions and Donations** --Financial Statement.

The yearly report of the Montreal Art Association as received at the annual meeting yesterday is a concise and interesting paper and gratifying to the local lovers of

"The year 1892," it states, "is notable in the history of the Association for two important events, namely, the Tempest be-quest and the erection of the new addition to the gallery. The late Mr. J. W. Tempest, for many years a governor and councillor and always a kind friend to the Association, whose death occurred in March last, has by his last act of generosity perpetuated his name as a benefactor of art, and the influence of his gift in its cause will be felt not only in this city, but in the whole Dominion. Besides his valuable collection of sixty paintings and water-colors, valued at twenty thousand dollars, which he has given to the Association, he has created a trust fund of about seventy thousand dol-lars, the income from which, after paying an annuity of one thousand dollars, is to be invested in pictures for the Gallery. The Council will therefore have at their disposal for this purpose in the mean time about two thousand five hundred dollars (\$2500) per anum. to the gallery. The late Mr. J. W. Tempest,

for this purpose in the mean time about two thousand five hundred dollars (\$2500) per annum. As foreshadowed in last year's report and fully explained in the president's speech at the annual meeting, the question of pro-curing the necessary funds to build an addition to the present building was taken in hand early in the year. The success met with was such as to justify the Council in accepting plans and giving contracts for the building now approaching completion, at a total cost of about \$45,000. The sum of \$16,500 has already been subscribed and a loan of \$20,000 provided for, leaving a balance of \$8500, which it is hoped will be forthcoming this year, and the Council trust as many as possible of those friends who have not already done so will see their way to assist in this im-portant undertaking. Atter briefly reviewing the work of the past year and the history of the exhibitions, the report enumerates the donations made during the year and gives a catalogue of in-creases made to the library, etc. The financial position of the Association is then set forth as follows: Real Estate: Stact Council and Sagets

0
5
õ
- \$ 70,966 39
a the strength of the second
e
0
0 76,835 50
70,000 00
2
2
2
õ
0
- 3,764 86
-
9
0
- 18,132 79
\$239,699 54
0
ō
ő
26,289 10
213,410 44

Ca	pital Account	45,527	22	\$213,410 44
N	w Byilding Fund	14,000	00	
E	gowment Fund	16,279	93	1 P
10	empest Bequest	89,975	00	
	Bequest	1.343	29	

Audited and verified, P. S. Ross & Sons, Chartered Accountants.

The following were the members present who received the report :

Sir Donald Smith (in the chair), D. A. Watt, R. B. Angus, A. T. Taylor, C. J. Fleet, E. S. Clous-ton, E. B. Greenshields, J. Popham, D. Morrice, er., A. C. Clarko, J. L. Morris, H. V. Meredith, R. W. Shepherd, Hon. Justice Cross, Hon. Jus-tice Wurtele, J. Tasker, J. Torrance, W. F. Tor-rance, Rev. R. Campbell, P. A. Peterson, C. Byra.

Sir Donald A. Smith paid a high tribu-to the memory of the late Mr. Tempest. H complemented the report by stating the the new building would probably be com-pleted in May, and he hoped it would be free from debt from the beginning. Hi-motion for the adoption of the report wa unan'inously/carried. The election of offi-cers and life members resulted as follows Governons-Miss Dow, Miss Jessie Dow Mr. James Burnett, Mr. W. R. Elmenhorst Mr. E. B. Greenshields and Mr. Jas. Ross. Life members-Mr. H. J. Tiftin, Mr. W L. Maltby, Mrs. John McDougall. President, Sir D. A. Smith; vice-presi-Gent, E. P. Greenshields; treesurer, Mr. Fleet; secretary, Mr. Lindsay. Councillors -Messrs. Anguo, Clouston. Taylor, Watt, Van Horne, Elmenhorst and Morris.

A RTASSOCIATION OF MONTREAL

Herald 15

The galleries are closed until Wednesday, March I, to allow of preparations for the

Royal Canadian Academy Exhibition.

Reading Room Open to Members as Usual. ROYAL CANADIAN ACADEMY.

Tenth Annual Exhibition of Paint ings at the Art Gallery.

Art circles and admirers of oil and water color paintings are on the *qui vive* over the forthcoming tenth annual exhi-bition under the auspices and manage-ment of the Royal Canadian Academy of Art, which opens to-morrow evening at the Art gallery, Phillips square, with a reception and conversazione. From present appearances it will be the largest and most select display ever seen in Can-ada. For some time past the members of the council, amongst whom are Presi-dent Jacoby, W. J. Brymner, Homer Watson, Professor Forshaw Day and Mr. Watts of Ottawa have been making Watts, of Ottawa, have been making selections of those of high enough standard for the exhibition. From those on the walls the selection will be made for the walls the selection will be made for the Canadian art exhibit at the World's fair, which will take up 3,000 square feet of space. Among the exhibitors, how-ever, are Reid, of Toronto, who has the largest painting, the subject being "The Mortgage of the Homestead." One of Wylie Grier's portraits occupies a post of honor, while among the other exhibitors are Harris, whose portraits are well known, and Hammond's Rocky Mount-ain scenes. Mr. O'Brien, the late presiain scenes. Mr. O'Brien, the late presi-dent, has a fine collection; Professor Forshaw Day has nine works in oil and water. Toronto is well represented by Messrs. Cruikshank, Walter Manley and Mathews, while among the lady exhibit ors are Mrs. Dignam and Miss Tully. On Wednesday evening the Royal Academi-cians and their guests will dine at the

Windsor AN ART OPENING.

<text><text><text><text><text><text><text><text><text><text>

Anong others, by the rapidly rising young Toronto artist, Mr. Ede, are two exquisite pas-toral pieces at the east end of the room. We must, however, reserve further notice of this er cellent collection.

Special Meeting of the Members in Reference to the Mortgage.

A special meeting of the Art associa-tion was held vesterday afternoon. Mr. E. B. Greenshields, vice-president, occu-pied the chair, and there were also pre-sent Judge Cross, Rev. J. Edgar Hill, Rev. W. S. Barnes, Messrs. R. B. Angus, G. Shepherd, W. G. Murray, G. Cheney, J. Fortier. Dr. Moreau, J. Popham, R. W. Shepherd, J. Morgan, C. J. Fleet, J. Tor-rance, W. Torrance, A. F. Riddell, R. Harris and J. Gould. The special business for which the meeting had been convened was to con-firm a 'resolution of the Court of Gover-nors referring to a mortgage of official A special meeting of the Art associa-

nors referring to a mortgage of official lots 1171 and 1172 St. Antoine ward.

In opening the proceedings, the chair-man said they were all aware that some time ago the Art association acquired by purchase the two adjoining houses on Phillips square. That was done because it was thought that property in the purchase the two adjoining houses on Phillips square. That was done because it was thought that property in that quarter would improve very much in value, and the association was anxious to have the ground so as to be able to build parter building. an extension to the present building. That extension was now being made and That extension was now being the way to the association thought it saw its way to out of the rental it would receive from the stores it would let on St. Catherine street and Phillips square. The building would cost about \$43,000 when completed, and the association saw its way to provide this sum with the exception of \$20,000, which it was desired to borrow upon the real estate belonging to the association. It was believed that when the extension was completed the association, even with the additional charge of interest on the mortgage, would be able to show a sur-plus in its financial statement.

Mr. R. B. Angus moved :-

Whereas it is desirable in the interest of the association that it be authomzed to borrow the sum of \$20,000, and as security for the said loan to be made to mortgage and hypothecate certain of its real estate, being official lots Nos. 1171 and 1172 St. Antoine ward, in the city of Montreal,

1171 and 1172 St. Antoine ward, in the city of Montreal. Resolved, that this association be and it is hereby authorized to borrow the said sum of \$20,000 and to mortgage and hypothecate its immovable property and premises, official lois Nos, 1171 and 1172 St. Antoine ward, Mont-real, as security for the said loan, and that the vice-president of the association, Mr. E. B. Greenshields, and the secretary, Mr. R. Lind-say, be and they are hereby authorized to effect and carry cut the said loan and to sign and execute, on behalf of the said association, any ' to thypothec and mortgage upon the said ial lots necessary to secure the said loan, whole or such terms and conditions as on executed the sum of \$1,000 per annum. In making the motion, Mr. Angus said

In making the motion, Mr. Angus said that the association would have coming in at the association would have coming in for rent from the old and new property sufficient to pay this interest and doubt-less to create a sinking of less to create a sinking fund, and, in addition to that, he had no doubt that subscriptions would be coming in within a short time to help them to pay off the debt.

The motion was seconded by Mr. G. Cheney and unanimously agreed to.

Cheney and unanimously agreed to. In reply to Mr. Angus, the chairman said it was hoped to have the building completed early in the spring and to hold the new exhibition in it. It was hoped next year to give the members of the association a very fine exhibition of pic-tures borrowed from owners in the city who have lately been acouring some who have lately been acquiring some nice objects of art.



Reading Room open to Members till 6 p.m.

ART ASSOCIATION.

Twenty Thousand Dollars to be Borrowed for the Extension.

for the Extension. At a special meeting of the Art Associa-tion held yesterday atternoon in the Asso-ciation's room on Phillips square, the reso-lution of the governors to raise \$20,000 by mortgage was ratified. Mr. E. B. Green-shields, the vice-president, in opening the meeting, explained the linancial circum-stances of the Association, which neces-sitated and justified this loan. The exten-sion now being added to the present build-ing on Phillips square would cost \$43,000. Of this about twenty-three huousand dollars could be provided for by subscriptions, and the interest on the \$20, 000 loan would be paid by the rentai of the st. Catherine street property and a portion of the new extension. Mr. R. B. Angus thereupon moved: Whereas it is gestrable in the interest of the

Whereas it is destrable in the interest of the sesociation that it be authorized to borrow the um of \$20,000, and as security for the said loan o be made to mortgage and hypothecate certain f its real estate, being official lots Nos. 1171 Id 1172 St. Antoine Ward, in the city of Mont-real

and 1172 St. Antoine Ward, in the city of Mont-real. Resolved, that this Association be and it is bereby authorized to borrow the said-sum of \$20,000 and to morigage and hypothecate its immovable property and premises, official lots Nos, 1171 and 1172 St. Antoine Ward, Mont-real, as security for the said loan, and this the vice-president of the Association, Mr. -E. B. Greenshields, and the secretary, Mr. R. Lindsay, be and they are hereby, authorized to effect and carry out the said loan and to sign and excerte, on behalf of the said Association, any deed of hypothec and morigage upon the said official lots necessary to secure the said loan, the whole on such terms and conditions as they may deem best in the interest of the Association, provided that the interest payable does not exceed the sum of \$1000 per annum. This was seconded by Mr. G. Cheney and

This was seconded by Mr. G. Cheney and unanimously adopted. The chairman then stated that it was ex-pected to have the new building finished before next spring and the next exhibition held in it.

ART ASSOCIATION of MONTREAL PHILLIPS SQUARE Galleries Open Daily 5 9 A.M. to DUSK.

Admission 25c. SATURDAYS FREE Reading Room open to members till 5 p. m.

Head THE ART GALLERY. 15/1 form years ago the Art Association of Montreal foreseeing that they would eventually require more space for their gallery, purchased for \$20,000 an adjoining property fronting on Phillips square. It was not until this year that the association was not until this year that the association was able to enlarge its quarters. The council canvassed sever-al members and friends, and enough was raised to commence the work. The principal subscribers were: Sir Donald raised to commence the principal subscribers were: A Smith, president principal subscribers were: Sir Donald A Smith, president, \$5,000; Mr. R. B. srgue, \$2,500; Miss Dow, \$2,000; Miss Orkney \$2,000; Mr. E. B. Greenshields, vice-president, \$1,000; Mr. W. R. Elmen-horat \$1,000; Mr. James Ross, \$1,000; Mr J. A. Drummond, \$500; Miss Jessie Dew \$500; and Mr. J. Macgillycuddy, \$500 Other subscriptions are expected. The new building, which will cost about \$45,000, is now approaching com-pletion It will contain a large gal-lery for loan exhibits of paintings. etc

pletion it will contain a large lery for loan exhibits of paintings, There will also be new class rooms and There will also be new class rooms and studios, a large reading room front-ing on Phillips square, and a store to be leased. The whole building will be ready for occupation by the sarly spring at latest. Messrs. Taylor & Gordon one the architects. The contractors are: f a masonry, P. Lyall; brickwork, Wand; carpenter work, Wm. Hood & Sons; plumbing, Garth & Co. The front of the building is of stone.

The front of the building is of stone, anacomely carved, and in place of as is shown on the habatorolly carved, and in place of bishk windows, as is shown on the cid building, there are carved niches shat may at some future time be used for statuary. The building will heated by hot water furnace.

ART ASSOCIATION OF MONTREAL. PHILLIPS SOUARE.

2 December 12th, 1892. A Special General Meeting of the Mem-bers of this Association will be held in the large Gallery. Phillips Square, on **Thesday**, December 20th, at 5 p.m. to consider what action shall be taken by the Association in connection with the property of the late Johny TEMPEST, situated at Port Hope, known as the "Tempest Block."

A RT ASSOCIATION OF MONTREA Wetters PHILLIPS SQUARE, 412/09

8

DECEMBER the 12th, 1892. A Special General Meeting of the Members of this As-sociation will be held in the large Gallery, Phillips Square, on TUESDAY, December 20th, at 5 p.m. To consider what action shall be taken by the Association in connection with the property of the late John Tem pest, situated at Port Hope, known as the "Tempest Block. ROBERT LINDSAY, Sec.

A RTASSOCIATION of MONTREAL PHILLIPS SQUARE December 12, 1892.

A Special General Meeting of the members of this Association will be held in the large Gallery, Philips Square, on TUESDAY, De-cember 20th, at 6 p.m. To consider what action shall be taken by the Association in connection with the property of the late John Tempest, situated at Port Hope, known as the "Tempest Block."

ROBERT LINDSAY, Sec'y.

Phillips square has been improved wonderfully during the last few years and the crection of the addition to the Art Gallery has still further contributed to the appearance of that pretty little "breathing spot." The architectural features of the new spot." The architectural features of the new building are the frequent subject of comment from passers by, and I believe nine people out of ten will suggest that, "they ought to put another tower on the corner of the old building to make the structure look uni-form." However, it will be well for the people who thus comment to admit that form. However, to what to admit that people who thus comment to admit that those who "pay the piper" are entitled to have the first say in such a matter. Apart from all this, Montreal should be proud those citizens who take an interest in su in such matters, and are giving their time and money to establish a fitting home for art in this, the chief city of the Dominion.

The new building, it is expected, will be ready for occupancy March I. Chatting the other day with Secretary Lindsay, he in-formed me that there will be no comparison between the old and new quarters. They will, of course, be turned into one large art gallery, but, of course, the new portion will be much finer in every way. It will be devoted to loan collections, Besides the new gallery there will be two way. It will be devoted to loan collections, Besides the new gallery there will be two studios, class rooms, reading room, while the ground floor will be given up for stores. while The cost of he improvements will be be-tween \$40,000 and \$45,000. Those towers, which people talk so much about, will be covered with polished copper and will be really fine when finished. 10

THE ART GALLERY.

Its Members Renounce All Claim to Port Hope

A special general meeting of the members A special general meeting of the memory of the Art Association was held yesterday in the Art Gallery, Phillips Square, to con-sider what action be taken by the associa-tion in connection with the property of the late John Tempest, situated at Port Hope, known as the "Tempest Block."

late John Tempest, situated at Port Hope, known as the "Tempest Block." Mr. E. B. Greensnields, the vice-presi-dent, occupied the chair. The following members of the council were present ; R. B. Angus, W. R. Elmenhorst, E. B. Green-shields, W. G. Murray, Jno. Popham, A. T. Taylor and C. J. Fleet. The members present were Rev. Mr. Barnes, W. Drake, Capt Lawrence, W. L. Maltby, H. L. Put-nam, C. L. Thompson, Dr. W. Gardner, Gilman Cheney, A. F. Riddell, W. F. Tor-rance and J. Fair. After some little dis-cussion on the subject of the meeting, the following resolution was unanimously adopted: adopted: Propos

adopted: Proposed by Mr. John Popham, seconded by Mr. R. B. Angus: that, whereas this association may have certain real rights under the will of the late John Tempest and John W. Tempest in the property situated in the town of Port Hope, Ontario, known as the Tempest Block; whereas it is advis-able that the association relinquish and reable that the association relinquish and re-nounce such rights, if any, it has; Resolved that the association do hereby

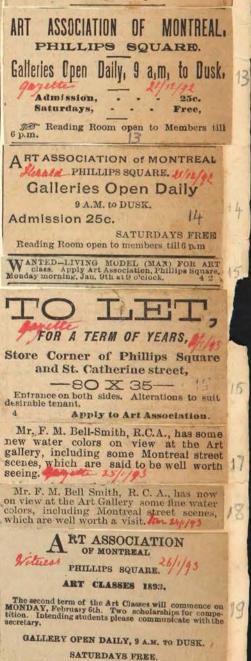
Resolved that the association do hereby abandon, relinquish and renounce all right, title and interest in the said property; and Mr. E. B. Greenshields, the vice-president, and Mr. Lindsay, the secretary, are hereby authorized for and on behalf of the associ-tion to become a varie to and to sign any ation to become a party to and to sign any document necessary to carry out and perdocument necessary to carry out and per-fect the said relinquishment and ronunci-ation, so soon as a full discharge is given to the executors of the estate of the late John Tempest by the interested parties.

A Graceful Act. 2/

A special meeting of the Art association was held yesterday atternoon for the pur-pose of taking action concerning the rights of the association to the Tempest rights of the association to the Tempest block, in Port Hope, Ont. Mr. E. B. Greenshields, vice-president, occupied the chair, the other members present being Messrs. R. B. Angus, W. R. Elmn-horst, W. G. Murray, A. F. Taylor, C. J. Fleet, J. Popham, Rev. Mr. Barnes, Capt. Lawrence, W. Drake, W. L. Maltby, H. L. Putnam, E. L. Thomson, D. W. Gardner, Gilman Cheney, A. F. Riddell, W. F. Torrance and J. Far. In explaining the object of the meeting

Gardner, Gilman Chenty, W. F. Torrance and J. Fair. In explaining the object of the meeting Mr. Greenshields said that what is known as the Tempest block had first been the property of Mr. John Tempest, father of Mr. John W. Tempest, the bene-factor of the association. Through an am-biguous clause in the will of John Temp-est the association, as the residuary lethe association, as the residuary le-ee of Mr. John W. Tempest, ght be considered as having show of right to the property. gatee of might b having might be considered as having a show of right to the property. However, from the information given by those who knew the Tempest family it was clear that Mr. John W. Tempest had never considered the Port Hope property as his, and the association could not be considered as having a moral right to it. Thereupon, Mr. John Popham moved, seconded by Mr. R. B. Angus, that the association renounce all the rights which it might have to the property. The reso-

might have to the property. The resolution carried unanimously.



A RTASSOCIATION of MONTREAL Art Classes, 1893.

The Second Term of the Art Classes will commence on Monday, February 6th. Two Scholarships for competition. Intending stu-lents, please communicate with the Secretary. Galleries open daily, 9 a.m. to dusk. SATURDAYS, FREE.

ROBERT LINDSAY, Secretary



Private View at the Art Gallery Last Evening-A Great Crowd of Picture Admirers Present-Some of the Works Going to the World's Fair-Catalogue Comprises Two Hundred and Fifty Pictures.

The greater part of those who had invitations for the private view and conversazione of the Royal Canadian Aca-

oils, among which the Royal Canadian Academy is fairly represented. One of the most noticeable specimens, and which has few peers, is a painting by Hy. Sandham, R. C. A., the "Founding of Maryland," illustrating a passage in Boyman's history of Maryland. Characteristic of Sandham, this work displays freedom of execution hald Maryland. Characteristic of Sandham, this work displays freedom of execution, bold-ness of treatment and careful attention to detail. The harmony and coloring of this picture are worthy of the examination of students. The next pictures that attract special attention are those of Mr. Robert Harris, R. C. A., especially his portraits. No. 72, portrait of Miss Peterson, is ex-ceptionally fine. The lights are cleverly disposed bringing out with powerful effect every feature to the greatest advantage. No. 69, portrait of Sir John Allan; No. 71, por-trait of O. R. Jacobi; No. 70, portrait of a



THE FRASER VALLEY VALE .- JOHN HAMMOND, A. R. C. A.

THE FRASER VALLEY VALE.— demy of Arts last night accepted the invi-tation, and they were well pleased with the result. The Art Callery was crowded from eight till nearly midnight with the greater part of Montreal's citizens who are artistic-ally inclined, and the most of whom are sub-scribers to the gallery. The exhibition is without doubt the best that the Academy have ever given. The committee are to be congratulated on the good taste they showed in hanging the pictures, though several that were "skyed" attracted consid-erable attention from that most capricious critic, the private viewer.

erable attention from that most capricious critic, the private viewer. The main hall was almost entirely devoted to oil paintings, while the small atelier at the end of the hall was filled with water colors. Many of the exhibitors are ladies who are residents of Montreal, and it must have pleased or amused them to hear the

lady, are also fine specimens of his work. No. 75, "Harmony," by the same artist, a simple little picture, displays great thought. Mr. G. A. Reid, R. C. A., is well represent-ed, first by his splendid picture, "The Fore-closure of the Mortgage," about which so many absurd things were said last year. This is a picture that does not readily at-tract the even but a yeary short accomputance This is a picture that does not readily at-tract the eye, but a very short acquaintance reveals a deeper beauty, that which, anim-ated and dignified by intellectual grandeur, is distinguished by its nobility. No. 71, by the same artist, "A Visit to the Clock-maker," could only have been produced by one whose experience is based on an ac-curate knowledge of human nature. The expression of the ared warkman peering in curate knowledge of human nature. The expression of the aged workman peering in-to the intricacies of a Dutch clock is well depicted, and the look of intense interest on the part of the juvenile visitors is ex-



FOUNDING OF MARYLAND .- SANDHAM.

criticisms of the spectators, some of whom could not have been aware of the artists' presence. The refreshments tables, under the charge of Mr. Alfred Joyce, were well patronised during the evening ; and in the corridor, at the head of the staircase, Prof. Gruenwald's orchestra furnished an excel-

Gruenwald's orchestra furnished an excel-lent program of music. Amongst those present were noticed : Hon. G. A. Drummond, Messrs. E. B. Greenshields, W. P. Slessor, Dr. Craig, B. A. T. Bell, Andrew Boyd, John Gault, Chas. Morton, H. MacCarthy, E. P. Han-naford, P. A. Paterson, W. N. Evaus, A. W. Hooper, G. R. Hooper, Geo. J. Shep-herd, Hy. Taylor, J. H. Taylor, J. M. Pangman, A. Sherwood, F. M. Bell-Smith, Geo. Caverhill, Dr. H. Patton, J. C. Holden, R. M. McDougall, John Kennedy, S. C. Coulson, C. T. Slater,

WIAND.-SANDHAM. reliently brought out. The light, however, on the face of the most prominent child does not seem to be happily managed, and this provide the same, is a good piece of work. The Venetian Bather, by the late paul Peel, R.C.A., attracts a great deal of nucleoting the venetian bather, by the late paul Peel, R.C.A., attracts a great deal of nucleoting the venetian bather, by the late paul Peel, R.C.A., attracts a great deal of nucleoting the venetian bather, by the late paul Peel, R.C.A., attracts a great deal of nucleoting the venetian bather, by the late paul Peel, R.C.A., attracts a great deal of nucleoting the venetian bather, by the late paul Peel, R.C.A., attracts a great deal of nucleoting the venetian bather, by the late paul Peel, R.C.A., attracts a great deal of nucleoting the venetian bather, by the late paul Peel, R.C.A., attracts a great deal of nucleoting the venetian bather, by the late paul Peel, R.C.A., attracts a great deal of nucleoting the venetian bather, by the late paul Peel, R.C.A., attracts a great deal of nucleoting the venetian bather, by the late paul Peel, R.C.A., attracts a great deal of nucleoting the venetian bather, by the late substantian bather bather bather bather bather the venetian bather good specimen of this attack work. M. Brymner, R. C. A., is perhaps

C



LAKE LOUISE, ROCKY MOUNTAINS .- BRYMNER.

LAKE LOUISE, ROCKY : E. G. O'Connor, M. Schwob, Robt. Mackay, W. I. Maltby, J. A. Cantie, Farquhar Robertson, L. K. O'Brien, Wm. Brymner, D. T. Bell, E. H. Botterell, J. H. Dunlop, W. Alex. Caldwell, W. J. White, Lieut.-Col. Massey, Dr. McEcheran, Captain Hughes, R. O. Reid, E. Wyly Grier, W. A. Sherwood, H. J. Deforest, H. Browne, J. C. Franchiere, J. L. Graham, Robert Harris, J. C. Pinbey, Wm. Raphael and many others, including many lady ex-hibitors. THE COLLECTION.

THE COLLECTION.

From this collection is to be chosen those works which will form Canada's exhibit at the World's Columbian exposition, and therefore a special interest is centred in it. Many a familiar picture which has been

DOUNTAINS.—BRYMNER. best represented by his picture, "Lake Agnes," Rocky Mountains. There is a grandeur about this picture which commands attention at once, while a closer inspection reveals deep melody of tone, which is de-lightful. There are other good specimens of Mr. Brymner's work in the collection. Mr. F. Day, R. C. A., has a good picture in the exhibition, "the Heart of the Scl-kirks," which is carefully treated. Among the portraits is a fine example of the work of Mr. S. S. Tully, A. R. C. A., portrait of Miss Louise Lefevre. There are many ex-cellencies united in this painting ; the drawing is good, there is fine harmony of color, and an exquisite finish to every de-tail. It is worth a careful study, Mr. Homer Watson, R. C. A., has a first rate example

1d



A FAIRY TALE .- LAURA A. MUNTZ.

推 1B

the subject of criticism on previous occasions graces the walls and thus many of these if they hung there per-manently would do honor to Canada and its metropolitan art gallery. The catalogue comprises over two hundred and fifty pic-tures, and, therefore, it is impossible to give anything like a detailed account of them at the present. By far the greater portion are sition of the picture is not as good as the execution of detail. His Satyr and Bacc-chante displays talent, but it would appear that harmony of color had more engaged the attention of the artist, than good draw-ing.

that harmony of color had more engaged the attention of the artist, than good draw-ing. Mr. "Carl Ahern, A.R.C.A.., has a fine conception, "Cudled in the Net," which is beautifully treated. "Forty Winks," by Mr. Challence is a clever little picture, but the somewhat brilliant coloring mars its beauty. The drawing, however is good. Mr. J. C. Forbes, R.C.A., six pictures, all of which display talent, but there is one little one, "Homeward Bound," which in certain points excells the majority. Mr. John Hammond, A.R.C.A., is fairly represented by his large picture "The Great Illicilli-wart Glacier." It is treated in a bold, easy manner, and is a creditable production. Mr. John Fraser, R.C.A., exhibits a good specimen of his work in a Highland Novem-ber morning; and this appears to be his only work. There is a fine portrait of Miss Mabel/Cawthra, by E. Wyly Grier, that displays great care in treatment, that adds to the fame of this artist. Miss Sarah B. Hoden, "A Brittany Interior," reveals many pleasing features, beyond mechanical excee-lence; the art of expression is evidently un-derstood by this lady. Miss Fanny Plimsoll has three clever pictures which exhibit talent, and are hung in a deserved position. Mr. Martin, R.A.C.; Mr. Matthews, R.A.C.; Mr. Raphael, R.A.C.; Mr. Fred. A. Verner and Mr. Woodcock, R.A.C., have pictures in the collection, but space will not permit us to note their merit in the present issue.

WATER COLORS.

In the water coler gallory there is some of In the water color gallory there is some of the vary best talent displayed, and seldom have we seen a better example or more varied. Mr. O'Brien, R.C.A., is the larg-est exhibitor, having 10 pictures all hung. His beautiful drawing of Canterbury cathe-dral from the meadows is amongst the best of his work, and perhaps the nearest to it, viewed as a whole, is his masterly drawing of Niagara. In painting falling water he



VENETIAN BATHER. - PAUL PEEL

VENETIAN BATHER. — FAUX PEEL. is eminently successful, though he is not so happy in his coloring as in the former pic-ture. His Grand River at Dover is another grand piece of work, "Spring" also is a beautiful little drawing by the same artist. No. 263, "Study," by S. S. Strickland, A.R.C.A., is a good piece of portraiture work, and is treated in a far happier style than his No. 262, "Anticipa-tion." Mr. F. R. Vanne exhibits two beau-tiful specimens in this collection. "The Créeping Sea Came IA," by C. M. Manly, A.R.C.A., is a gem, and there are several other good drawings by this artist. "Indian Salmon Catch on the Fraser," by Mr. Matthews, R.C.A., is while the "Selkirk's Glacier" hardly seems to come up to his standard. Mr. Fowler, R. C. A., and Mr. John Fraser, R. C. A., have very fine works, which will be noted in a later issue, as well as the works of many other artists on whom it would be un-ination of their work. The artibiliton on many other artists on whom it would be un-fair to make notes without a further exam-ination of their work. The exhibition, on the whole, is an exceedingly valuable and interesting one, and if our galleries could be always hung with such treasures of art our students would more and more be encour-aged to exert their talents towards the goal of perfection, and exhibitions such as this would be regarded as the receptacle of accumulated experience and thought, and frequented by these in search of something beyond that which merely pleases the eye. In fact, a stimulus would be given to art, and the Royal Canadian Academy would nobly fulfil its mission.

ASSOCIATION OF MONTREAL, ART PHILLIPS SQUARE.

Royal Canadian Academy Annual Exhibition

MARCH Ist to 18th. Open 9 a m. to 6 p.m. and 8 to 10 p.m. daily.

ART ASSOCIATION PHILLIPS SQUARE

ROYAL CANADIAN ACADEMY ANNUAL EXHIBITION.

March 1st to 18th.

Open 9 a.m. to 6 p.m. and 8 to 10 p.m. daily. BOYAL CANADIAN ACADEMY.

Opening of the Exhibition to the Public Yesterday.

The art loving-public of Montreal had thrown open to them yesterday the finest collection of pictures that has ever graced the local Art Gallery. The day before they sighed for a place among the alumni, who were feasted with a private view with the pleasant addenda of music and refreshments ; but yesterday, after competition no longer lent an artificial excitement to the scene, a few groups strolled from picture to picure and refreshed themselves with a niet hour of communion with art. ture

The general effect created by the exhibition is exceedingly rich and bright and the arrangement of lights is such as to afford each picture the unobstructed advantage of standing (or rather hanging) on its merits.

It is hard to make a selection from so many fine works to give special mention, but of course there are great works and yet many of a less prominent reputation which speak with eloquence to particular tastes and which in many cases have a greater hold than the works that are more universally conceded to be masterpieces.



"The old Cure" by Tully, as a study, appeals more to the old-country French, as the type of face is undoubtedly that of a native of old France. The brightness of the eye and the calm of the pose

ness of the eye and the calm of the pose speak volumes of possibility. Two very fine oil pieces were there, by O. Leduc, No. 93, "Etude a la Lumiere d'une Chandelle," and No. 92, "A Dish of Ontons." The first of these is a most exquisitely realistic piece of chiaroscuro without developing any of the without developing any of the objectionable features of modern realism. It represents a candle on a rough table in a cellar with a few common utensils around it. It is a very vivid piece of work and follows one round tha room an it mass round the room, as it were.



"The Negotiation," by Sherwood, is beautiful example of street boy life. is The expressions on the faces of the two boys, however, are hardly sufficiently

animated. Harris' "Homely House" is a work of rare beauty, portraying a quite scene from the evening of rustic life.



The portrait of Miss Cawthra, by Miss Grier, will no doubt be familiar to many Torontonians, and is a fine specimen of that class of work

A remarkably clever picture, and one which is (as an exception) very badly hung, is by the talented but unfortunate young artist, James W. Kennedy, "The Phantom Ship." It bears the Empress of genius and is a fantastic conception. It requires a rather exceptional light and a close study, yet will reveal very many beauties in the poetry of the treatment.



Miss Bell's " Evening on Lake Huron," is a simple but remarkably effective piece of work, and describes two children lighting a diminutive camp fire on the shore of the vast lake.

Among the water colors there are some beautiful specimens, particularly E. Mary Martin's "Late Twilight," a most beautiful scene of sunset through the trees, and "Alarmed Canadian Elk," by Fredand erick Arthur Verner, of the great animals in a listening attitude among much foli-

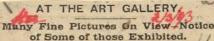
age. "Shot, but not got," by Daniel Fowler, is a beautiful and plain life picture of a rabbit dying out of sight and reach in a dell.

Fraser's bit of "Ighton Mote House" is

very idealized and a fine conception. "The Bank of Montreal," by Bell Smith, is much admired. Fowler's "Stork" and "Dick" are fine shades, and there are many more too numerous to name

name. Miss Houghton, a Montreal artist, has three pictures on exhibition which have excited considerable attention, one of them especially, "Wishing on the new moon," which is a well executed picture of two founds one of when in with his of two females, one of whom is watching the rising of the new moon. The picture

the rising of the new moon. The picture is of a new school but to many is a touch-ing picture of earlier days recalling thoughts of times gone by. The admission fee of 25c is a bagatelle to the amount of enjoyment to be de-rived from this fine exhibition, and all art loving people will lose much by not seeing them, and not only once. To appreciate the pictures fully they should be seen by daylight as well as by artifi-cial light, as many of them have been cial light, as many of them have been evidently painted by artificial light and do not show well in the day time, while others are just the reverse, and In the effects got by both kinds of light are only an additional attraction and serve to lend more variety to the beauties of the collection.



<text>

li foliage is in keeping with the diphanous draperies, but somewhat detracts from the argingth be expected in a portrait. The left arm, too, is not strongly drawn. Mr. Brownell's little lamplight study, No. 14, is extremely clever. While keeping the vandow, and the touches of light on the moman's arm and head. In "satyr and Bachante" Mr. Brownell is to be con-gratulated on his choice of a classical subject. He has surmounted some of the greater difficulties, but has failed in minor points. The feeling is capitally carried out in the expression of both faces, which are pomethal wooden, and the picture does not hang together owing to mismanage ment of light. Mr. Harris has five por-fraits. No. 70, of a lady, which won the first prize in last year's exhibition. Mr. These are all excellent likenesses, and free from trickery of any kind. The two latter are exquisitely sound and childlike. Mr. Harris is on to so happy in his other pictures. "The Homely House that Harbors Quiet Rest" lacks force and is ather inspid. "Harmony" is alittle musical study in brown. Mr. Henry Sandham's arge historical canada hard work. Each figure in the figures in the foreground are small compared with those in the middle ather inspid. "Harmony" is alittle musical study in brown. Mr. Henry Sandham's ange historical canada hard work. Each figure in the foreground to yellow. It gives on the figures in the foreground are small compared with those in the middle distance. The foliage is clothy in texture on the foreground to yellow. It gives on the impression of having been painted itself is better than the composition as a "book. Hz every day life that to most and the foreground to yellow. It gives on the foreground to yellow. It gives on the impression of having been painted itself is beiter than the contrage." And "the study which has already beensoid. Mr. Reid is very fond of subjects from rural lifesuchas. "The foreclosure of the mortgage" and that work is a strate of homertgage" whole. The foliage is clothy in texture on the superset of

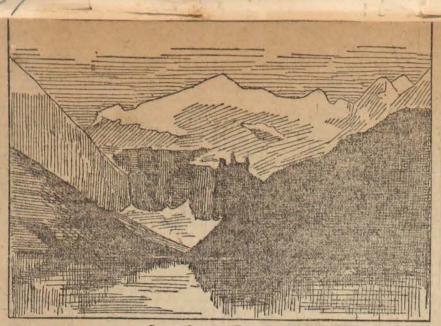
The picture, "The Negotiation," painted by A. Sherwood, of Toronto, and now ou view at the exhibition of the Royal Canadian Academy, has been purchased by the Royal Canadian Art Association, and will be hung in the National Art Gallery at Ottawa.

THE ART GALLERY. THE PROGRESS IN ART BY CANADA OF LATE YEARS.

The Present Exhibition of Paintings a Proof of it-Some of the Fine Pictures on Exhibition Referred to in Detail.

It is encouraging to note the progress made by Canada in art during the last few years. The founding of art associations, schools and scholarships, has afforded increased facili scholarships, has allorded increased fach-ties for study, and there are a surprising number of young artists producing work of great promise. Exhibitions such as that at present being held are always an impetus and inspiration. The s is no distinctive Canadian "school" of painting and the pic-tures show a varied influence, that of the French school predominating.

60



LAKE LOUISE.-BRYMNER.

LAKE LOUISE Among the landscapes, No. 149, "Village of Kilrenny, Fife," is a combination of cloud and sunshine, a favorite effect of Mr. Homer Watson's, and in representing which he has attained great success. The light on the fields in the middle distance is exquisite. "Le Soir" is a marine of great beauty by Bell Smith. The sea is calm, but as the hidden force of the ocean is ably suggested. "Landscape" and "Evening, Holland" are two fine oils by the same artist. "Ander-



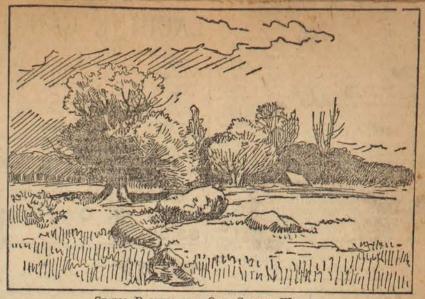
 Presence of the strength strength strength of the strength strength strength of

SA:

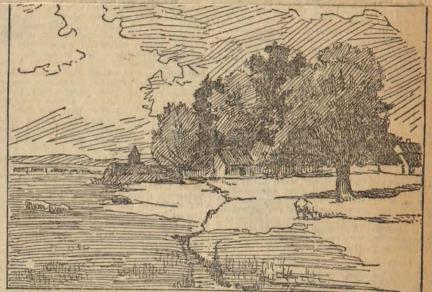
There are cattle subjects by Ede. Verner, and James Graham. Mr. Ede is a young Canadian, residing in France, who is work-ing his way up as an animal painter. Nos. 39-41 are landscapes with sheep and



DISIAL HOLLOW.-D. P. MACMILLAN. cattle, 44 is a clever little barnyard scene. "At Sorques, near Paris" and "Near Fon-tainblean" are two delicious bits of French landscape, the former a spring effect, the latter breezy and rich in coloring. Mr. Ver-ner's themes are essentially Canadian. Red man, elk, caribou, bison, all come to life under his skilled brush. The action in "Stampede" is marvellous, the buffalo crowding on with a rush that is simply overpowering. Perhaps his finest picture is No. 146, "Monarch of the Prairie." In "Pastures green" by J. Graham the cattle are not faultless, but the landscape is good, and the shadows, which lie long on the grass, shows that the close of day is near. Mr. Graham is just commencing his career and his work gives great hope of success. Mr. D. P. MacMillan, another young Mont-realer, has three canvases on view, that ex-hibiting the most talent being "Dismal Hollow," a landscape near Cornwall. In No. 118, "The Potato Field," is recognized an old favorite, one of Mr. W. Raphael's brightest efforts. "The Old Story," by J. W. Foster, is a pretty little lyric, butlacking in force.



STORM PASSING THE OAK GLADE, WATSON.



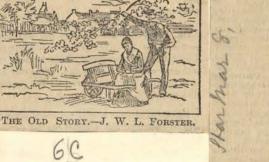
R. C. A. EXHIBITION, No. 149-VILLAGE OF KILRENNY,

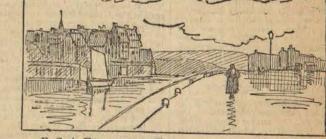


Aores



R. C. A. EXHIBITION. - LANDSCAPE WITH R. C. A. EXHIBITION. - DUCKS. -T. M. CATTLE.-EDE. MARTIN.

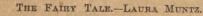




R. C. A. EXHIBITION .- ENTRANCE TO DIEPPE.-MORRICE.



mis



R. C. A. EXHIBITION.-MONARCH OF THE PRAIRIE.-VERNER. THE CANADIAN ACADEMY. 4/5/0

<text><text><text><text><text><text><text><text><text><text><text>

and coloring good, and the general encortant encortant encortant.
Among the water colors are several exceedingly fine works and the general average is high.
Twixt Achray and Katrine," by J. L. Fraser, R. C. A., is an attractive and skilful work in purple, chromes and greens.
"Cleaning fish, Percé," Knowles (T. MacGillivray) A.R.C.A., is a good representation of the effect of direct sunlight upon sky, atmosphere and foreground.
Other fine works are exhibited by such well-known artists as C. Macdonald Manly, A.R.C.A.; Lucius Richard O'Brien, R.C.A.; William Revell, A.R.C.A.; G. Horne Russell; Frederick Arthur Verner; C. B. Way, R.C.A.; and H. J. de Forest.

Forest. The exhibition should be visited again and rain

ART GALLERY, 2 Royal Canadian Academy Exhibition. 8 to 10.

THE ART GALLERY.

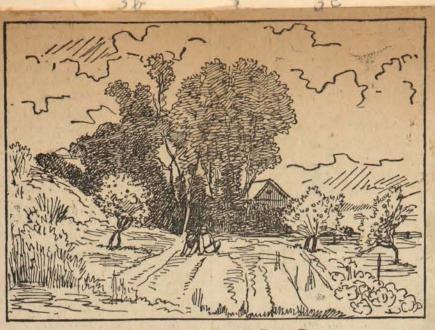
'I Life in the Canadian Academy Pictures.

reviewing the Canadian Academy pic-ino mention has as get been made of Still Life. La Nature Morte, as the ch call it, is interesting chiefly from a lical point of view. There are certain neved subjects that appear over and

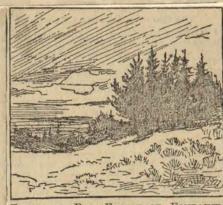


JAEL.-PINHEY.

JAEL -- PINHEY. ugain. As usual, the Rose holds her lign sway. Mr. Challener's "Marechal loses" is one of the most charming f color in the Gallery and delightfully Mrs. Reid has two rose studies exe-in her usual facile style, and "Chry-amums," a large flower piece effectively med. Joseph Kidd, Miss Auerbach and Johnson also exhibit roses. The lat-a young student of the Art Associa-vhose work shows great talent. Her dy of Ducks" is a remarkably clever bit odelling. The inevitable onion is sented in two studies by Franchere



R. C. A. EXHIBITION .- A POTATO PLOT.-RAPHAEL.



ROI, FOREST OF TABLE DU FONTAINE BLEAU.-HOPE.

DIEAU-HOPE. the line of the throat is hard. The dress, the second monplace, and somewhat detracts from the harmony of the whole. There is a small study of a head in a the net" is a genre picture by Carl Ahreas is genularly happy with his children. The is peculiarly happy with his children. The is peculiarly happy with his children. The is of the window. "Maternity," by i. Agent has some nice passages. The the some heavy the same of the shall the round the window. "Maternity," by i. Maternity. by Pinkey, thoughtfully ex-main gallery are a number of small hands and head by Pinkey. Thoughtfully ex-main gallery are a number of small hands and head by Pinkey. Thoughtfully ex-main gallery are a number of small hands a small head by Pinkey. Thoughtfully ex-main gallery are a number of small hands a small head by Pinkey. Thoughtfully ex-main gallery are a number of small hands a small head by Pinkey. Harris, "Study of which No. 152 is a little genr "In Showery Weather" is a rapid sketch by the three. "October Sunshine," Mrs. Hist Note the Fishing Stage, Louisburg, "Miss of a cow, "Graham are al attractive ear pares of the fish of the study and scape with a nice sentiment. Mr. Matthews has a nice sentiment, Mr. Matthews has a pice on the Frase River and a large built and the fishing the fish of the study and scape with a nice sentiment. Mr. Matthews has a pice on the Frase River and a large built and "Chalk Cliffs, eas a Dove, the sentime the fish of the sentime the sentime the sentime the fish of the sentime the sentime



Ha

R.C.A. EXHIBITION. - VIRGINIE. - PHILLIPS.

R.C.A. EXHIBITION. -- VIRGINE. -- PHILLPS. Mr. Daniel Fowler, R. C. A., is represented by a number of drawings of landscape, game and flowers, which, in their way, are mas-terpieces. He is now an old man and was a contemporary and equal of Samuel Prout, of whom Ruskin has written. He has a thorough grasp of his subject, seeing clearly what he wants and expressing it without ado. His best work is in the possession of Mr. Spooner, of Toronto. It is to be re-



C. A. EXHIBITION.—FEEDING PIGEONS, ST. PAUL'S CHURCHYARD, LONDON. —BELL SMITH. R.

gretted that the latter could not be induced to lend it for the Chicago Fair, as it will hold its own with the work of the foremost water-colorists of any country. Mr. John L. Fraser, another Academician, shows some work which for strength and simplicity is unequalled, "On a Blowy Morn in June" is charmingly breezy. "By the Meadow Stream" is an exquisite bit of rural scenery. The rolling hills in "Loch



H. C. A. EXHIBITION.-SHIPPING.-J. M. BARNSLEY.

AN AFTER-DINNER PIPE.-MISS PLIMSOLL.

WASH-HOUSE IN PROVENCE,-CULLEN.

WASH-HOUSE IN PROVENCE. --CULLEN. and O. Leduc. It will be recollected that the latter's study of books won the prize for still life at last year's exhibition. His work is certainly wonderfully accurate, and would almost stand a microscopic test. "A la lumière d'une chandelle" is killed by being hung near a firelight effect in a totally different scheme of color. Mrs. Dignam's "Vineyard" is too decorative and devoid of accent for serious work. Her "Pumpkin" is better, but not an attractive subject. "Clover," Miss M. Laing, and "Japonicas," Miss Plimsoll, are two flower studies by Montreal ladies. "Une Calèche,"

AN AFTER-DINNER PIPE.—MISS PLIMSOLL. by Colin Scott, is a monochrome, evidently painted in Quebec or its environs. Albert Rossi's "Street Merchant in Cairo" is Oriental in color and nicely explained, with the exception of the donkey's head and the chair in the foreground, which are out of drawing. No. 1, "In the Studio," is an interior by Adams, in its way clever enough, but gives the impression that the artist is "talking shop." Another interior is by Miss Holden, painted in Brittany. Miss Holden's full length portrait of her sister is pronounced to be an excellent like-ness. The head is skilfully handled, though

36

Etine Side" are powerfully indicated. His pictures all through have the force of an oil painting, while they in no wise lack the peculiar brilliancy whith distinguishes a good water-color. Mr. Bell-Smith has some city sketches, chiefly continental. "The Thames at London Bridge" is one of the most noticeable and is effectively framed. Just above it hangs No. 103, a spot familiar to Montrealers. Mr. O'Brien is well repre-



R.C.A. EXHIBITION,-GOLDEN ROD.-SCOTT.

sented. In "Niagara," a favorite theme sented. In "Niagara," a favorite theme with artists, the rush of water and the foam are vividly expressed. His "Summer" is an attractive little land-scape. Forshaw Day's work is from the Selkricks, introducing mountains, glaciers, torrents and belts of scraggy balsam. Mr. Matthews, too, has been on the C. P. R.



R. C. A. EXHIBITION.-GATHERING KELP. MCGULIVRAY KNOWLES.

among the mountains and shows some fine British Columbian views. Mr. James Griffiths has five finished flower studies, "Gathering Kelp" by F. MacGillvray Knowles, is an effective coast scene painted Knowles, is an effective coast scene painted with some vigor and from a dis-tance resembles a pastel. C. Macdon-ald Manly has some large mid-sum-mer landscapes with gray skies and a sea piece, rather woolly in treatment. Montreal's representation in this depart-ment is small. There are three marines by Mr. J. M. Barnsley. "East Gloucester, Maine," is a sunny, spirited sketch, "Ship-ping," a dreamy little conception. Miss Macdonnell, Miss Phillips, Miss Plimsoll, Miss Sanborn and G. Horne Russell are the other exhibitors from this city. There are three pastels, "Late Afternoon," a charm-ing bit of rural scenery, by Mr. Reid, and two well executed head studies by Miss Tally.

two well executed head studies by Miss Tully. Instatuary Mr. Hamilton MacCarthy is the chief exhibitor. Miss Whitney, of the Victoria School of Art, has an attractive display of china.

THE-R. C. A. EXHIBITION. A Criticism of Some of the Pictures Now On View.

Wherein They Excel and Wherein They are Deficient In the Qualities of Good Painting.

The following is an attempt to express, without prejudice inclining either to undeserved praise or unmerited censure, upon some of the pictures now exhibited at the Art association under the auspices [the Royal Society of Canadian Artists

GENRE AND PORTRAITS.

" Foreclosure of the Mortgage," Reid. t is a recognized truism that the chief aim of pictorial art is to express emotion by color, as music may by sound, and poetry in words, and sculpture in form; and this bjective unity carries with it a corres-ponding identity in the laws by which this purpose may be best attained. Composition is an important element in a picture and consists in unifying

a

and properly subordinating the minor properties of a work, so as to add to the effectiveness of the central object or theme. The skiltul musician, in all the variations of a symphony, will never per-mit them to be in dis-accord with, or dominate over, the melody he tries to illustrate; the poet and dramatist will group the characters in a poem or drama in due relation to the importance of the in due relation to the importance of the hero or heroine, and using the former merely to add to the effectiveness of the latter; so in the painting, if its aim be merely to tell a story, which, by the bye, should not be the highest aim for the should not be the highest aim for the painter, every figure on the canvas ought to unite in illustrating that story, and that alone, not in telling, on the same canvas, two or three, nor in muddling together a variety of objects, having no common aim. Does the picture under review ac-cord with this law of composition? We think not. It attempts to tell two, indeed three, stories, instead of one, and thereby the pictorial effectiveness of all is weak-ened. First, there is the dying man, on chair, and his wife by sude, her head owed with grief on the table, and child on her lap. Secondly, two hildren, one of whom is looking out ened. bowed children, of a window, and the other on a man looking more like a country farmer than a bailiff, who, with hat on head stands, apparently reading very stolidly from a sheet of note from a sheet of note paper; and, thirdly, an old woman sitting by a cradle, and asleep. The name given to the picture is a misnomer. The most prominent group consists of the sick man, with his wife and children, sick man, with his wife and children, and the picture might, with greater pro-priety, be called the dying parent than the "Foreclosure of the Mortgage." Apart from these objections the painting is not without merit; the figures are fairly drawn and solidly painted. The Venetian Bather (109), by Paul Feel How often that backnessed spring

The Venetian Bather (109), by Paul Peel. How often that hackneyed saying of the classic appeared to be confirmed by experience. "Whom the God's love, die young."—In looking upon this pic-ture one cannot help grieving that one who was without a peer in his genre, among Canadians artists, with the exception of Wyatt Eaton, should have died ere he attained to middle age. This girl, in whose heavy is also partly reflected attained to middle age. This girl, in nude, whose body is also partly reflected in a mirror, is so deftly drawn, so skilfully modelled, so rich in color, and suggesting in such a masterly man-ner, the existence of flesh and blood, that it may be fervently hoped the picture will be bought by the Art association to serve as a study for the Art association to serve as a study for the pupils, and also as an example to some of our Royal Canadian academicians. The prejudice of the Spanish Jesuits to the nude prevented Velasquez to exhi-bit, if not to paint, an undraped figure, but if one may judge by his portraits it is no exaggeration to say that had it been otherwise this picture of Paul Peel's would worthilv compare with similar work of the Spanish master, and when time has applied its sanctifying hand, as it always does to a good and solidiy painted painting, it may partake of all of that indescribable mellowness of a Rem-brandt.

brandt. Fortrait of a Lady (70) by Mr. Harris, is one of the best, if not the best, we have reen from his easel. Painted 'in a low key, in grey, the face is not lacking in expression, the features are well drawn and the values are carefully preserved. But, truth compels expression of surprise, that the same artist could have given, as he has done in (71) portrait of O. R. the has done in (71) portrait of O. R. Jacobi, the nestor of our Canadian school, "Old Jack" as he was and is known "Old Jack," as he was and is known among us for many years, such a hard

Miss Cawthra (63), Grier, which occu-pies the place of honor, is a portrait in life size. It is an ambitious and not altobies the place of honor, is a potential in life size. It is an ambitious and not alto-gether an unsuccessful attempt in black and white. The drapery is gracefully ar-ranged, and the pose is easy, the lace is delicately rendered, the modelling of the arms and hands (that experimentum crucis in which some of his brother ar-tists so lamentably fail) are fairly well drawn and endowed with a semblance of joints and muscle. While gladly giving this measure of praise, it may not seem un-kind to ask the artist, that if he has seen the portrait of Bobo de Corio by Velasquez, at the Museo de Madrid, or the no less able portrait by Whistler, of his mother, now at the Luxembourg, and both in black and white, whether the both in black and white, whether the Spanish painter, were he living, would have painted the vermillion on the lady's face in such a major key; and whether the American artist, who has so skilfully subordinated the limbs of the chair on

which his mother sat, would have given so much prominence to the back of the seat on which Miss Cawthra is placed, and would not have omitted the

board at the top ? Portrait of a Lady (9), by Miss Mary Bell, painted *en pleine air*, is deserving, with a little qualification, a favorable verdict. The fair sitter is represented in verdict. The fair sitter is represented in an orchard, during a summer's day, in a white muslin robe. The surroundings are full of light and atmosphere. The trees are solidly painted, and in good color. The portrayal of the right eye and mouth appear slightly defective, but may excit fact the a work of may easily be rectified. It is a work of much promise.

much promise. A small genre by the same artiste, "An Evening on Lake Huron" (10), is very gcod. A boy and girl are carefully tend-ing a camp fire on the shore of the lake. Both are sketchily but correctly drawn, the attitude and expression of both are quite natural, and the color is rich and jucy. This charming little work should find if it has not already found a pure juicy. This charming fittle normalized found, a pur-

A Satyr and Bacchante (13), F. Brown-A satyr and Bacchante (15), F. Brown-ell, does not commend itself, either by the fiesh tones of the figures, or the dis-proportionate length of the Bacchante. Judging the size of the latter by the surroundings, she would stand about twelve feet " in her stockings," if one may sup-

lect "in her stockings," If one may sup-pose that her Bacchanteship ever wore these sublunary habiliments. Lamplight (14), by the same artist, is a more meritorious work. The effect of the light on the faces is effectively ren-dered, and it is altogether a pleasing micture picture.

The Founding of Maryland (130), by by Sandham-Whatever merit this urge canvas may possess in a warm Sandham-Whate canvas may possess in a man pleasing scheme of color and interest it may pos-interest in may pos-Hv. large and pleasing scheme of col whatever interest it ma sess to the Marylanders far as it commemorates the founda-tion of their settlement, it cannot fairly claim to be more than an ordinary dramatic representation of an historical event. aid is lacking those attributes which would elevate it above mere pictorial dexterity to a work of art. Mr. Sandham has done better than this. Portrait of a Lady, by Miss Holden (77) This is a near more to a vory

-This is a near approach to a very clever work. The color is good, the fea-tures of the face are well drawn, but the neck is out of drawing, and the introduc-tion of light and shade in thegown would remove its flatness and stiffness in the pose. These defects may easily be re-medied, and if the artiste should be disposed to remove them it would afford us pleasure to see the portrait again.

LANDSCAPES.

LANDSCAPES. Storm Passing the Oak Glade, Homer Watcon (148). This is an average repre-sentative of the Landscapist school from Ontario. It may not be unprofitable to enquire, before proceeding further with the features of this picture, into the lead-ing rules which appear to have guided the masters of this branch of art. A student of Turner's works, especially of those of his middle period, will have noticed that sun glowing afternoon and sunset aspects of nature were favorite themes. The solar luminary we usually made the central point of vision, and her made the central point of vision, and her effects on the surrounding objects, as they appeared to his eye when looking at the , were the limitations which guided him for reproduction on the canvas. Corot and Constable, though both selected other diurnal effects, the first early dawn, and the latter with rainbow and rain cloud effects, both followed in the same road as this English master. So, also, did Daubigny in his more s l-So, also, did Daubigny in his more sil-emn and sombre-like aspects of nature, and Diaz, with his rich glow of sunlight gleaming behind a mass of forest trees. Similiar characteristics may, indeed, be seen in the works of all the truly great landscapists, and has helped to give them the eminence they occupy. Not because of any pre-eminent techni-cal skill, but rather because they blended skilfully their im-agination with fact, and repro-duced what their eye, thus guided, saw when they looked upon the central point reproduced on their canvas; making every detail to converge upon, and subreproduced on their canvas; making every detail to converge upon, and sub-ordinate to, that central point or object. They did not paint with geological or botanical accuracy every stone or leaf, but or leaf produced on the retina collectively, leaving minuteness of detail to the domain of photography. detail to the domain of photography. In so acting, they represented, as every true artist docs, not so much what appeared on the surface, but the deeper re-ality. Art, said de Chesneau, is the at-tempt to "represent the invisible by the visible." "The highest problem of any art is to cause, by appearance, the illus-ion of a higher reality"—oare the true words of Goethe." Lowell in one of his noems very nithily serve. words of Goethe." Lowell in one of his poems, very pithily says:

"What we call nature, all outside ourselves, Is but our own conceit of what we see, Our own reaction upon what we feel."

When we see a comparatively bright canvas, wherein every detail is elabor-ated, from one extreme to an-other, we see, if technically other, we see, if technically correct, the painter only, and not the artist, or painting merely, but not a work of art. Applying this test to the picture under review, and to others in the exhibtion, what is the result? It proves them to be merely, more or less mechanically skilful, but no better than superficial reskilful, but no better than superficial re-productions of a tract of country. The most prominent and central object in this landscape is a tree, apparently an oak; the sunlight shines behind it, and is reflected along a row of trees to the extreme left. On the right is a larger mass of trees of different shades, and in the centre of this mass is a gypsy tent. In the middle distance is a herd of cattle. Now by the examples laid down it may Now by the examples laid down it may be assumed that had Diaz or Corot stood on the spot which Mr. Watson occupied when he commenced his sketch they would have made the sun-light behind the oak stronger, the row of trees stretch-ing along the left would have been painted with far less detail and thrown into greater distance, the mass of trees on the right would have been scrumbled and the gypsy tent left out. These differen-ces of treatment would tend to remove a commonplace conception, depth and sentiment. Spring, Grand commonplace conception, and the lack of

"Early Spring, Grand River Valley" (147.) Here Mr. Watson has produced a better work. The effect of rain on spring grass, and budding leaves is painted in light greyish green,

leaves is painted in light greyish green, with judgment and feeling, and the color and values are true. It is a pleasing picture, and we, trust it may receive proper appreciation. "Entrance to Dieppe" (106) and "Early Morning Effect on the Conway, Wales,' (1071), are two rather clever pictures by Mr. James W. Morrice. The atmos-pheric effects after rain, is well produced in the first; and while there seems to be in the first ; and while there seems to

in the first; and while there seems to be too much greenish-blue in the view on the Conway, (should it not be called Llandudno?) both works indicate that the artist is on the 'right path to excel-lence in landscape painting. "Evening on the Carron," Easter Ross, Scotland, (1331). M. Seymour. Mr. Seymour is unequal. He has done work approaching to genins; this example is not worthy of his ability. No one knows better than he does that the colors in water are chiefly created by the condiwater are chiefly created by the condi-tion of the overhanging sky. In this case, they are in dis-accord, and the con-

case, they are in dis-accord, and the con-sequent lack of harmony is apparent. The four largest landscapes in the col-lection consist of two by J. Hammond and two by William Brymner, They are scenes in our Canadian Rockies, and de-serve especial notice. The first is "The Great Selkirk Glacier" (67), by John Hammond. How often painters fail in their attempts to reproduce in and spore Hanmond. How often painters fail in their attempts to reproduce ice and snow: how often the former appears like green glass, but without irridiscency and trans-parency, and the latter like the form of soapsuds; yet both ice and snow are in nature full of color. It is very pleasing to observe how ably Mr. Hammond has succeeded in this, not easy tack, of depicting truthfully, yet poetically, the effects of large masses of ice and suow, and in so skilfully harof ice and suow, and in so skilfully har-monizing these with their sur-roundings, that no patchiness of whites or

greens is apparent, as is so often the case in works of this character. "The Fraser River, Yale," (68) by the same artist, is less arctic in character, and is fittingly painted in a different key. It is a dignified representation of the gran-deur of the same art is been and in the grandeur of the scenery of Fraser River, and commands from the art student both study and respect. It must, moreover, be confessed that the extent of scenery and detail embraced by both these able works necessarily gives them a slightly panoramic character which, in an artis-tic point of view, is not an advantage, yet, withal, they are works we may well be proud of as the products of a Canadian artist.

artist. "Lake Louise" (17), Wm. Brymner, as a composition, defective. A scene nature is not always, from a sur-glance, beautiful. It is the function and lies within the province of, an a

to make it so. The two masses of black basaltic rock on each side of the outlet of the lake, and the masses of grey rock half way up the glacier apparently divide the picture into three parts. It may be sub-mitted that the color of these features might be blended more in harmony with the other masses, with advantage to the picture, which otherwise possesses some excellent properties.

picture, which otherwise possesses some excellent properties. "Lake Agnes, Rocky Mountains" (18), by the same artist, is a more perfect work; indeed, a very excellent piece of work, and perhaps the best we have seen by him in the gallery. "Table du Roi, Fontainbleau" (82), W. Hope, is a work of much promise, and

"A View of Montteal from St. Helen's" (37), by E. Dyonnet, shows good brus'n work and rich color. It is a clever sketch, and worthy of the walls of a connoisseur

noisseur.
"Pastures Green" (61), J. L. Graham.— This young artist, a pupil of the Art association, exhibited last spring two small carvases of cattle, which were remark-ably strong. Indeed, they appeared to be the product of a mature and masterly hand.- It is to be hoped he has not now made the mistake in supposing that quantity will compensate for quality. This canvas, very much larger than the others, is much too large for the picture it contains. The two cows and calf in the centre would have appeared more effective were they disassociated with the cattle scattered in the distance and a cradely painted landscape. There is, notwith-standing, evidence of ability in parts, bat let him remember the school-boy's les-som—Festina lente—is as necessary to be borne in mind by the young painter in the exercise of his profession as by anybody else.
Mainters of still life will, no doubt, find fleasure in the three or four examples of flower painting by Mrs. Reid, and there are other works indicative of ability which space will not permit us to notice, and still others so hopelessly bad that it were a kindness to ignore them. Pastures Green" (61), J. L. Graham .--

JOIN POPHAM. Some observations on the water colors may be made shortly.

THE R. C. ACADEMY.

The Water Corlors-Specimens of Still Life-Birds and Flowers.

Life-Birds and Flowers. It has been said that parsons and preachers are the last to recognize the impairment of their ability. Turner con-tinued to paint long after he became color-blind, and after his death many of his works were destroyed by his execu-tors because they would have injured his reputation. Jacques would paint after bis sight became too dim to enable him to mix his colors, and pictures bearing his signature have been the result which are unworthy his name. Josef Israels, the octogenarian, whose pencil has so pathetically described "the simple an-nals of the poor," and who, as a painter, may be fittingly com-pared to Goldsmith among poets, would were he to consider his fame of more value than his purse, cease now to produce feeble reproductions of the noble works of his prime; and our octogenarian friend, Mr. Fowler. has not escaped the feeblehis prime; and our octogenarian friend, his prime; and our octogenarian friend, Mr. Fowler, has not escaped the feeble-ness of eye and hand, inseparable with age, if one may compare his pictures now on exhibition with those he sent here should they have a go. Although now on exhibition with those he sent here about thirty years ago. Although the drawing is fairly good the brash work is rather coarse and spotty, his former delicacy of touch has disappeared, and the blending of the many half-tones existing in the plumage of birds and leaves of the flowers in these examples are lacking, with one exception, and that is a duck (191), which is in his old time ability. ability

"The Morning Milking Hour," Holland (167); Bell Smith. This partakes of a de-fect so prominent in nearly all of the ex-amples row on view by this artist, namely, of feebleness in conception and in color. His brush is not strong enough nor his palatte rich enough to make good, realistic work; nor is he suf-ficiently suggestive in treatment to be classed among the idealistic school. His best color is in "Cape Trinity" (169), barring the sky, which is in disaccord with the rock and the water, and, indeed, is wanting in the characteristics both of sky and cloud. "The Morning Milking Hour," Holland

Most of the best work in this collec-tion is from John L. Fraser, whose "Meadow Stream" (192), is charmingly effective, and might be quieter and yet more effective, were the pink coat sub-stituted for one of a more subdued color, or rather if both man and coat were re-moved. "Twixt Achray and Katrine" (202), by the same artist, is deserving especial study, and it is pleasing to learn that it has been sold. Here the masses are well balanced, the colors melt into each other; it is an harmonious and dig-nified representation of a well known scene in scene in-

"The Land of the Mountain and the Flood." Ferce (203). We do not like. The treatment is commonplace and conventional.

Mr. O'Brien's works range in number from 235 to 244, and it may suffice to limit our remarks to three of them. The first, and apparently his most preten-ticus picture in this collection is "The Great Peak of the Selkirks," (235.) It should, as the French say—" Go, without saying" that in selecting such objects, the aim of the artist should be to give as imposing an effect of grandeur, and dignity, as his powers may be able to produce. If Mr. O'Brien has, in this picture, realized the limit of his capa-city, it must be confessed to be somewhat inadequate to the task he has underinadequate to the task he has under-taken. The peak, the pivotal object, lacks a sufficient resemblance of height and distance, and these defects are made more prominent by the indistance, and these defects are made more prominent by the in-troduction of too many details of foliage in the middle distance, and the melo-dramatic group of trappers, or Indians, on horseback in the foreground. These accessories the artist may deem necessary to make his work saleable and pretty. If this be so it is not a commend-able pandering to an uncultivated public taste and to which no true artist should ever stoop. So often may these defects be seen in the works of Canadian painters that we would appeal to them, old and young, not to confine themselves to the so-called "pretty" scenes of nature, for they tend rather to teebleness of execu-tion than to strength. The dreariest they tend rather to teebleness of execu-tion than to strength. The dreariest swamp and the most arid cliff, under tech-nical skill, guided by imagination, may become poem⁵ in color. In the hands of a poet-painter (and all painters should be, in a certain sense, poets) the simplest, as well as the sublimest, aspects may be transformed into things of beauty and dignity. His representation of that noblest of waterfalls, "Niagara" (236), is very feeble. The liquid mass pouring down the sides of these cliffs has not the form of water, and is wanting in those subtle and urridescent tones which, in shade or sunshine, are there distinguish-able. But we rejoice to be able to able. But we rejoice to be able to utter a word of praise, amid these utterutter a word of praise, amid these utter-ances of perhaps unpleasant truths, in referring to his sketch of "Lake Mem-phremagog" (No. 238). Here there is simplicity, the usual accompaniment of artistic strength, and a dignified treat-ment, by not more than three half tones of color, to reproduce, as it has, in poetical and suggestive form, a sunlight effect over over a range of mountains bordering on this lake. on this lake.

on this lake. With regard to the other drawings in this collection we must limit ourselves to "Rainy Day at Field Station (233), which we like the best of the drawings shown by Mr. Matthews, to the "Creeping Sea Came In" (220), by C. M. Manley, which is quiet and not ineffective; to the "Roses," by James Griffiths (211), the texture of which are leathery in appearance; and, last of all, to "Golden Rod" (258) by Colin A. Scott, which is deserving of praise for color and brush work, and the lady is gracefully drawn, excepting the hands, which are coarse and dispropor-tionately large. JOHN POPHAM. JOHN POPHAM.

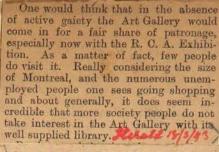
PHILLIPS SQUARE.

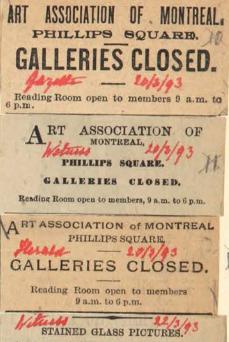
EXHIBITION 13/8/83

-MARCH 13th to 18th.-

THE ROYAL CANADIAN ACADEMY.

ART

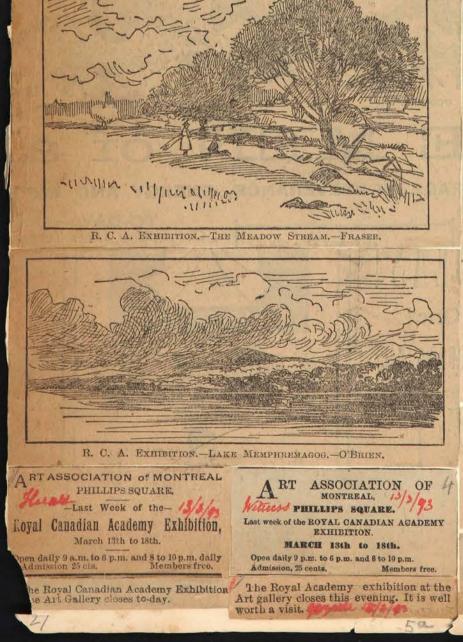


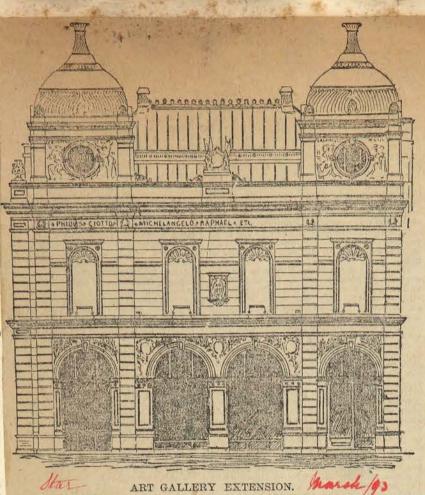


<text><text><text><text><text>



G



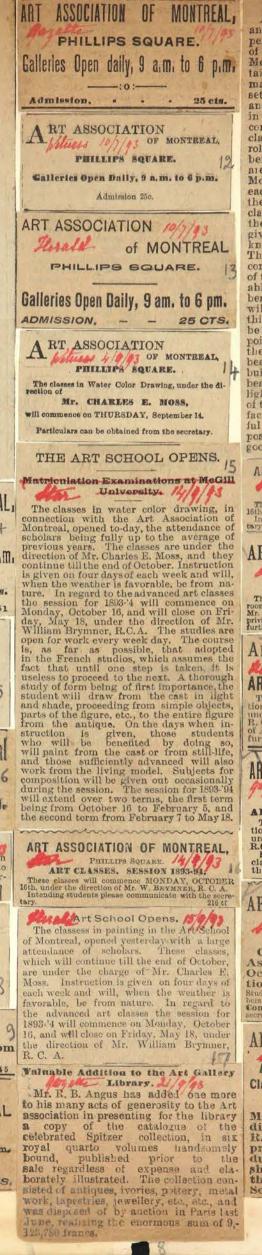


Of an entirely different character is the addition to the Art Galery on Phillips square. Some years ago the Art Associa-tion realizing that its quarters, though per-haps large enough for its needs at the time, would be much too small in the future, pur-chased an adjoining property fronting on Phillips square. The price paid was \$20,000 and the payment of this left the Association without sufficient funds to do anything more. Last year, how-ever, a canvass was made of the mem-bers and their friends and enough money was raised to enable the council to com-mence the work, which was accordingly be-gun in June last. The building is now rapidly approaching completion and is ex-pected to be ready for occupation in May. The new building has been designed by the gun in June last. The building is now rapidly approaching completion and is ex-pected to be ready for occupation in May. The new building has been designed by the architects, Messrs. Taylor & Gordon, in the Renaissance style. It is built of Montreal limestone and is in many respects an im-provement on the old building. The front will be richly carved and in place of the blank windows shown in the old building there are niches which may be used at some future time for statuary. Along the frieze will be carved the names of celebrated painters, architects, sculptors, and musi-cians, and on the face of the towers which surmount the building will be bas reliefs, one representative of painting and sculp-ture, and another of architecture and music. In designing the new structure it was, of course, necessary to conform to the main lines of the old gallery, but it has been the architect's endeavor to give it a character befitting a public building. The interior arrangements are all that could be desired. In the basement there will be storerooms, an unpacking room, a large vault for important pictures and cloak and ground floor there will be an evreading room and two stores which may ultimately be aken in by the Art Association, and at the back a harge class room. On the next floor will be the new gallery running all along the front and communicating with the present gallery. At the back will be a farge class room for the work of the Asso-ciation. The top floor will be fitted up as artists' studios. The new gallery will be shut off by steel rolling shutters, and will be absolutely fireproof, and the rest of the will be the new year. The total cost will for up to about \$45,000. **Art Association Scholarships.**

Art Association Scholarships. The scholarships in connection with the art classes were awarded yesterday as follows :-The one in the life class to Mr. S. Robertson, and that in the class as follows: — The one in the life class to Mr. S. Robertson, and that in the class from the antique to Mr. William Edson. An exhibition of the students' work is open in the class rooms free to the pub-lic.

Owing to the delay in finishing the ad-dition to the Art gallery in Phillips square, the formal opening, which was to have taken place this month, will be pesponed until the autumn, but so that the traveling public may not be disap-pointed, and for the gratification of our own people, the gallery will shortly be opened with the regular collection of vantugs on view.





The Art Classes Reopen. Artists, like poets, are born, they say, and not made, and yet they have to de-pend upon schools for a proper direction of their talents. If the Art Association of Montreal has made no artists it has certainly given the necessary training to many, stimulated their ambitions and many, stimulated their ambitions and set them in the proper way of thinking and seeing. Yesterday was a great day in the Art association halls, being the commencement day of the water color classes, and the number of students en-rolled was fully up to the average, there being over ten freshmen. These classes are under the direction of Mr. Charles E. being over ten freshmen. These classes are under the direction of Mr. Charles E. Moss. Instruction is given on four days each week and will be from nature when the weather is favorable. The advanced classes in art will not commence until the 16th of October, the instruction being given under the direction of the well-known artist, Mr. Wm. Brymner, R.C.A. The association is looking forward with considerable anticipation to the opening of the loan exhibition, which will prob-ably take place towards the end of Octo-ber. It is expected that the exhibition will, by a long way, surpass anything in this line yet held. The Art gallery will be increased in size by a beautifully ap-pointed new gallery, communicating with the old. Several new class rooms have been added by the erection of the new building. The antique class room is a beautiful one, 60 by 35 feet, and is well lighted, while the life class room above is of the same size. The new reading room facing on Phillips square is a very cheer-ful apartment, well adapted to its pur-poses, and contains the nucleus of a very good library. good library.



ART SCHOOL, SESSIONS 1893-94, Classes will begin in the Association's

NEW ROOMS. Monday, October 16th, under the direction of Mr. Wm. Brymner, R.C.A. Students are granted the privileges of Associate members during the session. Two Scholar-ships for Competition. For inr-ther information apply to the Secretary.

Secretary.

25

225 30

of being wholly shut in. It is a cosy nook, indeed, and with the art journa or the bright megazine, the world might be well forgotten for a while. There are oak tables littered with illustrated journais and papers; and portraits and pic-tures look down from the walls; and on feels, while resting here, like smiling pityingly upon the men outside who pursue ephemera and call them stable and earnest.

14 a

9

ART ASSOCIATION OF MONTREAL, PHILLIPS SQUARE

The New Gallery will Open with a Loan Exhibition on Nov. 29th. All are cordially invited to join the associa-tion. Membership Tickets-Family, \$7.50; single, \$5.

A RT ASSOCIATION, PHILLIPS SQUARE. The New Gallery will Open with a Loan Exhibition on Nov. 29th. All are Cordially Invited to join the Association.

Membership Tickets.-Family, \$7.50. Single, \$5.00.

The Art Association of Montreal, PHILLIPS SQUARE.

The New Gallery will be open with a loan exhibition on Nov. 29. All are cordially invited to join the

Association. MEMBERSHIP TICKETS.

Family, \$7.50. Single, \$5.00.

THE ART GALLERY.

List of Those Invited to the Opening Ceremonies.

The following is the list of those invited in the opening of the Art Gallery last even in ad Lady Dawson, Mr. and Mrs. Reford, Dougall, the Missee Reford, Col. Hen-shaw, Mrs. John MacDougall, Mr.s. Mac-Dougall, the Missee MacDougall, Mr.s. Miss Ewan, Rabbi and Mrs. de Sola, Dougall, the Missee MacDougall, Mr. and Mrs. Girdwood, the Missee Gird word, Mr. and Mrs. W. R. Miller, Mr. and Mrs. R. Paterson, Mr. and Mrs. C. Mere-dith, Mr. Meredith, Mr. F. Meredith, Mr. and Mrs. Labatt, Mr. and Mrs. Wolfertan thomas, Miss Thomas, Mr. and Mrs. George Hamilton, Miss de Rochblanc, Mr. and Mrs. E. S. Cloustan, Mr. and Mrs. Elbant, Mr. and Mrs. Baum of Mrs. Mr. and Mrs. Wallace, Mr. and Mrs. M. Y. Oglivie, Mr. and Mrs. Baum of Mrs. Mr. and Mrs. Wallace, Mr. and Mrs. A. W. Oglivie, Mr. and Mrs. Baum of Mrs. Mr. and Mrs. Wallace, Mr. and Mrs. A. W. Oglivie, Mr. and Mrs. Baum of Mrs. Mr. and Mrs. Dinkrash and Mrs. Baum of Mrs. Mr. and Mrs. Dinkrash and Mrs. Mr. George dit, Mr. Murphy, Miss Murphy, Mr. Genmil, Mr. and Mrs. Playfair, Miss Arnton, Mrs. George, Marker, Mr. Eadle, Miss Gaut, Mr. Mrs. Fleet, Miss Bond, Mr. Try-Davis, Mr. and Mrs. Roewell Fisher, Mr. and Mrs. Fleet, Miss Bond, Mr. Try-Davis, Mr. and Mrs. Roewell Fisher, Mr. and Mrs. Elect, Miss Constance Mac-nie, Mr. and Mrs. Chapman (Hamilton), Mrs. Vaddell, Miss Waddell, Miss Bhaen, Mr. and Mrs. Tait, Mr. Jesse Joseph, Mr. Henry Joseph, Mr. and Mrs. Haroid Hampson, Mr. and Mrs. Thomas Tait, Mr. Sese Joseph, Mr. Henry Joseph, Mr. and Mrs. Haiton Green, Mrs. Mithele, Dr. Elizabeth Mitchel, Her Mrs. Macintosh, Mr. Grant Macintosh, Miss Mrs. Macintosh, Mr. Grant Macintosh, Miss Mrs. Macintosh, Mr. and Mrs. Hatoid Hampson, Mr. and Mrs. How, Mr. Mr. Miss Harbi, Mr. and Mrs. How, Mr. Miss Mather, Mr. Mrs. Mitchel, Mr. and Mrs. Miss Hampson, Mr. and Mrs. Houth, Miss Lewin, Mrs. Macintosh, Mr. Grant Macintosh, Miss Mrs. Macintosh, Mr. and Mrs. Miss Math

Sir Joseph and Lady Hickson, Miss Hickson, Misa Prevost (England), Mr, and Mrs. R.B. Angus, Mr. Forbes Angus, the Misses Angus, Mr. and Mrs. F. H. Greenshields, Mr and Mrs. Wanklyn, Mr. Hope, Mr. W. Hope, Miss Hope, Mr. and Mrs. Charles Hope, Mr. Ives, Mr. Peter Mackenzie, Mr. O'Flaherty, Mr. Beverly Bogert, Mr. Nelles, Mr. and Mrs. F. Stephen, Miss Stephen, Judge and Mrs. Wurtele, Miss O'Brien, Mr. and Mrs. F. Stephen, Miss Stephen, Judge and Mrs. Wurtele, Miss O'Brien, Mr. and Mrs. K. Stevenson, Miss Stevenson (Quebec), Mr. and Mrs. Norman Hielle, Mr. and Mrs. R. T. Taylor, the Bishop of Algoma and Mrs. Sullivan, Mr. and Mrs. Alex. Macpherson, Miss Macpherson, Mr. and Mrs. K. Maepherson, Mr. and Mrs. C. W. Stephens, Mr. and Mrs. John Turnbull, Mr. and Mrs. Yan Horne, the Misses Van Horne, Mr. and Mrs. Hugh Paton, Mr. and Mrs. Shaughnessy, Mr. and Mrs. Cillespie, the Misses Gillespie, Rev. Dr. Barclay, Mr. Barclay, Mr. and Mrs. W. W. Hobertson, Miss Kobertson, Mr. Alex. Shearwood, Mr. and Mrs. Riddell, M. Alex. Shearwood, Mr. and Mrs. Riddell, Mr. and the Misses Lambe, Mr. and Mrs. Cillespie, the Misses Gillespie, Rev. Dr. Barclay, Mr. Barclay, Mr. and Mrs. W. W. Hobertson, Miss Kobertson, Mr. Alex. Shearwood, Mr. and Mrs. Fleerson, Dr. and the Misses Nichol, Mr. and Mrs. E. A. Whitehead, Mr. and Mrs. T. R. Greene, Miss Greene.

OPENED BY VICE-ROYALTY. Brilliant Gathering at the Art As-Byette sociation. 30/4/93

THE GOVERNOR-GENERAL

Formally Opens the New Wing-Uti lity of Art from a Commercial and Industrial Standpoint.

The new wing of the Montreal Art as-sociation's building was formally opened last evening by His Excellency Lord Aberdeen. The ceremony in itself was a very simple function, but it proved thoroughly enjoyable to the large gather-ing present. The Governor-General, Lady Aberdeen and suite did not arrive until after 9 o'clock, but for fully an hour previous people poured into the building and, after divesting themselves of their wraps, congregated in the old gallery, where they examined the permanent exhibit of paintings and stood around in groups engaged in con-versation. It was a most representative The new wing of the Montreal Art asversation. It was a most representative gathering of Montreal society, and the spectacle was a brilliant and pleasing one. As to the names of those who were there, it would be impossible to give a list, unless one had a complete directory of Montreal's four hundred, or, to be more of Montreal's four hundred, or, to be more accurate, thousand, at least. After the formal ceremony the doors of the new gallery were thrown open, and the guests enjoyed a view of the excellent loan exhibition. It was probably no fault of the association that the press were not afforded an oppor-tunity of seeing this exhibition in the afternoon and giving an idea of the treasures of art displayed. When the Governor-General and suite arrived they were received by the president and di-rectors in the reading room. A few min-Governor-General and suite arrived they were received by the president and di-rectors in the reading room, A few min-utes later the orchestra struck up "God Save the Queen," and Sir Donald Smith was seen ascending the stairs, escorting Lord Aberdeen, Lady Aberdeen following under the escort of Mr. E. B. Green-shields and Mr. R. B. Angus. Then came Their Excellencies' suite and the directors of the association. When Their Excellencies had taken their seats came Their Excellencies' suite and the directors of the association. When Their Excellencies had taken their seats on a raised dais at the western end of the old gallery and s'lence had been obtained, Sir Donald stepped forward

READ AN ADDRESS

to His Excellency on behalf of the assoc-iation. It set forth that the councillors and members of the association felt high-ly honored by the presence of Her Ma-jesty's representative, and were glad to take advantage of the occasion to express their loyalty and love for their sovereign. They also felt grateful for the presence

on such an occasion of Their Excellencies, and ventured to express the hope that it was only one of many such occasions. A history of the association was then given. It was formed on the 20th of January, 1860, and incorporated in April of the same year. The objects of the association were were then set forth, and reference made to the bequests of Mr. Gibb and others. The association was opened in 1879 and association was opened in 1879 and classes were formed shortly afterwards.

50

Sixteen loan exhibitions had been held, besides the annual ones, while a valuable permanent collection had been accumu-lated, a valuable collection barineet permanent collection had been accumu-lated, a valuable collection having been donated by the late Mr. J. Tempest. They were now to open a new building, which would give improved class rooms and an additional gallery for exhibition purposes. In the thirty-three years of its history it had carried out the views of its founders, and they hoped for greater prosperity in the future. Reference was made to the connection between art and industrial education, and a hope was exindustrial education, and a hope was ex-pressed that something should be done in this direction in Canada, which would have the effect of spreading a love of art and beautifying manufacture. Warm thanks were tendered to Lady Aberdeen, whose interest in these matters was well known, and Their Excellencies were wished happiness and prosperity in their career.

Sir Donald Smith then supplemented the address by a few remarks. It was now lourteen years, he said, since they had opened their association under the auspices of Their Excellencies' august predecessors, Lord Lorne and Princess Louise. Since then the association had Louise. Since then the association had been singularly fortunate in the countenance the association had received from the representatives of Her Majesty, and it was under great obligations to Their Excellencies for consenting to become its patrons. The association felt that under patrons. The association felt that under such distinguished auspices it was bound to go on to greater success and to be a factor in Montreal, for it was felt that with our schools of learning and colleges and such an association a knowledge and appreciation of art would spread through the whole country and be of great advautage. (Applause).

HIS EXCELLENCY'S REPLY.

Sir Donald Smith, Ladies and Gentlemen,-I heartily recognize the kindness and the cordiality of your address, and I fully appreciate the loyalty and the courfully appreciate the loyalty and the cour-tesy which has prompted you, Sir Don-ald, and your colleagues of this Art association to present this greeting and welcome to Her Majesty's representative. You have spoken, Sir Donald, in very kindly terms of the visit of Lady Aber-deen and myself on this occasion—the occasion of the opening of the new wing of the Art gallery; but I cannot help wishing to remind you that we, on our part, are undoubtedly indebted to this association for the opportunity which you are giving us of performing what association for the opportunity which you are giving us of performing what is not only a privilege but a duty, under the most pleasing circumstances. I mean the duty of making ourselves ac-quainted by all means in our power with all that pertains to the culture and development of this Dominion. (Ap-plause.) Undoubtedly, this association is to be much valued for promoting education in this respect. I think, Sir Lonald, many years ago there was a con-troversy between two distinguished centlemen as to whether the existence troversy between two distinguished gentlemen as to whether the existence of a Democratic system in a country was favorable to the development of art. This is a topic on which a great deal might be said, but on which I shall not enter to-night. But whatever opinions may be held on that subject we may all say with satisfaction that so far as regards the colonies of Great Britain—which may be said to be eminently Democratic—in all these colo-nies there is no want of appreciation of art in the fullest respect, and this is more nies there is no want of appreciation of art in the fullest respect, and this is more particularly the case in regard to Canada. (Cheers). But we must not forget that this appreciation does not come to pass of itself; it is necessary that there should be some special incentive—some remind-er and stimulus to ensure its exist-ence. And this is admirably furnished by such an association as this; and when we meet together on festive occa-sions like this to celebrate any such event as that to be celebrated to-night we will sions like this to celebrate any such event as that to be celebrated to-night we will do well to remember that the real wora-is done by those who often in the most unostentatious manner carry on the work of the movement. And on this occasion I think we ought to refer gratefully to the services rendered by Sir Donald Smith and the Art association of Montreal for the watchful care taken by them in the work of culture and art, and which is so fully set forth in the annual report of the association. (Applause.)

association. (Applause.) In a young country especially there is need of such an organization as this because the demands upon the energy and enterprise of the country made it difficult for the people to find time for the develthe other departments of naopment of the other departments of na-tional life. Indeed, we do not sufficiently record the wonderful enterprise being

shown in this and other branches of the British Empire. Possibly because we do not wish to allude too much to the difficulties to be overcome, but we may well admire the spirit, which is not to be deterred by any obstacles in carrying on the interests of the country in a manner worthy of the people of the country and of the country itself. Only the other day the Lieutenant-Gov-ernor of Manitoba told me a story illus-trative of this spirit. A traveller coming to a small hotel had a good sound sleep the first night, and according to the cus-tom of the country on coming to breakshown in this and other branches of tom of the country on coming to break-fast next morning, was asked by his host fast next morning, was asked breakfast. what he would order for breakfast. "Well," said he, "in the first place, I should like a napkin." (Great laughter.) The host presently came back to sa "Well, we have no napkins this mor ing; but if you like napkins for breakfast I will undertak s to say you will have one to-morrow if 1 have to go and shoot it myself." (Loud laughter.) I think the hotel-keeper furnished an ad-mirable example of attention to his guest. (Laughter.) But on this occasion I think we should also refer to the use of art in We should also refer to the use of art in Canada from a practical point of view, and this reminds me that under the aus-pices of an emigration society in London there was some time ago an exhibition of Canadian pictures by Canadian artists, and these represented the advantages of Canada as an opening for energetic and industriants. It accord to industrious emigrants. It seemed to have a great effect. For instance, there were harvest scenes and orchards and so there were harvest scenes and orchards and so forth, and it was, I think, a very good idea to adopt. Possibly there are persons who are acquainted with only one aspect of our climate, certainly it would be a mistake, no doubt, to allow too much em-phasis to be laid on the recreative side of the Canadian winter, on the other hand we may say that if the Canadians do en-joy their winter it is a sign that the bracjoy their winter it is a sign that the brac-ing air leads them instead of cruching around the fire and moping to go out and take recreation, and it is a credit to them and the climate. (Applause.) But apart from the utilitarian side of the question we must not forget that general culture itself affords a claim for an association of this sort. A special re-sponsibility attaches to the guardians of art. Therefore we may rejoice that those sponsibility attaches to the guardians of art. Therefore we may rejoice that those who have the management of this in-stitution are so well qualified for such a position. Like all good things art is cap-able of misuse. Just as there may be cant in religion there may be cant in art when dramatic or pictorial art is used in a manner not calculated to refine, but in the opposite direction. (Applanse). Therefore we may well rejoice when art is conducted in the manner in which it is conducted in this place. There is one sentence in the address reterring to the entrance of art into the homes of the people. We may well look forward to the growth of a Canadian school of art; there are the germs we may hope already. I notice that a large number of the loan collection are of the Dutch school; and why does it stand so

number of the loan collection are of the Dutch school; and why does it stand so high? Because those who painted were satisfied to take their inspiration from their own country. (Hear, hear.) And certainly you may get inspiration from this country if it was obtained from Hol land. (Applause.) There is another point to be remem-bered. They took care that a good paint-ing was bought and retained in the

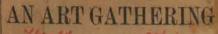
befed. They took care that a good in the ing was bought and retained in the country (bear, hear), and I am glad to think that Montreal is well represented by patrons of art, (Applause.) You have with justice attributed to

Lady Aberdeen keen appreciation and sympathy with the work of art, and for myself may I say that having seen many of the rooms of my old home in Scotland decorated by the products of her brush and pencil I can certainly under-stand the benefit of the products of art in the home (I and annuause)

the home. (Loud applause.) In conclusion, 1 congratulate you on the opening of this new wing, and extend to you my cordial wishes for this society. It will be our greatest pleasure to under-take anything in which we can co-oper-ste with the association for the benefit of this work. (Loud applause.)

At the request of Sir Donald Smith, he At the request of Sir Donald Smith, he then pronounced the new gallery open, in a few graceful words, saying that the au-dience would more thoroughly appreciate the fact that this state of the proceed-ings had been reached because it was what, in college days, they used to call a "perpendicular." This name was ap-plied because, as their principal never sat down, at his receptions, they could not do so. not do so

The doors were then thrown open and, headed by their Excellencies, the guests fyled in to see the fine exhibits.



N

1)

Earl Aberdeen Formally Opens the New Art Wing.

The Association Building on Phillips Square the Scene of a Brilliant Gathering-Addresses by His Excellency and Sir Donald Smith.

The opening of the new wing of the Art association Building last evening was one if the most eminently successful social events of the season. At eight o'clock the brilliantly lighted main gallery was crowded with beautiful women, as beautifully attired, and with faultlessly dressed men, who entertained themselves in conversation or in viewing the works of art, until the hour for the formal opening arrived. Gruenwald's orchestra lent additional charm to the brilliant scene.

charm to the brilliant scene. There were hundreds of the representa-tives of Montreal's best society present, in-cluding Sir William and Lady Dawson, Sir Joseph and Lady Hickson, Senator and Mrs. Ogilvie, W. W. Ogilvie, J. H. R. and Mrs. Molson, Judge and Mrs. Wurtele, Judge and Mrs. Davidson, Robert L. and Mrs. Gault, A. F. and Mrs. Gault, Dr. and Mrs. Hingston and Jas. A. Cantlie. THE RECEPTION.

THE RECEPTION. The vice regal party consisted of His Excellency the Governor-General and the Countess of Aberdeen, Miss Wilson, Miss Sullivan, Captain Urquhart and Munro Ferguson. They arrived at 9 o'clock and were received in the reading room by Sir Donald A. Smith, E. B. Greenshields, C. J. Pleet, Rev. J. Edgar Hill, Hugh McLennan, David Morrice, W. G. Murray, John Pop-ham, James Ross, R. B. Angus, E. S. Clouston, W. R. Elmenherst, A. T. Taylor, W. C. Van Horne, D. A. Watt and R. Lindsay. Lindsay

Lindsay. Lady Aberdeen wore a gown of crushed strawberry brocade, and carried a magni-ficent bouquet of roses. Her jewels con-sisted of a tiara and necklace of asterias, a stone found in the Gatineau Valley which bears a close resemblance to the moonstone. The jewels were much admired by those present, and the delicate compliment paid to Canadians by wearing native jewels was greatly appreciated. At the conclusion of the reception the Vice Regal party were conducted to a plat-form, arranged at the west end of the main gallery. Sir Donald Smith accompanying His Excellency, and E. B; Greenshields and R. B. Angus escorting Lady Aberdeen. THE ADDRESS TO HIS EXCELLENCY.

THE ADDRESS TO HIS EXCELLENCY.

The following address was then read by Sir Donald A. Smith :

To His Excellency, the Right Honorable the Earl of Aberdeen, P. C., Governor-General of Canada;

May it please Your Excellency.

May it please Your Excellency. We, the councillors and members of the Art Association of Montreal, feel highly honored by the presence this evening in our Art Galleries, of the representative of our Gracious Sovereign, and we are glad to have an opportunity of expressing our hearty loyalty and love for our Queen. We thank Your Excellency personally for the honor of your presence and for your kindness in consenting to open the new gallery. We hope it will be only the first of many visits that this institution will be tavored with from Your Excellency. The Art Association of Montreal had its origin in a public meeting held on the 26th hannary, 1860, and it was incorporated in April of the same year.

January, 1860, and it was incorp April of the same year. The objects to be kept in view

The objects to be kept in view were, as stated at the meeting, the establishment of an annual exhibition, the promotion of sound judgment in art by means of lectures, etc., the establishment of a hbrary, reading room and gallery of sculpture, the forma-tion of a permanent gallery of paintings, the foundation of a school of art and design. In 1877 a leaver of memory maintings and the foundation of a school of art and design. In 1877 a legacy of money, paintings and the ground on which the first building was creeted were bequeathed to the Association by the late Mr. Benaiah Gibb. This was supplemented by other donations and a home for the Association was built and opened on the 26th May, 1879. Shortly after this the classes for instruction in art were formed and have since been an im-portant feature in the work of the institu-tion.

Sixteen loan exhibitions have been held n addition to the annual exhibitions o en delivered each year by able exponents of the fine arts

The permanent collection of paintings has been largely added to in recent years through the generosity of some of our mem-

bers. In 1892 a considerable legacy, including an interesting collection of pictures was re-ceived from the late Mr. J. W. Tempest, the revenue from the investments being especially devised for the purchase of such works of art as the council might select, to enrich the purchasent endless.

aspecially devised for the parenase of stati-works of art as the council might select, to enrich the permanent gallery. We are now opening a new building, giv-ing a more commodious reading room, much improved class rooms and an additio al galiery for exhibition purposes. It will thus be seen that in the thirty three years of its existence, the Association has carried out the views of its founders, beyond their anticipations. While very thankful for the past, however, we hope still greater prosperity and usefulness will attend its operations in the years to come. It is to be hoped also that a closer con-nection than at present exists will, ere long, be established between Art and Uni-versity education in Canada. If the example of Great Britain in provid-ing Art professorships and lectures on the

ing Art professorships and lectures on the cultivation of Art and its application to the industries of the country, cannot at pre-sent be followed possibly a more intimate alliance with cordial co-operation might be formed between the Canadian universities formed between the Canadian universities and such associations as ours so that the time predicted might soon come when scholars will "teach also with the silent power of the Arts," and art with its refining influence may permeate the land be autify-ing its homes, improving its manufactures and enriching the life of the people. It would not be too much to expect from the progress that we see in other directions that the outcome of such efforts would be the building up of our native school of art in Canada, bringing with it material ad-vantages and enlarged patriotism. We tender our warm thanks to the [Coun-tess of Aberdeen for her presence among as this evening, and extend to her a cordial welcome from the Association at all times. The well-known interest she takes in the education of women will, we know, ensure her thorough sympathy with the work being done in the Art classes. In conclusion we hope and pray for the continued happiness and welfare of Your Excellencies and for prosperity for the country over which Your Excellency is called to exercise the duties of yopr high office. Site DONALD A, SMITH, and such associations as ours so that the

office.

SIR DONALD A. SMITH, President. E. B. GREENSHIELDS, Vice-President.

R. LINDSAY, Secretary. Montreal, Nov. 29, 1893.

Sir Donald added that fourteen years ago the Art Gallery had been opened under the auspices of Lord Lorne, since which time the association had been singularly time the association had been singularly fortunate in receiving the support of the noblemen, who were incumbents at differ-ent times of the distinguished position now held by His Excellency, Under such patronage, the work of the society was sure to succeed.

HIS EXCELLENCY'S REPLY

His Excellency's reply was as follows :

Sir. Donald Smith, Ladies and Gentlemen,-I heartily recognize the kindness and the cordiality of your address, and I fully appreciate the loyalty and the courtesy which has prompted you Sir Donald and your colleagues of this Art Association to present this greeting and welcome to Her Majesty's representative. You have spoken, Sir Donald, in very kindly terms of the visit of Lady Aberdeen and myself on this Sir Donald, in Very kindly terms of the visit of Lady Aberdeen and myself on this occasion—the occasion of the opening of the new wing of the Art Gallery ; but I cannot help wishing to remind you that we, on our part, are undoubtedly in-debted to this Association for the oppor-tunity which you are giving us of perform ing what is not only a privilege but a duty, under the most pleasing-circumstances. I mean the duty of making ourselves ac-quainted by all means in our power with all that pertains to the culture and develop-ment of this Dominion. [Applause.] Un-doubtedly, this association is to be much valued for promoting education in this re-spect. I think, Sir Donald, many years ago there was a controversy between two distinguished gentlemen as to whether the existence of a Democratic system in a country was favorable to the development of art. That is a topic on

said, but on night. But which a great deal migh which I shall not ent which I shall not enter to night. But whatever opinions may be held on that sub-ject we may all say with satisfaction that so far as regards the Colonies of Great Britain—which may be said to be eminently. Britain—which may be said to be eminently. Democratic—in all these Colonies there is no want of appreciation of art in the fullest respect, and this is more particularly the case in regard to Canada. (Cheers). But we must not forget that this appreciation does not come to pass of itself; it is necessary that there should be some special incentive— one reminder and stimular to come its of user, it is necessary char-there should be some special incentive-some reminder and stimulus to ensure its existence. And this is admirably fur-nished by such an Association as this; and when we meet together on festive occasions like this to celebrate any such event as that to be celebrated to-night we will do well to remember that the real work is done by those who often in the most unostenta-tious manner carry on the work of the movement. And on this occasion I think we ought to refer gratefully to the services rendered by Sir Donald Smith and the Art Association of Montreal for the watchful care taken by them in the work of enture and art and which is so fully set forth in the annual report of the Association. (Applause.) ciation. (Applause.)

In a young country especially there is need of such an organization as this be-cause the demands upon the energy and en-terprise of the country made it difficult for the people to find time for the development of the other departments of maticand life cause the demands upon the energy and en-terprise of the country made it difficult for the people to find time for the development of the other departments of national life. Indeed, we do not sufficiently record the wonderful enterprise being shown in this and other branches of the British Empire. Possibly because we do not wish to allude too much to the difficulties to be overcome, but we may well admire the spirit, which is not to be deterred by any obstacles in carrying on the interests of the country in a manner worthy of the people of the country and of the country itself. Only the other day the Lieutenant-Governor of Manitoba told me a story illustrative of this spirit. A traveller coming to a small hotel, had a good, sound sleep the first night, and according to the custom of the country on coming to breakfast next morn-ing, was asked by his host what he would order for breakfast. "Well," said he, "in the first place, I should like a mapkin." (Great laughter.) The host presently came back to say, "Well, we have no mapkins this morning; but if you like napkins for breakfast I will undertake to say you will have one to morrow if I have to go and shoot it myself." (Loud laughter.) I think the hotelkeeper furnished an admirable ex-ample of attention to his guest (laughter). But on this occasion I think we should also refer to the use of art in Canada from a practical point of view and this reminds me that under the auspices of an emigration society in London there was some time ago an exhibition of Canadian pictures by Cana-dian artists, and these represented the advantages of Canada as an opening for energetic and industrious emigrants. It seemed to have a great effect. For instance, there were harvest scenes and orchards and so forth, and it was, I think, a very good idea to adopt. Possibly there are persons who are acquainted with only one aspect of our certajnly and while it would be a mistake no doubt to allow too much em-phasis to be laid on the 'recreative side of the Canadian winter, on the othe their winter it is a sign that the bracing air leads them instead of crouching bracing air leads them instead of cronching around the fire and moping, go out and take recreation; and it is a credit to them and the climate. (Applause.) But apart from the utilitarian side of the question we must not forget that general culture itself affords a claim for an association of this sort. A special respon-sibility attaches to the Guardians of Art. association of this sort. A special respon-sibility attaches to the Guardians of Art, Therefore we may rejoice that those who have the management of this institution are so well qualified for such a position. Like all good things art is capable of misuse, Just as there may be caut in Religion there may be caut if art when dramatic or pictorial art is used in a manner not calcu-lated to refine but in the opposite direc-tion. (Applause). Therefore we may well rejoice when art is conducted in this place. There is one sentence in the address re-forting to the entrance of art into the homes of the people. We may well look forward to the growth of a Canadian School of Art, there are the germs we may hope already. I notice that a large number of the loan col-lection are of the Dutch school; and why does it stand so high Y Because those who painted were satisfied to take their inspira-tion from their own country. (Hear, hear). And certainly you may get inspiration from this country if it was obtained from Hol-tand. (Applanse).

There is another point to be remembered, hey took care that a good painting was There is another point to be remandered. They took care that a good painting was bought and retained in the country, (hear, hear) and I am glad to think that Mont-real is well represented by patrons of art. (Applause). You have with justice attributed to Lady

You have with justice attributed to Lady Aberdeen keen appreciation and sym-pathy with the work of art and for myself may I say that having seen many of the rooms of my old home in Scotland decor-ated by the products of her brush and pen-cil I can certainly understand the benefit of

cill can certainly understand the benefit of the products of art in the Home. (Lond applause). In conclusion, I congritulate you on the opening of this new wing, and extend to you my cordial wishes for this society. It will be our greatest pleasure to undertake anything in which we can co-operate with the Association for the benefit of this work. (Lond vanlause)

(Lond applause). His Excellency then formally declared the new wing opened, and headed by the Vice-regal party the collection was viewed. The new gallery is beautifully arranged and is the realization of long cherished hopes. It gives an expansion, dignity, and educa-tional value to the Art Association which the latter previously lacked. Not only was there need for addition to the gallery proper, but for class rooms, for studies, and for reading rooms.

reading rooms. The pictures, which have been kindly loaned by the friends of the association are arranged in schools. On the east wall are examples of the old Dutch School. On the south side English art of the 18th century is exhibited, and the west wall is entirely devoted to the French School, while the parth side contains a miscellongue added north side contains a miscellaneous collec-tion. The collection is not large, but what is lacking in number is made up in the value of it. In addition to the valuable collection of

pictures, there were some beautiful bronzes resting on the marble tops of the two ra-diators which occupy the centre of the new

After refreshments under the direction After refreshments under the direction of Joyce had been served in the class room adjoiring the new gallery, another the tour was made of the galleries; and it was nearly midnight before the last visitor had left the temple of art

NEW HOME

Mar so/1/45 FOR ART. Formal Opening of the Gallery Annex. LORD AND LADY ABERDEEN ATTEND THE FUNCTION.

Details of the Architecture and Equipments of the New Home. "A Thing of Beauty and a Joy For Ever."

The new art gallery is an abode of beauty worthy of its occupant. Not a few artists from the United States who have seen it give it praise unstinted. They say it is superior to any on the continent, in point of general effect, as a home for pictures. Mr. Taylor, the architect of the new gallery, went to New York to in-spect the leading galleries there with a view of noting the most modern styles of interior architecture, particularly with re-gard to illumination. Nearly all these, he found, were provided with reflectors, and the officials in charge of the galleries said that this system was very defective. But one private gallery had adopted a system which seemed superior to any other Mr. Taylor had seen. This system has been in-troduced into the new gallery in Mont-real. The lights are arranged upon wavy, ornamental brass rods suspended from the ceiling. A narrow fringe of creamy silk hangs behind the electric lights; and the general effect is to diffuse the light almost as uniformly as that of day. As to the his-tory and appearance of the building as a whole, it may be said that view of noting the most modern styles of

CA

HIS EXCELLENCY'S REFLY

Bir Donald Smith, Ladies and Gentles men,-i heartily recognize the kindness and the cordiality of your address, and I fully appreciate the loyaity and ha ocuriesy which has prompted you. Sin Donald, and your colleagues of this art association to present this precluing and wilcome to Her Majesty's representa-tive. Too have spoke, Sir Donald, in yery kindly terms of the visit of Ladiy abordeen and myself on this occasion-the accasion of the opening of the new years are inving us of performing what is not only a privilege but a duty, under the most pleasing circumstances. I mean the duty of making ourselves acquinted by all means in our power with all that pertains to the culture and development of this Donald. In many restrate agritum set of the upport and development of this Donald. Many respect. I think, Sit Donald, many restrate agritum set acountry was favor-ab topic on which a great deal might be ald, but on which I shall not enter to partic system in a country was favor-ab topic on which a great deal might be ald, but on which I shall not enter to part the system in a country was favor-ab topic on which a great deal might be ald, but on which I shall not enter to part to part of the here to be ald the colonies of Great Britahn-while many but the subject we may all say with satistican that be some special in-empreciation of art in the fullest respect, and this is more party on the work of the this appreciation dowed to the sation as this; and when we meet together nor forget that the real work is a domine. Carry on the work of this we ought to refere gratefully to the work of culture and art, and this we ought to refere gratefully to the work of culture and art, and this we ought our refere gratefully to the work of culture and art, and this we ought on the country made it diffi-tuit for the exone that obsection the work of culture and art, and this we ought on the country in the first of the British Empire. Possibly because we do nother day the epoint the with a reference of the country made it diffi

rejoice that ment of this of art. Therefore we may rejoice that those who have the management of this institution are so well qualified for such a position. Like all good things art is capable of misuse. Just as there may be cant in religion there may be cant

capable of misuse. Just as there may be cant, in religion there may be cant in art when dramatic or pictorial art is used in a manner not calculated to refine, but in the opposite direction. Therefore we may well rejoice when art is conducted in the manner in which it is conducted in this place. There is one sentence in the address referring to the entrance of art into the homes of the people. We may well look forward to the growth of a Ca-madian school of art; there are the yerms we may hope already. I notice that a large number of the loan collec-tion are of the Dutch school; and why does it stand so high? Because those who painted were satisfied to take their inspiration from their own country. (Hear, hear.) And certainly you may get inspiration from the lound. There is another point to be remem-bered. They took care that a good painting was bought and retained in the country, and I am glad to think that Montreal is well represented by patrons of art. You have with justice attributed to

of art.

of art. You have with justice attributed to Lady Aberdeen keen appreciation and Sympathy with the work of art, and for myself may I say that having seen many of the rooms of my old home in Scotland decorated by the products of her brush and pencil, I can certainly understand the benefit of the products of art in the home.

her brush and pencil, I can certainly understand the benefit of the products of art in the home. In conclusion, I congratulate you on the opening of this new wing, and ex-tend to you my cordial wishes for this society. It will be our greatest pleasure to undertake anything in which we can benefit of this work. At the request of Sir Donald Smith, hord Aberdeen then pronounced the new gallery open in a few grace-ful words, saying that the au-dience would more thorougnly 4D-preciate the fact that this stage of the proceedings had been reached be-cause it was what, in college days, they used to call a 'perpendicular.' This name was applied because, as their principal never sat down at his recep-tions, they could not do so. Mis Excellency's speech was received with frequent and enthusiastic marks of appreciation. The guests then inspected the art treasures and spent a most enjoyable

THE LOAN COLLECTION.

The leading feature of the opening function is of necessity the remarkable loan collection of pletures which the committee has gathered together. All fine art is broadly divisible into three groups—the Classic, the Romantic and the Realistic, and of these the Roman-tic is chiefly in evidence here; and there is the further division into old and modern masters.

tic is chiefly in evidence here; and there is the further division into old and modern masters. The generic term old masters is of somewhat wide application. It includes the great Italian schools of painting which flourished during the sixteemth century and which are almost unrepre-sented in America; the German school of Durer, Van Eyck and Holbein, the latter of whom spent most of his artis-tic life in England without, however, leaving behind him aught else than a series of remarkable portraits of pro-minent Englishmen; and the school of the Netherlands. The latter is in two well-marked divisions, the one noble the school includes Van Dyck and Rubens, whom Charles I. invited to England; after them came Sir Peter Lely and Sir Goffrey Kneller, who were 'court paint-ers' up to the reign of William III. Of England if can scarcely be said that she had of herself any school of paint-ing the seventeenth century, and this noble as well as an ignoble school dur-ing the seventeenth century, and this noble school is well represented by the examples of the Dutch old masters in the present exhibition. Chief of these eminent Dutchmen is Rembrandt and the 'Portrait of a Lady' (61) is worthy even of his masterly brush. Next in eminence is, perhaps, Franz Hals of whom there are two most excellent portrait examples; then Peter de Hoogher (0); Tenlers by one of his kitchen or butcher-shop interiors, and Ruys-dael by two landscapes. Of the allied school of Spanish old masters there are two examples of Velasquez-one a most striking 'Christ on the Cross'' (8), and of Ribera, 'the agony painter,' a scarcely less striking 'Aaron the Pro-phet' (67). These works scantly fil me panel of the cast wall, but they are the most important feature. of the exhibition.

The south wall is devoted to the works of deceased painters of the British school, an entirely new feature in Ca-nadian exhibitions and scarcely less im-portant than the collection of Dutch

nadjan exhibitions and scarcely less important than the collection of Dutch masters. There is no example of Hogarth, but there is an excellent landscape by Wilson, which was doubtless painted long before Michel or Constable or Corot were born. With the exception of Wil-on, bhe earlier English revivalists were figure painters and of these there are some superb examples. The Gainsbor-ough portrait (31), the Reynolds 'Con-templation' (65), and 'Miss Palmer' (66), and the Romney 'Mrs. Wright' (71), are each in their way beyond criticism. Of rustic genre there are three Morlands and one Wilkle. Of landscapes there is a fine Constable, an excellent Cotman, two characteristic Cromes, and the color dream 'Mercury and Argus' of Turner. Two present day painters are repre-sented—the late Albert Moore, by two of his inimitabla color harmonies, 'A Tale' (66) and 'The end of the story' (57), and Macallan Swan by three of his lion pleces, one of which, 'Lions in the De-sert' (80), is suggestively powerful and potta. The French pictures, filling the long

poetic. The French pictures, filling the long poelic. The French pictures, filling the long west wall, are more numerous than either of the other schools. "The First Communicants' occupies the place of honor and its lilacs and laburnums are as fresh, its color harmonies as re-maricable, and its blaze of light and shade as subtile as when first exhibi-ted in these rooms some years ago. There are six Corots, all of them note-worthy, one 'Landscape,' (8) especially so. Daubigney's fine works differ from Corot's composed canvases and Tur-nar's dreams, in that they are mani-festly portrait landscapes, studied in the open air, but with no taint of Im-pressionisms or of over-elaboration. Three of his moods are represented here, 'Spring,' (20) a large and brillant canvas; 'Stacking Hay.' (19), and a superb little 'Evening,' (21). At some future time we may hope to see one of his poetic moonlights and one of his reaseness of all the 'men of 1850.' future time we may hope to see one of his poetic moonlights and one of his seascapes. Of all the 'men of 1830.' Delacroix is pre-eminently the artists' painter. Hypercritics say, with more or less truth, that his drawing is often faulty, and that he violates the laws of hydraulics and of gravitation. Be that as it may, he is one of the masters of his school. Two very diverse ex-amples of his work are here shown,--'The Disciples on Gennesaret,' (23), and an 'Ophelia,' (24). There are three Monticellis-one 'The Terrace,' (63), treated with more reserve than is usual with him, the other two being his Monticellis—one 'The Terrace,' (63), treated with more reserve than is usual with him, the other two being his usual color phantasles, most fascina-ting. There is a powerful Decamps, two Isabeys, two Ribots, representing two phases of the artist's work, one un-important Dlaz, a head by Couture, and a dainty example of Fantin, an artist of whom we should like to see more. Millet, Troyon, Rousseau, Dupre, and Courbet, are unrepresented in the room, but of the former two there are examples in other parts of the build-ing. In addition to the Jules Briton, the President's fine Henner is on exhi-bition, and also several examples of Mettling, Cazin, Hervier, Harpignies, and other modern Frenchmen. And the gorgeous tour-de-force of Fortuny, full of careful detail and glowing with color, should not be passed by. Of the modern Dutchmen Iongkind's fine landscape 'On the Seine' (43) is by all odds the most noteworthy. He occu-ples middle ground between the im-pressionism of Claude Monet and the poetry of Corot. James Maris, Bosboom, Neuhuys, Mauve, Tholen and others of this school are also represented. A few works by Canadian artists are shown, to wit, a landscape each by Brymner and Hammond, Eaton's mas-teriy portnait of the president, rendered on a canvas monumental in size, and Harris's fine portrait of the late Mr. Ferrier as chancellor of McGHI,one of the best examples of this able artist's work which we have seen. We congratulate the association on its new gallery which is a senter.

best examples of this able artist's work which we have seen. We congratulate the association on its new gallery which is every way a suc-cess, and the committee on their choice selection of pictures well hung and capitally catalogued. The rooms will re-main open for a fortnight and every one who can ought to pay them a visit.



Phillips Square. NEW GALLERY NOW OPEN. Loan Exhibition Paintings, including THE COMMUNICANTS.

9 a.m. to 6 p.m. 8 to 10 p.m. ADMISSION, 25c. 281tf*

as

ART ASSOCIATION OF MONTREAL

A Fine Loan Collection Now On View to the Public. 703 ette ____ 4/12/93 Representatives of the Work of Rem.

brandt, Romney, Turner, Jules Breten and Delacroix.

AT THE ART ASSOCIATION.

The public of Montreal are very much indebted to the Art association for the opportunity offered of seeing the splendid lean collection of pictures now on exhi-bition in the new gallery. It is decidedly the best exhibition ever held in Mont-eal and reflecte great credit on our city real and reflects great credit on our city. Without at present going into extended criticism, reference may be made to a few of the principal paintings. There is a remarkably fine portrait of a

lady by Rembrandt, the great glory of the early Dutch school. The face is made beautiful by its bright, intelligent, ex-pression, and the painting is full of char-eater and strong in color and in the

pression, and the painting is full of char-acter and strong in color, and in the artist's best period. Near it is a portrait by Franz Hals, of a colonel of the Artists of St. George, which is a fascinating work. Its color and broad free treatment are worthy of all administion and what a face to study. and broad free treatment are worthy of all admiration, and what a face to study ! As we look at it we easily transport our-selves in imagination to the grand days of Holland, and enter into the life of her victorious citizens, of whom this colonel is evidently a typical example. What a bold, strong face he has, and what humor in his eye! As he pauses to draw on his glove a merry look comes over his face, as some pleasant thought suggests itself to him. Surely, judging by his portrait, a brave and clever man he was, but as surely would we hear many a lively and interesting tale could these lips butspeak. Of the Dutch school there is also a fine interior and courtyard scene by Peter de Hooch, the great painter of sunlight.

Hoch, the great painter of sunlight. In the English section, besides splen-did examples of Gainsborough and Sir Joshua Reynolds, there is a very attrac-tive portrait, by Romney, of Mrs. Wright. The catalogue does not tell us who Mrs. Wright was but abarming she must be so The catalogue does not tell us who Mrs. Wright was, but charming she must have been. She lives on canvas through the genius of the artist, and is depicted with so much spirit that, while we look, she almost seems to move. There is a won-derful charm about this picture, and it will certainly be one of the favorites among the portraits. The English land-scapists are well represented, headed by Turner's grand dream, "Mercury and Argus." This is one of the finest works of the master, and is repeatedly men-tioned by Ruskin in terms of the highest praise. praise.

In the centre of the French pictures is the fine painting by Jules Breton, "The Communicants," with its procession of children in white (and how wonderfully these white robes are painted 1) going to their first communion. This beautiful pointing here alware here are parted to their first communion. This beautiful painting has always been considered Breton's masterpiece. Near it is a re-markable work by Delacroix, perhaps the greatest artist of France. Under a lurid sky a vessel is seen tossed about by the stormy waves of Lake Gennesaret. The disciples have not yet aroused their Master but the time have some for the Master, but the time has come for them Master, but the time has come for them to do so, and then the command will issue forth and the waves be still-ed. The scene is grandly depicted by the great artist, and the action and color are wonderful. We would like to refer to other maintures and here to do refer to other paintings and hope to do so later

Meantime it is hoped the public will show their appreciation of the generos-ity of the owners of these fine works of art by going in large numbers to see the exhibition, and by so doing encourage the Art association in the good work it is doing for the cause of art in Canada.

ART ASSOCIATION. ART ASSOCIATION. 1/1/3 Arrangements have been made for two lectures next week at the Art Gallery, on Tuesday, Dec. 12. Mist Peck, of Boston, will lecture on The Acropolis," Illustrated with stereopticon views. On Friday, Dec. 15. Prof. Moore, of Salem, will give a lecture on Thr-Art of Japanese Potters,' illustrated with examples from the Eldridge crl lection, now on exhibition in the gal-lery. It comprises about 1,200 examples of all kinds and ages of Japanese tea pots, collected during the last twenty-five years by Mrs. Dr. Eldridge, of Tokio, and is one of the most complete collections in existence.

THE ORIGINAL ART CALLERY was built in 1879. It has been found to be for small for the increasing collection of the small for the Art Association. It was been accordingly the adjoining proper-tion accordingly the adjoining proper-tion accordingly the adjoining proper-tion accordingly the adjoining proper-tion accordingly the bouses pulled down and the new addition was begun last for the new addition was begun last and the new addition was begun and the new addition was begun at the new addition at the heat at the form and the new addition at the heat at the the new and the new addition at the heat at the the the the the addition at the heat at the new addition at the heat at the new addition at the heat at the heat at the heat at the new addition at the heat at the heat at the heat at the new addition at the heat ranged for the educational work of the As-sociation. The new gallery extends the whole length of the front of the first floor, lit from the top, and is 58 x 42. This is largely fire proof and is shut off by steel re-volving shutters from the rest of the build-ing. On the top floor to the back are ar-ranged studios, with a separate staircase to same. In the basement are store rooms, cloak rooms and lavatories, a vault for pic-tures, etc. The new gallery has an enriched frieze and a large gove with lunettes. These lunettes have the ground work bronzed and flat ornaments painted on same, with panels in which the names of the represen-tative great masters of the various schools are emblazoned. The walls have been toned to a soft green The walls have been toned to a soft green

forming GOOD NEUTRAL BACKGROUND FOR THE

PICTURES.

<text><text><text>

THE FORMAL OPENING.

THE FORMAL OPENING, The private view of the Loan Collection of paintings on the occasion of the opening of the New Gallery by His Excellency the Gov-ernor-General and the Countess of Aber-deen, was a magnificent success. The main gallery was well filled by a brilliant crowd, and an animated scene presented ing room, where they had been formally received, the Governor-General leading with the President, Sir Donald Smith, followed by the Countess of Aberdeen, with Mr. R. B. Angus and Mr. E. B. Greenshields. The suite, consisting of Miss Sullivan and Miss Wilson and Captains Urquhart and Munro Ferguson, were attended by Mr. E. S. Clous-tor, the Fev. Edgar Hill and other official dignitaries of the Institution. — When their Excellencies had taken their places on a dais, arranged for the occasion at the west end of the old gallery, Sir Donald readan able address, giving particulars of the growth of art in Montreal since the gallery was first opened by the Marquis of Lorne, about twelve years ago. He referred to the patronage extended to the Association by the successive Governor-General since that The private view of the Loan Collection of

time and of the beneficial influence of such distinguished patrons. A warm eulogy was paid to the memory of the late Mr. J. W. Tempest, whose munificent gifts have been received within the past year, consisting not only of his valuable collection of paintings, valued at upwards of \$20,000, but a trust fund of \$70,000 created for the benefit of the Asso-ciation. Sir Donald made a graceful allu-sion to the presence of Their Excellencies on this occasion, and spoke of the influence of art in the home, and its influence on edu-cation generally. Sir Donald was repeat-edly applauded during the delivery of the address and at its close. His Excellency made the following happy reply: HIS EXCELLENCY'S REPLY.

HIS EXCELLENCY'S REPLY.

made the following happy reply: HIS EXCELLENCY'S REPLY. Sir Donald Smith, Ladies and Gentles and the cordiality of your address, and I hilly appreciate the loyalty and the cour-ters which has prompted you, Sir Donald of your colleagues of this Art Associa-tion to present this greeting and welcome to Her Majesty's representative. You have soken, Sir Donald, in very kindly terms of the visit of Lady Aberdeen and myself on this occasion – the occasion of the opening of the new wing of the Art Gallery; but I annot help wishing to remind you that we' on ur part, are undoubtedly indebted to this association for the opportunity which you on ur part, are undoubtedly indebted to this association for the opportunity which you only a privilege but a duty, under the most pleasing circumstances. I mean the duty in making ourselves acquainted by at making ourselves acquainted by this to the culture and development of this Do-minion. (Applause.) Undoubtedly, this association in this respect. I think, it Donald, many years ago there was a con-trowersy between two distinguished gentle-ment deal might be said, but on which I shall not enter to-night. But which I shall not enter to-night. But

MORE PARTICULARLY THE CASE IN RE-GARD TO CANADA.

MORE PARTICULARLY THE CASE IN RE-GARD TO CANADA. But we must not forget that this apprecia-tion does not come to pass of it-self; it is necessary that there should be some special incentive – some re-minder and stimulus to ensure its exist-ence. And this is admirably furnished by such an association as this; and when we meet together on festive occasions like this to celebrate any such event as that to be celebrated to night we will do well to re-member that the real work is done by those who often in the most unes-tentatious manner carry on the work of the movement. And on this occasion I think we ought to refer gratefully to the services rendered by Sir Donald Smith and the Art Association of Montreal for the watchful care taken by them in the work of of ulture and art, and which is so fully set for th in the annual report of the association. In a young country especially there is need of such an organization as this, because the demands upon the energy and enterprise of the country made it difficult for the people to find time for the development of the other departments of national life. Indeed, we do not sufficiently record life. Indeed is the suff THE DIFFICULTIES TO BE OVERCOME

cause we do not wish to allude too much to THE DIFFICULTIES TO BE OVERCOME, but we may well admire the spirit, which is not to be deterred by any obstacles in carry-ing on the interests of the country in a manner worthy of the people of the country and of the country itself. Only the other day the Lieutenant-Governor of Manitoba told me a story illustrative of the spirit, A traveller coming to a small hotel had a good sound sleep the first night, and according to the custom of the coun-try on coming to breakfast. "Well," said he, "in the first place, I should like a napkin." (Great laughter.) The host pre-sently came back to say, "Well, we have no napkins this morning; but if you like nap-kins for breakfast I will undertake to say you will have one to morrow if I have to go and shoot it myself." (Loud laughter.) I think the hotel-keeger furnished an ad-mirable example of attention to his guest. (Laughter.) But on this occasion I think we should also refer to the use of art in Canada from a practical point of view, and this reminds me that under the auspices of an emigration society in London, there was some time ago an exhibition of an emigration society in London, there was some time ago an exhibition of

CANADIAN PICTURES BY CANADIAN ARTISTS,

and these represented the advantages of Canada as an opening for energetic and in dustrious emigrants. It seemed to have a great effect. For instance, there were har-vest scenes and orchards and so forth, and it was, I think, a very good idea to adopt.

Possibly there are persons who are acquaint-ed with only one aspect of our climate. Certainly it would be a mistake, no doubt, to allow too much emphasis to be laid on the recreative side of the Canadian winter; on the other hand we may say that if the Canadians do enjoy their winter it is a sign that the bracing air leads them, instead of crouching around the free and moning to go out and take recrealeads them, 'instead of crouching around the fire and moping, to go out and take recrea-tion, and it is a credit to them and the cli-mate. But apart from the utilitarian side of the question we must not forget that general culture itself affords a claim for an association of this sort. A special re-sponsibility attaches to the guardians of art. Therefore we may rejoice that those who have the management of this institu-tion are so well qualified for such a position. Like all good things, art is capable of mis-use. Just as there may be cant in religion, there may be cant in art when dramatic or pictorial art is used in a manner not calcu-lated to refine, but in the opposite direc-tion. Therefore we may well rejoice when art is conducted in the manner in which IT IS CONDUCTED IN THIS PLACE.

IT IS CONDUCTED IN THIS PLACE.

IT IS CONDUCTED IN THIS PLACE. There is one sentence in the address refer-ring to the entrance of art into the homes of the people. We may well look forward to the growth of a Canadian school of art; there are the germs, we may hope, already. I notice that a large number of the loan col-lection are of the Dutch school; and why does it stand so high? Because those who painted were satisfied to take their inspira-tion from their own country. And certain-ly you may get inspiration from this coun-try if it was obtained from Holland. There is another point to be remer-bered. They took care that a good paint-ing was bought and retained in the country (hear, hear), and I am glad to think that Montreal is well represented by patrons of art.

Montreal is well represented by patrons of art. You have with justice attributed to Lady Aberdeen keen appreciation and sympathy with the work of art, and for myself may I say that having seen many of the rooms of my old home in Scotland decorated by the products of her brush and pencil, I can certainly under-stand the benefit of the products of art in the home. In conclusion, I congratulate you on the opening of this new wing, and extend to you my cordial wishes for this society. It will be our greatest pleasure to undertake anything we can to co-operate with the association for the benefit of this work.

work. He then formally declared the new Gal-lery open. It is a happy privilege of high dignitaries like Royalty, Governors-General and Bishops, that they may with perfect propriety pay very charming compliments to their wives in public; no knight of old could have made such a speech, with more courtesy and tender deference than did our Governor-General to the lady who so nobly

to their wives in public; no knight of old could have made such a speech, with more courtesy and tender deference than did our Governor-General to the lady who so nobly shares with him the honors of the high posi-tion he occupiesas well as its responsibilities. The pictures, masterpieces many of them, are arranged in schools, which gives addi-tional pleasure and facility to the spectator. On the north side is a miscellaneous collec-tion, chief amongst them and holding the place of honor, the portrait of Sir Donald Smith, painted by Wyatt Eaton. The likeness is aspeaking one, the massive head and deeply chiseled features so expressive of determi-nation and power and yet softened by the true impulses of human sympathy and kindly feeling for those about him, all ex-quisitely delineated. As a work of art purely, the painting is an important and valuable addition to the gallery. A fine portrait of the late Hon. James Ferrier, painted by Robert Harris in his happiest manner, is on the same wall and is well worthy of attention. On the south side are examples of the English school. Here "Mercury and Ar-gus," that masterpiece of the great Turner, "One of the Seven Great Colonists" as he is termed by his ardent admirer Ruskin-holds sway. "The portrait of Mr. Wright," by the poetic Romney, who was not loved by Sir Joshua Reynolds, and was always called by him "The Man in Cavendish Sequare."

called by Square." The por

Square." The portraits painted by his great rivals, Sir Joshua Reynolds and Gainsbor-ough, ought perhaps to have had preced-ence over Romney, who declared that Sir Joshua was

THE GREATEST PAINTER WHO EVER LIVED. THE GREATEST PAINTER WHO EVER LIVED. The latter is represented by two portraits, one of "The Hon. Mrs. Spencer" and "Miss Theophila Palmer," and Gainsborough, an-other great favorite of Ruskin's, by the "Portrait of Anna Maria, wife of Scroope Egerton, Bath," and all three fine examples of the work of these great masters. Many of England's noblest bainters are also represented amongst them—Constable, Crome, Cox, Etty, Moore, Roberts, Thomson, and Sir David Wilkie, the three last named being Scotch.

David Wilkie, the three last the Scotch. The east side has the Dutch school. Here, amongst others, are a "Portrait of a Lady," a fascinating study by the great master Rem-brandt, who was considered the Shakes-peare of painting, with the same univer-sality of genius and as profoundly human; two by Johannes Bosboom, that painter of pure effects and dainty etherealized inter-

222 200 ors, paintings that look like ivory, so fine and soft is the finish. Two by Jacobus Maris, a consummate and vigorous artist, elebrated for his strong landscapes; also by Hoodh, and Hongkund. "A Critical Move," by Seller, one of the great modern masters who has been aptly called the meissonier of Germany, was much admired. The west wall is entirely devoted to the French school. Here we have our old favor-iv ho seem so real amongst the fresh sweet liacs and are ever a source of fascination in their vivid realism. Delacroix, the chief spirit in the romantic movement in France, whose work is tragic and sorrowful is represented by "Christ on Lake Gene arts," and "La Mort D'Ophele." Corot so harmonious and sympathetic in his trathment of landscapes, is represented by the leading spirits of the French school of the dever modern disciple of Rembrandt is represented by two studies. There are three of Daubign's "Stacking Hay," "Landscape Spring and "Evening," all re-presentative of this painters in exulting choring. There are three of Moniteellis wondertul works, poems in color. Of he discussing him. "La Source," Henner's aver a much admired. But two pictures aver and has been criticised before, and discussing him. "La Source," Henner's aver a salso one of Tenier's, the great gener aver a salso one of Tenier's, the great gener and has been criticised before, and aver a salso one of Tenier's, the great gener aver a salso one of Tenier's, the great gener aver a salso one of Tenier's, the great gener and has been criticised before, and aver a salso one of Tenier's, the great gener aver a salso one of Tenier's, the great gener aver a salso one of Tenier's, the great

ample of his harmonious coloring and mode of handling all that pertains to peasant and domestic life. The collection, although not a large one, is choice and will be seen to advantage in the new room. In addition to the picture gallery are the new class rooms, reading rooms, studios, all exceedingly well lighted. Last evening refreshments were served

rooms, studios, all exceedingly well lighted. Last evening refreshments were served in one of the rooms adjoining the gallery, and during which their Excellencies chatted with the different members who were in-troduced to them. Her Excellency gave great pleasure by wearing a tiara and necklace of "asterias," a stone found in the Gatineau Valley. These stones closely resemble in certain lights opals, and again moonstones. But it must be a matter of surprise and gratification to many people that such handsome stones are to be found so near home. Lady Aberdeen's gown was of handsome ashes of roses brocade, flower-ed in gold and pink, trimmed with lovely lace. She carried a magnificent bouquet of chrysanthemums and roses, tied with pink ribbons.

bbons. About eleven o'clock the Vice-Regal party About eleven o'clock the Vice-Regal party and most of the other guests had gone. But the memory of a most entertaining and profitable evening will not soon fade away. The popular painting by Jules Breton. The Communicants, is now on exhibition in the new gallery of the Art Association. Open daily 9 a. m. to 6 p. m., 8 to 10 p. m. There are now on exhibition in the new gallery of the Art Association fine examples of the work of Turner, Gainsborough, Rem-brandt, Valazquez, Corot, Daubigny and many other celebrated men.

LORD ABERDEEN ON ART. THE NEW WING OF THE GALLERY Willier OPENED. 30/11/2

Beanties of the Loan Collection.

The new wing of the building of the Montreal Art Association was last night formally opened by His Excellency Lord Aberdeen, accompanied by Lady Aberdeen.

Before the arrival of their Excellencies soon after 9 o'clock, the rooms of the old building were well filled by representative people, including many wellknown in the spheres of science and art. Sir Donald A. Smith read an address to His Excellency from the association, in which was given a brief sketch of the history of the Art Association, and expressing thanks for the patronage of the representatives of Her Majesty

Sir Donald Smith supplemented the address by a few appropriate remarks. 1.a

THE NEW ART GALLERY **EXHIBITION.**

(1)

The Seventeenth Annual Exhibition is Equal if Not Superior to That of Other Years.

The multifarious duties of Christmas time are the reasons alleged for the absence of a great throng of visitors at the Art Ex-

time are the reasons alleged for the absence of a great throng of visitors at the Art Ex-hibition. Some reason must exist; else Montrealers must plead guilty to the charge of indifference to art and to all things beautiful. The collection is equal in every regard and in some respects superior to those of other years. "In presenting the catalogue of the seventeenth exhibition," the Council say they "have great pleasure in congratulating the members on the completion of the new building. This satisfies wants that have been long felt, by providing larger and better art class rooms, library and reading room, than the Association has had in the past, and a new gallery for exhibition pur-poses. The present loan collection com-teenth century, and representative paint-ings of the great English portrait and landscape painters of the eighteenth century, whose works, with very few ex-ceptions, the Council have not hitherto had an opportunity of exhibiting. There are also characteristic paintings by the French artists of 1830, and by the best painters of to-day. "On the eastern side of the hall near the

also characteristic paintings by the French atisats of 1830, and by the best painters of to-day. On the eastern side of the hall near the entrance of the room hang the works of the early Dutch school. Most striking among these is the portrait of Johann Van Lod, colonel of the archers of St. George (1643). It is a picture that a physiognomist could read as easily as the face from which it was taken. It is in every feature the typical, masterful soldier of the -icturesque period when curve and color were no more used by women than by men. The bristling moustache and imperial beard, the frilled and lace-bedecked waistcoat and collar and, above all, the ruddy glow and fire of middle manhood beneath the corrugated counten-ance of old age—these are the most notice-able characteristics of a portrait so like a living military Dutchman that one would hardly be surprised to see the knotted mus-cular hand raised in salute to the square skull cap, and to hear the ratiling of scabbard, sword and spurs. The portrait of a 'Man in Black' by the same painter, Franz Hals, is also the subject of much admiring comment. On the southern wall hangs a panel com-posed chiefly of old English masterpieces, pre-eminent among which is Sir Donald Smith's celebrated "Turner." The almost excessive richness of color in a vast variety of combinations is the distinguishing trait of this picture. Of this work it is peculiarly true that distance lends en-chantment to the view. At the farther-end of the hall, or even on the stairway, the colors become sufficiently subdued and the charm of the scene is strongest to him who hat eyes to see—at that distance. — "A Lock on the Stour," by Constable, is also much admired, though to the lover of modern methods the gloom of the color is too deep and all its shadows too dark for mature's school. — The to varies of the romantic school, however, a portrait of the wife of Scroope Egerton, by Thomas Gainsborough, is also very favorably discussed

nature's school. To the votaries of the romantic school, however, a portrait of the wife of Scroope Egerton, by Thomas Gainsborough, is also very favorably discussed. For smoothness or perfection of finish and technique, it will bear close comparison with any picture in the room. But the average layman of to-day is most attracted by the modern English and French works on the western panels. Here can be seen some splendid specimens of what the professionals call the impression-ist school. Two works of Corot, "A Land-scape" and "Une Symphonie," are more talk-ed of than any others in this group. They will bear no scrutiny by the uninitiated at close range, but at the proper distance the perfect naturalness of the scenes is simply bewitching. Through the limbs and leaves you see the limbs and leaves beyond, and the whole effect of "atmosphere" is more potent than in any other works in the buildings.

ihe whole effect of "atmosphere" is more potent than in any other works in the buildings. A mixed panel of modern Dutch and English works near the door also draws many admirers. Indeed a landscape with a flock of sheep by Mauve is regarded and would doubtless be voted the most popular picture of the exhibition. Every detail of perspective is faultless to the eye of the amateur, and the truth, the fidelity to life without exaggeration or license is the secret of its splendid strength. It is rivalled only by a "Harbor Scene" from Tholen. Many other exhibits throughout the room are favorites with individual visitors and groups of visitors. Among them are the "Communicants." Mr. Bremner's "Hay. field," the portrait of Mrs. Wright by Rom-ney, and not least Mr. Harris' picture of Sir Donald Smith.

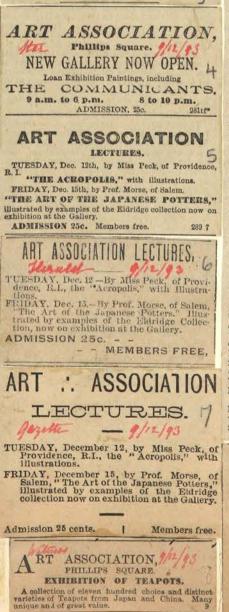
AT THE ART GALLERY. THE ATTENDANCE WAS BETTER

(2)

LAST EVENING.

The rooms of the Art Gallery presented oulte an animated appearance hast evening, the attendance being the best sc this season, excepting, of course, upon the opening night. The very attractive and interesting collection of Old English, Dutch and Spanish masters is evidently beginning to command pubic attention and the attendance ought ic attention and the attendance ought to increase rapidly as the worth of the collection becomes known and appre-clated. Some of the pictures which are great favorities with Montreal people, notably Jules Briton's 'Communicants,' still prove attractive as may be noticed by the groups who gather in front of them. The portraits by the Old Eng-lesh masters Reynolds, Ronney, Gains-borough and Laurence, and the land-scares of Constable, Old Crome and the pupils and disciples of Old Crome are not only beautiful and interesting in themselves but are more interesting as studies when seen side by side and with Turner's 'Merc Iry and Argus' as a centre of irradiancy and color they form a galaxy of beauty and picturesqueness. The Art Association will next week give art lovers and students a chance to lister to an address by Miss Peck, of Providence, R.I., on 'The Art of the Japanese,' illustrated by examples of Japanese bronzes now on exhibition at the gallery. to increase rapidly as the worth of the the gallery.

Lectures on Art. 1/2/09 Two Interesting lectures have been ar-ranged for in the Art Gallery next week. On Tuesday, December 12, Miss Peck, of Bos-ton, will lecture on "The Acropolis" illus-trated with stereopticon views. On Friday, December 15, Prof. Moore, of Salem, will give a lecture on "The Art of Japanese Pot-ters," illustrated with examples from the Eldridge collection, now on exhibition in the gallery. About 1200 examples of all kinds and ages of Japanese tea pots, col-lected during the last twenty-five years by Mrs. Dr. Eldridge, of Tokio, go to make this collection. 3



THE ART GALLERY. SOME OF THE BEAUTIFUL PIC-TURES ON VIEW.

9

It is not often that a city the size of Montreal has the opportunity of seeing such magnificent pictures as are now upon the walls of the new picture gallery, forming the seventeenth loan exhibition of paintings in oils and water colors. 'Quaside of New York and Bostor,' says Mr. W. Brymner, R.C.A., 'such another collection could not be brought together on the continent of America.

America.' It is a privilege to behold such mar-vels of the painter's art, which beget increasing admiration, as they reveal new beauties, the more famillar they become. The collection is a credit to the artistic taste of the owners, and the public owe the latter a debt of gratitude for their generosity in lending them. Visitors will also have an opportunity of seeing the new art gallery and ac-cessories, with their appropriate deco-rations and arrangements for the com-tor of the public. The present loan collection comprises some very fine examples of the cele-

fort of the public. The present loan collection comprises some vary fine examples of the cele-brated Dutch school of the seventeenth century (east wall); representative peintings of the great English portrait and landscape painters of the eighteenth century (south wall); characteristic paintings by the French artists of 1830 (west wall) and paintings by present day artists. "There are four paintings on the east wall that are equal to anything to be seen anywhere, Nos. 88, 64, 33 and 67.' Such is the mature judgment of a well-known Canadian painter. No. 67, Ribera, 'Aaron and the Bud-ding Rod,' Spanish school. A finely painted head, about which much might be written, so full is it of masterly workmanship—notice especially the wonderful work in the neighborhood of the eyes. No. 89, Velasquez, Spanish school, al-so No. 89, two spiendid examples of the

wonderful work in the neighborhood of the eyes. No. 83, Velasquez, Spanish school, al-so No. 89, two splendid examples of the master, revealing his hand in every bouch-simplicity and perfect truth, ex-quisite skill. No. 64, Rembrandt. Apart from the wonderful painting of the face itself, the dress and ornaments will repay much study.

the dress and ornaments will repay much study. No. 33 and 34, Franz Hals. Exquisite in their finish and truth, the garments are read, the figures are alive, while the mellowness of age has clothed them with a ripening bloom-decay they know not. Note the flesh, expression, drawing and treatment of materials. No. 74, Ruisdael, a masterly plece of painting, full of atmosphere with a fine effect of space in the sky, the scheme of color is pleasing. No. 73, a very fine example of this great master, dignified in treatment of subject and rich, deep oilve itones.

in treatment of subject and rich, deep olive tones. No. 2, Johannes Bosboom. Do not miss this splendid Bosboom, it will de-light you. You are in the interior of a cathedral, with its dim religious light, its effect of space, and tone poems of cold gray stone and warm dark oak. No. 40, Pieter de Hooch. Will repay prioringed study. It is a marvellous piece of work in its gradations of light and shadow, the spaces denoted, espe-cially between the two glass partitions, the suggestions of density—if effect, its air of reality. No. 81, David Teniers. The Flemish kitchem of some rich old burgomaster, whose extensive periphery would pro-claim to the world the size of his kitchen. Here are seen the servants busily preparing a meal, surrounded by a choice assortment of food stuffs. On the east wall there is also a fine portrait of the late Hon. James Ferrier, by Robert Harris, P.R.C.A., and a truth-ful piece of work by Therese Schwartze, especially interesting to Canadians in being the portrait of a Canadian young lady, Miss Elsa Elmenhorst. A notice of the examples of the Eng-lish and French schools in the gallery will follow. The exhibition will re-main open until Dec. 20.



Art Association, PHILLIPS SQUARE. Exhibition of Teapots A collection of Eleven Hundred choice and distinct varieties of Teapots, from Japan and China, many unique and of great value, ART .: ASSOCIATION LECTURES. 3 TUESDAY, December 12, by Miss Peck, of Providence, R.L., the "Acropolis," with illustrations. FRIDAY, December 15, by Prof. Morse, c Salem, "The Art of the Japanese Potters," illustrated by examples of the Eldridge conection now on exhibition at the Gallery. Admission 25 cents, 4 Members Ireel The Art Association of Montreal. Heral PHILLIPS SQUARE NEW GALLERY NOW OPEN. Loan Exhibition of Paintings, including THE COMMUNICANTS. 250 ART ASSOCIATION LECTURES.

11

22

TUESDAY, Dec. 12.-By Miss Peek, of Provi dence, R.I., the "Acropolis," with Illustra

TRIDAY, Dec. 15.—By Prof. Morse, of Salen, "The Art of the Japanese Potters," Ilus-trated by examples of the Eldridge Collec-tion, now on exhibition at the Gallery. Admission, 25c. Members Free

EHXIBITION OF TEAPOTS. A Collection of eleven hundred choice and distinct varieties of Teapots from Japanand China, many unique and of great value.

ART ECHOES.

Witness FROM THE LOAN COLLECTION AT THE ART GALLERY.

130

The painter's art is untrammelled by dialect, its language is cosmopolitan and universal, nevertheless, (in the sense of what has been achieved by one's countrymen sheds reflected glory upon one's self), a sentimental curiosity, if not preference, will generally be observed by the individual for the work of his race. In this sense the great English portrait and landscape painters of the eighteenth century, now represented on the walls of the new Art Gallery, will particularly appeal to the English-speaking visitors, as will the great French artists of 1830, appeal to those whose mother-

tors, as will the great French artists of 1830, appeal to those whose mother-land is 'La Belle France.' The English school is represented by the mighty names of Reynolds, Gainsborough, Con-stable, Turner, Old Crome, and Sir Moreland, Cotman, David Cox, Etty, Romney, Sir David Wilkle, Richard Wilson, and Thomson, and if the col-tonally great in merit. A large canves by Turner, No. 87. 'Mercury and Argus,' which occupies a central position in the collection, re-presents the painter in what is gene-rally known as his 'cadmium period.' The mythological story is subordinated to the landscape, but one feels that if ever the hundred eyes of Argus were placed upon the form of a heifer, by Mercury lulling all his eyes asleep with the sound of his iyre, the events acene as the genius of Turner has de-pieted. Such a scene, too, might one onjure up as the theatre of one's day-dreams-the castle is a real 'Chateau en Espagne.' 'Constable is one of the glories of the English,' wrote Delacroix.' His 'A lock on the Stour,' represents a genuine English gloomy day, heavy sky and frowning foliage. Apart from lis merit as a painting, which is great, Cotman's 'Landscape,' No. 14, is interesting as a plece of real Norfolk scenery-flat country, with slus-global scenery-flat country

13a

128

David Cox, who, in his lifetime ob-tained forty pounds for works that have secently sold for three thousand pounds, is represented by 'Terrace of Haddon Hali,' a small water-color. Old Crome is seen at his best. 'The Mill Pond' and 'Waterloo Farm' are full of sweet color and beauty and the feel-ing of air and space. The gray, cloudy sky against the luminous deep browns and olive greens of the massed foliage, the mill and the water, create a feeling of 'richness' diffeult, if not impossible, adequately to describe.

of 'richness' difficult, if not impossible, adequately to describe. 'Bivouac of Cupid and his Company' is an unmistakable Etty, characteristic in subject and expression. The flesh painting in this composition is full of charm.

painting in this composition is full of charm. Gaiusborough's 'Portrait of Anna Maria,' wife of Scroope Egerton, Bath.' is a gem of the purest water. It is 'a thing of beauty' given to the ages by an 'immortal painter.' A small 'Portrait of Lady Dover' is all we have of Sir Thomas Lawrence, once Court painter and president of the Royal Academy. It is well worthy of attention.

Royal Academy. It is well worthy of attention. George Morland is represented by three works of characteristic of the painter. The subjects 'A Stable Interior,' 'The Village Ale House,' and 'A Wayside Inn,' are not elevated in character, but were the kind of scenes he particularly affected and they convey a graphic pic-ture of the 'low-life' amongst which he spent a great part of his Mfe. From an artistic point of view they are eminently characteristic of Morland's peculiar genlus.

characteristic of Morland's peculiar genius. Sir Joshua Reynolds occupies the pedi-ment over the entablature of English painters. 'One of the seven colonists of the world,' says Ruskin, and the 'prince of portrait painters.' He is represented in the gallery by 'Portrait of the Hon. Mrs. Spencer, as 'Contemplation,' and 'Miss Theophila Palmer.' Romney, who divided fame and pa-tronage with Reynolds and Gainsbor-ough, and whose reputation as a brilliant painter time has failed to dim, is brought hefore us in the beautiful portrait of Mrs. Wright.' No. 93, 'Landscape,' is an exceedingly

Mrs. No. 'Landscape,' is an exceedingly No. 93. 'Landscape,' is an exceedingly fine Wilson. A peculiar charm hangs about the quiet lake where the deep shadows rest undisturbed. Over all, the foreground, clothed with roliage, the clty on a hill and the distant plain, rest and

The second provides and the distant plain, rest and peace prevail. In 'A group from "The Vilage Festi-val.' Sir David Wilkie, there is much to remind us of the 'Goldsmith of paint-ers.' In its amiable humor. The abandon and fun of the youngsters is well por-trayed—It is easy to see that they are having a thoroughly good time. Thomson, the 'amateur Scotch painter,' is represented by a pleasing landscape. Stark, a pupil of Crome, by 'Hampstead Heath,' a graceful little canvas depicting miles of familiar English scenery. Two decorative panels by Albert Moore, who has so lately died, will be sure to receive attention. They are very characteristic of this painter of lovely women, pale harmonies and snowy dra-peries.

peries

peries. Several paintings by Canadian artists will also invite attention, notably Wyatt Eaton's 'Portrait of Sir Donald A. Smith, K.C.M.G.,; 'Kinderdkye, Holland,' by Jno. Hammond, R.C.A., and 'Landscape,' by William Brymner, R.C.A. The very ex-cellent 'Portrait, the late Hon. James Ferrier,' by Robert Harris, P.R.C.A., has received previous notice in our columns

has received previous notice in our columns. The representative pictures of the French school (1830), forming part of the loan collection in the new art gallery number amongst them some very strik-ing and able works. Corot, 'the artist poet of the morning and of the evening, the delightful paint-er of twlkight, of rosy dawn and dewy eve,' is represented by six characteristic works, atmospheric, romantic and eve,' is represented by six characteristic works, atmospheric, romantic and charming, bearing evidence of the mode of Constable and Turner, artists who exercised considerable influence over the school of which he was the head. Each of the eight canvases has a peculiar beauty of its own, but Nos. 11 and 8 are particularly pleasing in subject and na-turalness.

beauty of its own, but Nos. II and 8 are particularly pleasing in subject and na-turalness. Daubigny's 'Landscape, Spring,' No. 20, is a wonderful piece of painting, over which painters grow enthusiastic. The artist has chosen a most difficult sub-ject, an orchard in spring-time, with the fruit-trees in blossom and the verdant green of leaf and foreground, and has treated it in a masterly manner. It is a work that daims careful observation and thought, 'It is not,' as Mr. Brymner said this morning (translating his com-ment into the language of mus.c), a ditty to pick up and whistle in the street.' Here will be found wonderful effects of chlaroscuro, color and perspective. 'Stacking Hay,' No. 19, by the same ar-tist, is a charming piece of painting, altogether different in subject and treat-ment from the former, it breathes the quiet reposeful spirit of autumn grays and browns. 'Evening,' No. 21,' is an-other Paublgny pregnant with peace and charm.

'Christ on Lake Gennesaret,' No. 23, and 'La Mort d'Ophelie.' No. 24, are re-presentative of the work of Delarroix (by many considered the greatest paint-er that France has produced), in their wonderful color and conception and ap-parently imperfect drawing—the latter, however, having been done deliberately. A striking instance is the hand of Coehlia. Opehlia

120

A striking instance is the hand of Openlia. Henner, who carries the mantle of Corregio and Titian, is represented by 'La Source,' No. 38. It is an exquisite plece of work, both in conception and treatment, and at once appeals to the spectator's sense of the beautiful. "There is with M. Breton,' says Theo-phile Gauthier, 'a profound sentiment for rustle beauty. He has comprehended the grave, serious and vigorous poetry of the country, which he expresses with love, respect and sincerity.' He is repre-sented at the gallery by 'Les Communi-antes,' No. 2, an old favorite of the art loving public of Montreal. Those who have not yet seen these white-robed communicants walking to church in the riant spring-time, above them the fresh lilac and opening leaf buds, should take this opportunity of experiencing a new pleasure. pleasure

pleasure. Couture, the French historical painter, is represented by the 'Study of a Head,' No. 15. It is a scholarly piece of work effective in its disposition of color, light and shadow. 'Vieille Marchande,' No. 22, by Decamps, represents an old woman sitting with

and shadow.
'Vieille Marchande,' No. 22, by Decamps, represents an old woman sitting, with her basket, under the shadow of a porch. Decamps is known as one of the most varied artists of his time, with an especial fondness for Eastern subjects. Other French painters represented by able and pleasing works are: Diaz de la Pena, Fantin-Latour, Harpignies, Hervier, Isabey, Mettling, Mönticelli, and Ribot, the latter by No. 68, 'Young Huntsmen,' and No. 69, 'Reading,' painted with his well known breadth of treatment and fine draughtsmanship—they have a masterly originality.
Part of the loan collection (water colors) are hung in the apartment devoted to the small but choice Tempest collection. Here will be found studies by Artz, Bosboom, Eyre (The Forest of Anden). Fortuny (A Morocco Carpet Warehouse), Mauve, Roberts (Westminster Abbey), Roosebaum, Tholen (Impression-ist), Weissenbruch and Swan, the latter represented by three fine studies of lions. On the north wall of the new gallery is a small canvas by Karl Kronberger called 'Content and Happy.' It is a little gem in its delightful good nature. On this wall is also a fine Mauve, No. 48, 'Landscape and Sheep,' representing a drove of sheep on a lonely road.
The finest marine painter of the presented by the fine marine painter of the Boats,' and No 51, 'Evening,' both being worthy of this fine marine painter. Nucluys, Maris, Seiler and Tholen are also well represented.

represented.

A small collection of Chinese (15th tury) and Japanese (18th-19th com-bronzes will be found interesting,

QUAINT, QUEER CERAMICS Art Potiery at the Art Gallery.

The collection of Japanese and Chinese pottery now exhibited in the new art gallery is almost unique in the history

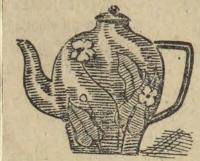
of ceramics. It presents a remarkably complete series of the productions of Japan both in pottery and porcelain, collected during the last twenty-two years. Upon the teacup, a vessel found In every household from palace to hovel. the Japanese have lavished that exquisite skill n workmanship and dainty decoration that everywhere characterizes the'r productions, and which of late has so extensively influenced the art of other

so extensively influenced the art of other countries. Although the present collection is chiefly from Japanese furnaces 't in-cludes a number of specimens of Chinese manufacture, among them many of value and inferest, while the few ex-amples of metal ware, admitted because completing the filustrative series, are generally choice and old. The term 'teapot' has been taken rather more broadly than as used, in its native equivalent, by the Japanese themselves, who apply different words to the tea-containing vessel and to that, perhaps identical in form and material, from which the bolling water is poured upon the leaves. The public of Moni-real are exceptionally fortunate in be-ing able to examine th's collection, per-haps the fargest and most varied in the world, not even excepting the famous collection of the Emperor of Russia, which the owner of the present collec-tion helped to collect. We take a few examples out of over a thousand dis-played, for lilustration and description.



1.6

of Makusa Kozan, now the great art potter of Japan, is shown at No. 1. It is a teapot in the form of a white ele-phant, with trappings. No. 2, is the work of a later period of Liakusa Kozan, who is still living but



MARUSA KOZAN.

very old, and likely to leave no worthy successor. Teapot, dark green gla with decoration of flowers and leaves. No. 8, Old Ninsel ware, very rare sp cimen of one of the potters of a hun glaze



OLD NINSU

dred years ago. It is a charming little plece of pottery, gray fishes on a warm stone ground. No. 4, Old. Satsuma, about eighty years old, of the earlier decorative period, but-



terflies and sprays of flowers on, a white stone ground, highly glazed-very handsome.

No. 5, Bird'z-egg shaped teapot, ground No. 9, Bird's-egg hlue, Old Girdoln, the God of long life, with head high where brains have extended it while striving bo grant long life to his worshippers, the middle figure, is the God of Corv, the left hand figure, the God of Content-



LC

ment. On the other side is Bentin, the Goddows of Love, the God of Daily Food with the choice figh Tai and the God of Riches with his hammer and bag upon which he knowle when the which, when he knocks, whatever his devotees pray for is supposed to come out

No. 6. Chinese Cock in old blue, the



base forms a field upon which the fowl stands. Date unknown, but very old. No. 7, is a dingy plece of pottery, the



IMPERIAL CHRYSANTHEMUM AND OFEST.

IMPERIAL CHRYGANTHEMUM AND CHEST. color of old Brown Bronze, but it has an exceedingly curious history. It bears the Imperial chrysanthemum crest and the triple leaf of the Imperial family. These pieces were used for one day only and then broken: it was treason, and brought death to possess one in the old days. How this piece escaped is not known, but when a Japanese native sees it he regards it with a feeling of rever-ence' and a bow. This piece follows the fashion and taste of the Imperial family, which was then simple, although elaborately decor-ated pottery was used by the people be-yond the pale. Prof. E. Morse, the great authority up-on art pottery, will lecture at the art gallery with special reference to this collection, on Friday, Dec. 15, at 8.15 o'clock.

o'clock.

3





Fine Specimens From the British, French, Dutch and Spanish Schools-Chinese and Japanese Bronzes.

Just at the present time lovers of art in Montreal are afforded a rare treat by the seventeenth loan exhibition of oil paintings and water colors, made under the auspices of the Art Association on the occasion of



PORTRAIT OF ANNA MARIA, WIFE OF SCROOPE EGERTON, BATH - BY THOMAS GAINS-BORDUGH.

the opening of the new gallery. A genuine novelty, apart from the paintings, is the collection of bronzes, Chinese and Japanese, which has excited considerable interest. The Chinese samples date from the fifteenth century, and those from the Japanese school are from the eighteenth and nine-teenth centuries. They include vases and flower pots and are well worth being seen. In paintings the artists represented are British, French, Dutch, Spanish, Scot-tish, Irish and Canadian. The British school includes Constable, Cotman, Cox, Crome, Etty, Eyre, Gainsborough, Lawrence, Moore, Morland, Reynolds, Ronney, Stark, Turner and Wilson. The French, Breton, Cazin, Corot, Couture, Daubigny, Decamps, Delacroix, Diaz de la Perra, Fantin-Latour, Harpignies, Henner, Hervier, Isabey, Monti-celli, Ribot. The Dutch, Artz, Bosboom, Hals, Hooch, Jong-Kind, Maris, Mauve, Mesdag, which has excited considerable interest.



PORTRAIT OF JOHANN VAN LOO, COLONEL OF THE ARCHERS OF ST. GEORGE-EY FRANZ HALS.

FRAZZ HALS. Neuhuys, Rembrandt, Roosebaum, Rinsdael, Schwartze, Weissenbuch, the Spanish, Fortuny, Ribera, Velasquez, the Scottish, Roberts, Thomson and Wilkie, the Irish, O'Connor, the Canadian, Brymner, Eaton and Hammond. Many of the paintings attract very particular attention. Foremost among these is the "Portrait of a lady," by Rembrandt, which is an excellent work. Rembrandt's work in painting has been likened to that of Shakespeare in literature. It has been said to have been universal and the mas

terets held to have covered all the senti-ments which can agitate a soul. Styled the most modern of all the great masters, many of his paintings are masterpieces. Such, for instance, is the "Lesson in Anatomy," which he painted when only twenty-five. It made Rembrandt famous. Another masterpiece is the "Night Watch." An other of his famous works is "The Syndics." The 17th century made Holland as famous in painting as in war, largely through Rembrandt's work. Intended for law, it

AARON AND THE BUDDING ROD-BY JUSEPE DE RIBERA.

AARON AND THE BODDING HOD-BY JUSETE DE RIMERA. was well that he was allowed to follow his own tastes, as he became one of the most original painters of the world and the greatest etcher who ever lived. Sir Joshua Reynolds is represented in the collection by the "Portrait of the Hon. Mrs. Spencer" as "Contemplation," and by that of "Miss Theophila Palmer," both of great merit. The first and greatest president of the Royal Academy, he became, as Ruskin said, "one of the seven colourists of the world and the "prince of portrait painters." As a painter he was at the head of his profession, and among his friends were Dr. Johnson and Edmund Burke. He



FACE OF A GIRL-BY VALAZQUEZ.

FACE OF A GIRL-BY VALAZQUEZ. was a general favorite largely because of his sweet disposition and affable manners. He had great spirituality and insight into character, and he painted men, women and children with equal grace and distinction. His rival, Romney, said of him, in his im-petuous way, "he is the greatest painter that ever lived. I see in his nictures an exquisite charm which I see in nature, but in no other pictures." "Aaron and the Bud-ding Edo" is the work of Jusepe de Ribera, the Spanish painter. Ribera belongs by his birth and national style to the painters of Spain, though his life was spent in Italy. He studied under Ribalta, at Valencia,

atterwards at Parma and Naples, he bounne the leader of the "Naturalisti," the school of realistic painters. Contrasts of light and slinds and strong color are the re-markable features of his works. Thos, Gamsborough, R. A., is represented by the "Portrait of Anna Maria, wife of Scroope Egerton, Bath." An observer and lover of nature from his early youth, Thomas Gains-borough's art came to him as it did to all great artists. It has been said that his highest gift is that of color, which was perfected by his early study of Flemish works. Kuskin has said that, "his power of color is capable of taking rank be-side that of Rubens. He is the purest colourist, Sir Joshua himself not excepted, of the whole English school." Gainsborough excites the greatest admiration for the purely technical part of painting. Though his merits have been recognized as a land-



<text>

<text><text> LECTURE AT THE ART GALLERY

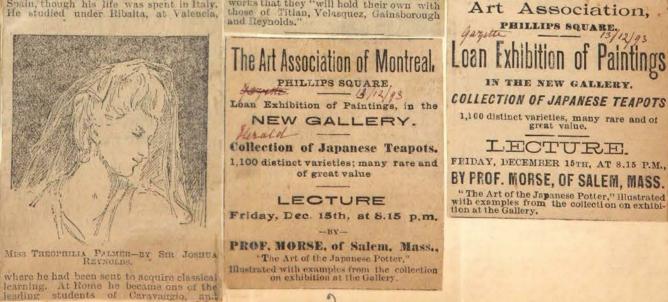
The Acropolis at Athens.

The Acropolis at Athens. The new gallery in the Art Callery, Phillips Square, was well filled last night, when Miss Peck, of Providence, R. I., delivered a lecture on "The Acropolis." The chair was filled by the Rev. J. Edgar Hill, B.D. The lecture was exceedingly interesting, both as a description of a re-markable historical place, and as a criti-cism of Greek art. The Acropolis and the many buildings included within its limits were described and illustrated by fine stereopticon views. A vote of thanks was passed to Miss Peck at the close of the lec-ture.

ture. The lecture delivered by Miss Peck, of Providence, K.I., on "The Acropolis," in the Art Association's new gallery last evening, was well at ended, and was in ithe Art Association's new gallery last evening, was well at ended, and was in ithe presided, and in introducing Miss Peck, announced that later in the week a lecture would be delivered by Professor Van Dyck, author of "Art for Art's Sake," and at a subsequent date one by Mr. Gould. Miss Peck has a clear voice and a good delivery, while the subject-matter of her discourse is well arranged. Her style is pleasing, and she carried her avdience enraptured through the halls of the Pantheon and the other famous temples on the Acropolis. Her descrip-tions showed artistic insight and sympa-thy. The illustrations, which added much to the interest of the lecture, were excellent.

IN THE NEW GALLERY.

LECTURE.





Yet Brought Together-Some Ancient Specimens from

the East.



UDGING from the attention given to and the interest taken in the Exhibition at the Art Gallery, art matters are making headway in Montreal. Perhaps the most unique feature of the display is the collection of Ja-

panese and Chinese pottery, which marks a new departure in the history of ceramics. The great taste

of the Imperial family. Many of the gods are also represented, among them being the god of long life, the god of glory, the god of contentment. as well as the goddess of love, the god of daily food, and the god of riches. Prof. E. Morse, a recognized authority on art pottery, is to lecture at the art gallery with special refer-ence to this collection, on Friday evening, December 15, at 8.15 o'clock.

THE ACROPOLIS.

Interesting Lecture at the Art Gallery by Miss Peck, of Providence.

Those who attended the lecture on "The Acropolis," by Miss Peck, of Providence, R. L. at the Art Gallery last evening, cu-joyed a rich literary and historical treat. The Rev. J. Edgar Hill, who occupied the chair, announced that on Friday evening a lecture would be delivered by Prof. Morse, of Salem, on "The Art of the Japanese Potters."

of Salem, on "The Art of the Japanese Potters." Later on Prof. Van Dyck, author of "Art for Art's Sake," and Mr. Gould will deliver lectures. Miss Peck, who is a very pleas-ing speaker, began by describing the posi-tion of the famous hill-top at Athens, which rises 150 feet above the plain, and proceeded to take her hearers through the majestic and awe-inspiring halls of the Parthenon, the Grechtheion, the Propylea and the other historic temples which sur-mount the Acropolis. What an impres-sion, deep and melancholy, is made on

displayed by the Japanese in such work is here fully demonstrated, and as it has been greatly appreciated in all countries lately it cannot but prove at-tractive. The collection is said to be one of the most important in the world, and as it is large it can afford any amount of choice.

the visitor by the Propylea and Par-theron. Ruined and surrounded by debris though they be, mutilated yet victorious, they occupy a battle field sancti-fied by the presence of their fragments. The Acropolis itself is bounded on the south by the fortifications built at the expense of Kunon, and on the north by the walls hastily built up by Themistokles, as a defence against an invasion of the Spartans. The ancient Parthenon, destroyed by the Persians, was a purely mythological sanctuary, in which primitive traditions were embodied in time-hallowed conventional—sometimes enigma-tical—forms, evidently of earlier date then the time of the Revelation of the Ideal. The statues, belonging to this period which have lately been dug up in the neighborhood of the Greethteion, indicate an art alike hieratic and realistic; their atti-

11

To-Un, late xviii or early xix century; vase, early xix century; vase, cylindrical, by To-Un, late xviii or xix century. Another valu-able collection has been received which adds more importance to the display originally expected. Many of these specimens bear splendid imprints of the Imperial chry-santhemum crest, and the triple leaf

colossal reminiscence of the past age of Athens. The Erechtheion still retains a few columns with capitals, which are marvels of delicate structure, as are also the fine caryatides of its portico of airy lightness. One is charmed as one stands at the feet of these marble virgins, bearing on their heads the basket like orna-

The loan Chinese collection includes two vases of the period Suen-tik, A. D. 1426-1456 and the Japanese, vases of the XVII or 18th century, another variegated, bearing the mark Bunkwa, A. D. 1804-1818; vase by Sei Min, about A. D. 1760; fiower pots, late 18th or early 19th century: the same by To-Un; vase, old, boy breaking out of water jar, probably early 19th century; fire pot, xviii century; vase by Kin-O, xviii; vase by



tudes are rigid and monotonous, a sphynx-like smile is fixed upon their quaint faces, the painted pupils of their prominent eyes seem to gaze forth vacantly into empty space. As the visitor stands in the presence of the Parthenon everything else is faggotten; the ruins strewn upon the ground, the empty pedestals, the stelæ and the capitals of the sanctuaries, half-buried among the grass, form a magnificent and



ments of mystic meaning and upholding, apparendy without effort, so graceful is the harmony and rhythm of their pose-the weight of the entablature. These courts were but the home of the Goddess of Athens; the protecting deity of the city alone was unstripped amongst these graceful colonnades, but the Parthe-non, on the other hand, was the centre of a cosmopolitan religion of the Greek sages and artists, where the Greek genius worshipped a god under the form of Athene, the loftiest conception of pure rea-son. That most profane temple, the Pro-pylata, was also referred to at some length, as well as many other of the greatness of bygone ages in this historic spot. The lecture was profinely illustrated with

contid)

The lecture was profusely illustrated with a large number of views, including the re-stored Parthenon. At the close a spontane-ous and unanimous vote of thanks was tendered the lecturer.

THE LOAN COLLECTION. Augette -- 14/12/13 Thumbnail Notes on the Art Gala lery Exhibition.

1

A Fine Opportunity for the Study of **Masterpicces** of Different Schools-Franz Hals and Pieter de Hoseh.

The collection of pictures now on view in the new gallery of the Art association, recently opened by His Excellency the Governor-General, is probably the choic-est and most valuable that has ever been shown in Montreal or in Canada, and we have no hesitation in adding that very seldom has a better collection of its size been seen in London, Paris or New York. It is to the disadvantage of students of art, professional and amateur, in Canada that they can so seldom have free access to great pictures by great masters, and often considerable sacrifices are made and self-denial practised to enable them and self-denial practised to enable them to visit galleries where such can be seen. Through the generosity of our picture lovers and buyers, who have been quietly buying as opportunity offered choice pic-tures for the gratification of their cultured tastes, the Art association has at consider ble synense been able to grace its new able expense been able to grace its new gallery for a brief time with valuable repre-sentative pictures of the various schools. As an aid to these of the general public who may not be very well versed in the characteristics of the different schools of painting, these pictures have been wise painting, these pictures have been wise-ly arranged in schools so that they can be readily compared. As these pictures will very soon go back to their owners and probably never again be seen to-gether, if anyone who has even the slightest aspirations after art and a feel-ing at times above the sordid drudgery and commercialism of life should fail to wisit not once but often this collection of

and commercialism of life should fail to visit, not once but often, this collection of pictures, they will be losing a golden op-portunity and one which they may pro-bably very much regret. A careful study and analysis of any one picture picked out almost at random, would alone afford enough subject matter for an article, and be deserving of it; and therefore it would be an impossible task to attempt to take a comprehensive view of the exhibition that would be in task to attempt to take a comprehensive view of the exhibition that would be in the slightest degree adequate to the occasion. We propose at present to glance at the Dutch school and art of this to select two pictures only by two great masters, viz., "The Portrait of Johann Van Loo," by Franz Hals, and "An Interior," by Pieter de Hooch. These are not selected because they are better than surthing else in the gallery, alare not selected because they are better than anything else in the gallery, al-though we think they are not excelled by anything else there; and that is say-ing a good deal when there are so many other noble pictures, but because they are the work of great masters who have never been represented here before, and possibly may not again for some time, as examples of them are scarce and much sought after. At first glance they appear to have little in common and to be absolute contrasts, but a clear study will reveal moints. appear to have intre in common and to be absolute contrasts, but a clear study will reveal points in common, and a harmony at once subtle and beautiful They show the wideness and breadth o

They show the wideness and breath of Dutch art, and at the same time the unity that runs through it all. [G Franz Hals was born twenty-three years before Rembrandt, and is only sec-ond to him in the mastery of color and

the manipulation of light and shade, and is often equal to him in force and insight into character in portraiture. Like many of his profession at that time and since, his hie was wanting in balance, and his improvident habits led him into varying provident habits led him into varying the variety of his subjects, now painting the variety of his subjects, now painting the guildsmen and officers of the time, and anon tavern drinking scenes. At his best period his works have a silvery sheen and charm all their own, marking them from the deep golden glow of them from the deep golden glow of Rembrandt. Several of his best pictures may be seen in the Haarlem museum, such as the "Banquet of Officers," the "Regents of the Company of St. Eliza-heth" and others but there is also his beth " and others, but there is also his celebrated "Flute Player" at Amsterdam and v Vienna, etc. and various portraits at Berlin,

10

We cannot look upon this Colonel of the Archers of St. George without feeling that here is a ventable redoubtable man of flesh and blood, and not of paint and canvas. The fiery old Dutchman haunts you, and holds you spellbound with his potent eye, but no ruffling cavalier is he. The crisis through which the Netherlands had passed had made serious, strong, independent, grand specimens of men. How magnificent he is in pose, he is a man evidently equally at home in war or in council, ready to speak, act or fight, somewhat isascible and capable of great somewhat isascible and capable of great wrath, but with a kindliness withal, one who would side with clemency rather than with cruelty or revenge. He is a good type of the men that made the little kingdom of Holland respected and feared all over the world. But not only in delineation of character, but in tech-nique, this portrait is superb. It is painted with great breadth; there is no finesse, but every touch of the brush seems to tell, and the artist's keen insight and knowledge marks every stroke. and knowledge marks every stroke. From Franz Hals to Pieter de Hooch

is like stepping from the glare of public active life to the quiet serenity of the home, and yet both are equally charac-teristic of the national life at that time. Whilst the political life was seething in activity and represented by men of great activity and represented by men of great character and force there was a quiet current of peaceful burgher life equally strong and equally potent. Franz Hals painted the one, and Pieter de Hooch the other. We confess to returning again and again with the keenest pleasure to this simple interior, with its common every day incident—only—a woman cutting bread and butter for a girl ready to go to the school, who can be seen jus to go to the school, who can be seen jus over the way. But how full it is of a charm almost impossible to describe and which must be seen to be understool. The proverbial Dutch neatness and cleanliness is here, everything has been scrub-bed to shining point. No painter can ap-proach him in the skill and subtlety in which he depicts the clear glow of sun-light and atmosphere pervading the various apartments and the gradations of light in one room after another varying light in one room after another varying with the medium through which the light passes, until through the open door-way is seen the pure outer air. Some-times it is bright sunshine, just seen in the distance, at other times we have re-flected light from an open court, again reflected into one room after another with the most delightful skill and subtlety until you feel you breathe the atmos-phere and are mellowed by the soft light. This interior is not one of the artist's phere and are mellowed by the soft light. This interior is not one of the artist's strong sunlight ones, but is not the less interesting. Study this well, lovingly, and long, and then go to any other in-terior picture and you will feel the won-derful charm of Pieter de Hooch. Study it with a magnifying glass if you will, and it will only reveal more beauties to you. The scene is in a kitchen with red brick floor, and walls of a soft greeny blue; the door is wide open, showing a passage way beyond, from which a steep passage way beyond, from which a steep stair goes up, turning into the room over-head, and with a cupboard under same. Over the door a triangular space is found, which has a shelf holding an old brass candlestick and some clasped books. The outer door of the house seen beyond is outer door of the house seen beyond is divided in two in the height, the upper part being wide open and the lower ajar. Note the careful drawing of the old-fashioned wrought iron hinges and bolts, fashioned wrought iron hinges and bolts, and the clever handling of the light through the chinks and under the door. Between the kitchen and the passage is a large glass partition, with a curtain be-hind it partially drawn and revealing a man standing looking out. Through the two windows—and, therefore, double glass—is seen one of the familiar old-

iashioned Dutch stepped gables, and the open door shows the school over the way, locking very pleasant and inviting. The figures will well repay study. The Dutch housewife, somewhat sad of countenance and perhaps her tem-per somewhat soured by the trouble of heaving everything spotlessly per somewhat soured by the trouble of keeping everything spotlessly clean, and by the autocracy and pervers-ity of her hege lord is exquisitely neat, her ample apron is gathered up on her lap to take the loaf from which she has just cut the top slice, and reveals a rich lovely blue dress, braided simply round the hem and just showing the toes of warm red shoes. She wears the black velvet headgear peaked on the forehead and has the long quaint earrings of the time. The girl is delightfully demure with her hands clasped over her wide felt hat, and her hair hanging over her shoulders in contempt of curls. There is shoulders in contempt of curls. There is a puritanic simplicity about her service-able dress, but she looks as if there was of fun in her when authority relaxed.

1C/

Only between 50 and 60 of Pieter de Hooch's pictures are known to be exist-ing, and these are so much prized that it is rarely one comes into the market, so is rarely one comes into the market, so that it is matter for congratulation that in Montreal there is an example of such a characteristic one.

THE COLLECTOR

Most collectors on this side of the border know in a general way that there are fine art collections in Canada. Exactly how fine these arts are, however, few probably are aware. For choice quality, the great Canadian collections are conspicuous. Indeed, I believe the leading collectors there get the choice of much which comes from Europe in the way of pictures before the invoices are broken out for inspection in New York. It has been said that the Canadians are more English than the English. They certainly are thoroughly English in that sentiment which has made Great Britain the richest repository of private art collections in the world. It was a Canadian collector, Sir Donald A. Smith, who created the era of high prices for Jules Breton on the Western Contin-ent, when he purchased "The Communicants" at the Morgan sale for \$45,500. I am reminded of this fact by the receipt of a cata-logue of the Art Association of Montreal of its seventeenth loan exhibition, on the occasion of the opening of the new gallery of exhibition, on the occasion of the opening of the new gallery of the association by the Governor-General and Lady Aberdeen, "The Communicants" being one of the pictures loaned for the occasion. There were in all 93 pictures, in oil and water-colors, exhibited, loaned by Sir Donald A. Smith, the President of the association, the Vice-President, Mr. E. B. Greenshields, Messrs. R. B. Angus, Samuel Bell, David Morrice, James Burnett, Samuel Coulson, W. R. Elmenhorst, W. J. Learmont, Duncan McIntyre, Charles G. Hope, S. F. Morey, Frank Newby, John O'Flaherty, George Olds, John Popham, R. G. Reid, C. E. L. Porteous, James Ross, Andrew T. Taylor, F. Wolferstan Thomas and W. C. Van Horne. Other contributors were the Hon. G. A. Drummond, Dr. A. A. Browne, Dr. William Gardner, Dr. Francis I, Shepperd. A. A. Browne, Dr. William Gardner, Dr. Francis J. Shepperd, Laurie & Co. and W. Scott & Sons, the dealers. In addition were shown some fifteen Chinese and Japanese bronzes of rare quality.

*** The exhibition was strong in pictures by the older Dutch mas-ters, of a superior order. There were two fine portraits by Franz Hals, a beautiful interior by Pieter de Hoogh, a superb Rem-brandt, a portrait of a lady, two exemplary works by Jacob van Ruysdael and a really great David Teniers. Of Velasquez there were two examples and one of Ribera. The older English school came out with particular power, the examples including "A Lock on the Stour," by Constable; a landscape, by John Sell Cotman; "The Mill Pond" and "Waterloo Farm," by Old Crome; a beautiful water color, by David Cox; "The Terrace of Haddon Hall;" Ettv's "Bivouac of Cupid and His Company:" a portrait by Kater color, by David Cox; "The Terrace of Haddon Hall; Etty's "Bivouac of Cupid and His Company;" a portrait by Gainsborough, another by Lawrence, three typical Morlands, a water color of Westminster Abbey, by Roberts; a landscape on Hampstead Heath, by John Stark; the "Mercury and Argus," of Turner; a "Group from the Village Festival," by Wilkie; a land-scape by Richard Wilson, a portrait by Romney and two by Rey-rolds and a badsome by the prescher pointer. nolds, and a landscape by the preacher-painter, John Thomson, of Duddingston. The modern Dutchmen were represented in oils and water colors by Adolphe Artz, Johannes Bosboom, Jongkind, Mauve, Jacques Maris, Mesdag, Mettling, Neuhuys, Tholen, Weissenbruch, Margaretha Roosebaum and Thérèse Schwartze. In addition to "The Communicants," of Breton, were seen works In addition to "The Communicants," of Breton, were seen works by Cazin, Monticelli, Hervier, Ribot, Isabey, Henner, the master-piece known as "La Source," Harpignies, Fantin-Latour, Diaz, Delacroix, Decamps, Fortuny, Daubigny, Couture and six Corots, each a gem. Some modern English painters appeared, among them John Macallan Swan, with three examples; Ernest Parton, an Anglicised-American; J. A. O'Connor, of Dublin and Albert Moore. There were works by members of the Royal Canadian Academy, John Hammond, Robert Harris and William Brymner, an example of Wyatt Eaton, and others by Baron Gleichen-Russ-wurm, Karl Kronberger and Carl Seiler. As may be seen the sewurm, Karl Kronberger and Carl Seiler. As may be seen, the se-lection, while limited as to numbers, quite well expressed the art of to-day. The catalogue was well made, its only deficiency being that ht did not name the owners of the pictures specifically.

The Art Association of Montreal has added a wing to its building, and the house-warming was opened by the Earl of Aberdeen, Governor-General. Sir Donald Smith, whose Reynoldses were shown here last year at the winter loan exhibition of the Fine Arts Society, made the address of welcome winter loan exhibition of the Fine Arts Society, made the address of welcome as president. The Art Gallery was opened fourteen years ago, when Lord Lorne was Governor-General, but the association runs back to 1860. It received a legacy from Benaiah Gibb in 1877, and a legacy of money and pictures from J. W. Tempest in 1892.

MORE PICTURE NOTES. The feature of the present loan col-Vitness lection which distinguishes it from all previous exhibitions of the association

la

is the panel of Dutch old masters on the cast wall of the new gallery. The place of honor there is occupied by Mr. Angus's fine Rembrandt, 'The portrait of a young lady' (64)-and a superb example It is of the great Dutchman, one of the greatest subject painters that the world has seen. His name gives trouble to indexers. He was a younger son. Before him came Adrizen, the mil-ler; Gerritt, the sailor; and Willem, ler; Gerritt, the sallor; and Willem, the painter. His father's name in the old Dutch fashion was Harman Gerrits-zoon Van Rijn and, in turn, his became Rembrandi Harmenszoon Van Rijn-or perhaps more correctly Ryn (with a dieresis over the y). Rembrandt is thus his given name, but whether ca-talogued under it or under his family name he still comes among the Rs. The movien Dutch painter, Tadena, now domiciled in England, managed better. Finding himself always down among the Ts, he bethought him to add the prefix Alma to his name and now he is catabogued up among the As. Rem-brandt hierature is bota voluminous and continuous. One of the present season's Christmas books is a samptuous filus-trated edition of Emile Michel's life, edit-ed and prefaced by Fred. Wedmore, the trated edition of Emile Michel's life, edit-ed and prefaced by Fred. Wedmore, the well known English art critic. There are also a couple of papers in "The Century' for December with reproduc-tions of two or three of Mr. Timothy Coie's inimitable wood engravings re-ductions from Rembrandt's best known works.

The close connection between the British and French schools of romantic landscape at is not very well brought out in the works shown. In this connection Mr. Van Herries' me Aichel, who was the father of the French school, would have been an ucuusifon. Its absence is, however, compensated for by the presence of a ima example of Richard Wilson, the grandfather of the British school, who died at a good old age when Constable, one of its acknowledged fathers (the other being Turner), was in his frocks. Apart from its historic interest, as being a connecting link between the classic and romantic epoch, the example shown 'A Landscape' (33), is as pleasing a picture as hangs on the walls. Wilson was the contemporary of Reynolds and Gainsborough, the latter of whom, while notable chiefly for portraiture, also painted landscapes with figures. Indeed, his great rival, Sir Joshua, at an Academy dinner, toasted him, somewhat spitefully, as 'the first landscape painter of the day.' The Constable shown, while a fairly good example of the master, is not one of his characteristic carefully inished works, but such are extremely scarce in the market, and he, like his preat contemporary. Turner, has to be tuilty understou.
Thesides the Norwich school of Crane, Comma and Stark, good examples of whom are here shown, and the distinctively English school of Bornington and Constable, there was a contemporary school of Scottish landscape art, the hast act of which was Alexander Nasmyth and after him his more famous son, Patriek, much of whose work might be hord with a carter from the further having been minister of the day of Thompson, partsh minister of buddington, and a veritable 'son of the master, his great grandfather, his grandfather, his great friend of Scottish landscape art, the hast of the Kirk of Scotland. Whether the succession is still carried on was the father having been minister of the favor of Turner, whom he affecter and his father having been minister without and public given the casting vote in favor of Tu

landscapes are rarely compose es like thos of Corot or Turner. Th rge work 'Spring' (20) might have been ulated in the open air with the scene dore him so little mannered is it and hem so ittle mannered is it and to nature. In this respect he is and with such artists as Rousseau, a Innes and Claude Monet, but carcely a trace of the latter's im-nism. The flowers and follage, y elaborated, are nevertalless

The subardinate, and given no more than their proper value in the harmoni-ous whole. This whole landscape is a 'painter's picture' to be appreciated more by artists than by the general pub-le. Jules Breton's masterpiece The First Communion' (4), realizes to the full extent Hamerton's eulogy that 'he is a true poet and a true painter.' It is full of the master's subilities of light and atmosphere and play of color, all which seem to vibrate through the picture. The own's could not be better hung or seen than it is in this galley. The two Montreal portraits, 'Sir Don-da Smith,' by Mr. Eaton, and 'Hon. James Ferrier,' by Mr. Harris, prove conclusively that there is no need to way the lives of eminent citizens. The exhibition will be open for an-other week and as it is most unlikely that such a collection of interesting pic-tures can be again brought together we urge all our readers to visit it.

Among the Jap. Potters.

2

Despite the inclemency of the weather Despite the inclemency of the weather yesterday evening, the lecture by Prof. Morse, of Salem, Mass., on "The Art of the Japanese Potters," at the Art gallery, was well attended, amongst those pres-ent being Sir Donald Smith, Messrs. W. C. Van Horne and R. B. Angus. The lecture, which was a most interesting one, was illustrated by examples of the Eldridge collection, now on exhibition at the Gallery. the Gallery.

OLD JAPAN Star IS CIVILIZED. ----- 16/12/93 ITS WORKINGMEN, UNLIKE OURS, ARE ARTISTS.

Japanese Potters are the Social Equals of Poets, Philosophers and Princes, Therefore Their Art Excels.

Prof. Morse, of Worcester, Mass., in his lecture on "Japanese Pottery" in the new Art Gallery last night, proved clearly that barbarism exists in the centre of American, British and Canadian "civilization." Nevertheless, Prof. Morse spoke to an audience of cultured taste, in the Canadian acceptation of the term, And it was also an audience that occupied almost every seat in the homelike, picture-hung hall. It was generous, too, for it applauded Prof. Morse's most scathing picture-hung half. It was generous, too, for it applauded Prof. Morse's most scathing satire of western art so-called. Dr. Morse prefaced his lecture on pottery by a dis-quisition on Japanese art in general. His evidence was to the effect that the Japanese artists possessed pre-eminently the power of reserve, of knowing just where to stop. Every line in their work has a meaning. To the westerners it is perfectly inimitable. With all the modern Occidental demand for their works of art, westerners have never yet succeeded in counterfeiting them. Similarly westerners try to counterfeit nature. A Japanese artist said to him: "Your artists attempt to deceive and always foil." But in Japan, he continued, every object of art was de-signed appropriately to its use. A flower vase was vase was

ALWAYS CHASTELY SIMPLE,

-ALWAYS CHASTELY SIMPLE, not bedaubed, as ours are, with gilt gor-geous color which tried to rival the beauty of the flowers. Their very modes of life were more artistic than ours. They did not build their houses beauti-ful only on the side that faced the street. Their most attractive adorn-ments were in the rear of, the house where every family looked out upon two beautiful gardens, their own and that of their neigh-bor's. From our back windows we usually see nothing but stables, clothes-lines and play-grounds for cats and sometimes cock-roaches. From the rear of their homes they could see beautiful summer houses, flowers and vases, nothing but art of that type that showed forth at a glance.

THE PERSONALITY OF THE MAKER.

THE PERSONALITY OF THE MAKER. Then coming to the subject of pottery he showed that the superiority of Japanese pottery over ours followed as a necessity from the difference in the social treatment of the potter in Japan as compar-ed with the potter of the west. Prof. Morse in the most rapid, yet graphic sketches presented pictures of the life of the potter in the land of the Mikado, con-trasting them with pictures of the Ameri-can, European and Egyptian potters lives. The latter, particularly the American and European, were filled with squalor apd social suffering. The Japanese potter, on the contrary, was respected.

Za

Outside of his workshop as well as inside, order and cleanliness prevailed, whereas the western potter worked in dirt incon-ceivable to the Japanese mind. The Jap-anese potter was not socially ostracized; on the contrary he was courted by poets and philosophers, invited to their homes, visited by them, treated in every way as the equals of the rich, if not the superiors of the idle rich. And so it is with every trade. But with us, said he, a man pulls a cross-stut saw for six months, making rough packing boxes of pine, and he is soon pro-moted to the honorable trade of a carpen-ter. Art is not allowed to enter into the life of the workingman.

UTILITARIANISM HAS KILLED IT.

of the workingman. UTILITARIANISM HAS KILLED IT. "How many of you," asked Prof. Morse, "would invite these men to your homes to dine with you as equals? There are obvious reasons why you would not do it." To for Morse then proved himself an artist by illustrating on the black-board the dif-ference between a Japanese at werk and a Cauchasian or Egyptian. His chalk sketches, drawn with all the rapidity of his speech, were manifestly so true to life as to provoke repeated applause. They showed the Japanese potter working scientifically, with steady body and material firmly grasped. They showed the westerner working awkwardly with vacillating body and material rocking on the wheel. Then he contrasted the re-sults of these respective methods. What jug or teapot of western make would be placed as an ornament on the par-for martel piece? But the poorest liftle brown jug from an humble farm house in Japan sold high as an ornament here. Such was the transcendant merit of Japanese art; it had profoundly influenced and en-tered into Caucasian life.



partment dedicated to English art, in the new gallery, the names of Turner, Con-stable and Reynolds are inscribed. Of all the three we have notable pictures in the present loan exhibition; a short no-tice of each of these, with a side glance at Gainsborough, Romney and Crome, will be all that the limits of this article will allow.

will allow. The great English painters have na-turally always been appreciated in Eng-land, but it is only in the last few years that the merits of these masters have been felt to any extent on this side of the Atlantic. As they become known so will their claim become increasingly felt, and it is pleasent to think that already so it is pleasant to think that already so maby good examples are domiciled in our midst. Turner's fascinating picture of "Mercury and Argus," occupying the central position of the end wall, rivets our attention at once. All those who saw it in the loan collection held in the Art callery in November 1888 mill real Art gallery in November, 1888, will wel-come it afresh and appreciate the generosity of its owner in again lending it for exhibition. The story of Mercury and Argus has been often told—how Argus, Argus has been often told—how Argus, the hundred-eyed, was appointed by Juno to watch the cow into which To had been transformed, and how, whilst doing this, Mercury played him to sleep on his flute and then killed him. Turner was fond of dipping his brush into classic story—dealing with the actions of the gods, called for transcen-dent landscape and scenery worthy of the gods; and so we have the most daring conceptions in composition and color— such a heaving up of cyclopean walls and such a heaving up of cyclopean walls and towers and battlements, such a pictur-esque piling up of rocks, such bold treat-ment of glorified trees, as even Martin in his wildest fancies could not reach. An unsympathetic critic might find some-thing to criticize aspecially in the treat thing to criticize, especially in the treat-ment of the animate objects and figures; ment of the animate objects and figures; but at times Turner was not careful to spend time over what were to him merely accessories. That he could paint these sufficiently well when occasion de-manded, other pictures demonstrate. A would-be critic once said to Turner:--" But I never see these effects and things in nature." " Don't you wish you could." was the [crushing reply of the artist. An artist is great in as far as he stands as a great prophet and revealer

4 a

of nature with a message for mankind. Had he no greater insight into the re-galia and treasury of nature than his fel-lows, then would he be unworthy of his position, and be only a false prophet. Turner's compositions are always bold, but his coloring is even bolder and more splendid and at the same time full of the most subtle refinement and delicacy. In his jewel-like brilliancy and skilfully broken up lights and the luminousness and lustre even of his shadows he is unand native even of this shows he is the approachable and well earns the proud position accorded to him by Mr. Ruskin as "one of the seven great colorists of the world."

Contemporary with Turner was Con-stable, who, though not so brilliant, had a much greater influence on the art of his age. Turner's art, like himself, was entirely individual, and, although a revel lation, could not be imitated. Con-stable's art was an inspiration as well as a revelation and led to a complete revostable's art was an inspiration as well as a revelation, and led to a complete revo-lution in landscape painting, especially in France. The very interesting and able, though necessarily brief, notice ap-pended to this painter's name in the cat-alogue renders it unnecessary to do more than make a very short reference to him. There is only one example of Constable

There is only one example of Constable in the exhibition, but it well maintains his in the exhibition, but it well maintains his reputation. It is called a "Lock on the Stour," a spot, doubtless, that he knew well, for he was born and brought up in the Valley of the Stour, and loved to paint the quiet Suffolk scenery. An en-thusiastic admirer and copyist of Claude and Reysdael at one time, we can see in this picture how far he had emancipated himself from their conventionalism and had drunk at the fountainhead of nature, from which he was never afterwards to depart. This picture is somewhat dark depart. This picture is somewhat dark and wants a strong light to reveal all its beauties, especially of the foreground; but the magnificent daring and bold handling of the middle and extreme dishandling of the middle and extreme dis-tance shows very readily and unmistak-ably the splendid work of a very great master. In the technique one is re-minded of how Michael Angelo used to hew out bis statues, as with great gusts of power, energy and genius. But, whilst we are treating of land-scape, we cannot help making a refer-ence, if but a passing one, to Old Crome. We have a charming example of him in the picture entitled "The Mill Pond," and which will, no doubt, endear him to

which will, no doubt, endear him to many who may not have seen his work before. It is no tour de force, but a de-lightful bit of entirely quiet, good paint-ing. The liquid, mellow, perfect beauty of the whole composition and color at-tracts one more and more as it is looked tracts one more and more as it is looked at. There is, perhaps, nothing in it quite so masterly as the upper half of the Con-stable, but it is uniformly good from the first ripple on the water at the edge of the picture up to the tips of the wings of the clouds. The composition is well studied and composed, not with the stiff-ness and arbitrariness of Claude or Pous-sin, but so naturally and sweetly as to conceal the artist's hand. The other example of Crome, entitled "Waterloo Farm," is a very strong im-pasto picture, somewhat scumbly and just a little hard, but very good in qual-ity, although missing the charm of the "Mill Pond." To come now to the portrait painters

To come now to the portrait painters we have named we must, of course, begin with Sir Joshua Reynolds, whose life and career is so well known as to render and career is so well known as to render any extended notice unnecessary. There are two examples of his work in the col-lection, viz., the portrait of Hon. Mrs. Spencer as "Contemplation," and Miss Theophila Palmer, the former being the more important of the two. It is greatly to be regretted that in or-der to cost protect brill

It is greatly to be regretted that in or-der to get great brilliancy of tone Sir Joshua experimented so much with all kinds of pigments, varnishes and me-diums, some of which proved very evan-escent and fugitive in their nature, so much so, even in the lifetime of the painter, that he jokingly said at one time that "he came off with *flying* colors." This accounts for so many of his pictures being but ghosts and reminiscences of their former selves, although even in their wrecks they are often so lovely that one can almost endorse the remark of their wrecks they are often so lovely that one can almost endorse the remark of Sir George Beaumont when he said, "A faded portrait by Reynolds is better than a fresh one by any one else." Both of his portraits in the gallery show more or less deterioration in this respect, result-ing, in the case of the Hon. Mrs. Spencer, in a fading out of the original in a fading out of the original color of her robe and a deepen-ing of the shadows to an opaque browny-blackness; and on that of Miss Palmar to a minute mellow spot-

to this how ever, they are both most beautiful, refined and tender, showing all the charm which Reynolds had the peculiar gift of imparting to his pictures. The period was one of sentimentalism when beauties loved to pose and to painted in the gaise of the minor virtues and to be handed down to posterity masquerading in sublime qualities they often did not possess. This gives a somewhat studied pose to both these portraits, but Sir Joshua knew just where to stop fore sentiment degenerated into sentimentalism. The lovely mellow amber glow in "Contemplation" reminds one of Kemera inval, Gainsborough, who is represented by only one example, viz, a portrait of Mis. Egerton. He was great in indexape as well as in portrait, ref. former and Reynolds in the latter. It is told of Sir Joshua that he once toasted Gainsbourgh at a dinner as the greatest hving landscape painter. Wilson was present and immediately added "and the greatest portrait, although most excellent, can hardly be taken as a typical example of this painter is colder in key than most of his work and is, of course, entirely subordinate in size to his minerous full length ones, such as the Hon. Mrs. Graham and others. Yet it admirably shows the artist's power in grasping the character of the sitter. size to his numerous full length ones, such as the Hon. Mrs. Graham and others. Yet it admirably shows the artist's power in grasping the character of the sitter. There is no sentimental simper here, nor affectation of coyness, but she looks out of the canvas with clear, fearless eyes at the beholder, "Sans peur et sans re-proche." There is strong presumption that this picture has also somewhat al-tered in its color key since it came from the painter's hand; the hair and back-ground seems now too dark for the flesh tints and dress, giving one the feeling of being too much in silhouette. Romney is the last we can touch upon at present and only in a word, the notes appended to his name in the catalogue giving an admirable resume of his life and work. He is represented by one portrait only, but which fairly shows his sense of grace and the poetic treatment the accorded his subjects. The flesh tints are clear, transparent and delicate, the accessories, however, are somewhat

the accessories, however, are somewhat carelessly painted and detract from the merits of the portrait as a whole. It is interesting to contrast the treatment of the headgear and dress in this picture with that in Reynolds's portrait of Miss Palmer, to see Romney's defects in this respect. We understand that the pictures will

be on view for a few days longer. As the interest taken by the public in them is increasing, it is desired to give the fullest opportunity to everyone to see this in-tensely interesting and valuable collection.

The loan exhibition . 20/12/25 The loan exhibition of paintings, etc., at the Montreal Art gallery, which it was intended to close yesterday. will, the directors have decided, be kept open for some days longer. The opportunity to see some of the best paintings in Can-ada—indeed in America—thus afforded is one not often equalled.



The Art Association of Montreal. Augul PHILLIPS SQUARE. Huald _____ 20/12/03 Loan Exhibition of Paintings, and Col-lection of Teapots. OPEN DAILY 9 a. m. to 6 p. m. S to 10 p. m. Admission, 25c.

Wother THE ART GALLERY 21/12/93 The splendid loan collection at the new art gal ery will remain open until Wed-nesday, Dec. 27. Another opportunity will thus be given to see this unique col-lection of pictures. 6

Those who were fortunate enough to hear Prof. Morse, of Salem, discourse upon "The art of the Japanese potter," at the Art Gallery recently, had a de-lightful experience. That Prof. Morse is a thorough master of his subject goes without saying, but it was the charm and delightful humor with which he tmparted his knowledge to others that so refreshed the large and fashionable audience assembled to hear him.

parted his knowledge to others that so re-freshed the large and fashionable audi-ence assembled to hear him. A rapid sketch of the origin and sur-roundings of the composite race known as the Japanese (sometimes called the Yankees of the East, a nation welded together out of materials as hetero-geneous as our own, prefaced a humor-ous comparisor between Japanese art and that which obtains with the Cau-casian; in which the latter got much the worst of it. Frof. Morse himself has a chamber of horrors into which he places his collec-tion of Western art atrocities and coun-sels attaching such a chamber to every at gallery as an object lesson in what not to admire, possess, or imitate. One such object he found it necessary to order in advance (they were selling like hot cakes), it was that of a youth, kneeling, in a devotional attitude, upon a hard bronze mat, and balancing a kerosene oil lamp on his head; another var gallery were meant to contain; our coal hods with a bunch of gaudy roses, or perhaps a Scriptural subject on the id; and numerous other examples of Philistinism. In Japan it was different, he keynote of Japanese art was appro-priatees, every object was of just the right shape and decoration for its pur-portates were not turned out by ma-chinery for a brief space and is then denominated a campenter, or cabinet maker, there, the apprentice serves seven years, and is afterwards proud to say, such an one was my master, the master being equally proud of a deserving pupil. Here, we cut a bunch of gaudy flowers, sparate the leaves, bind it up with wire, and cali it a bouquet, and then we stick it into an equally gaudy vessel; there, a flower-bearing branch, or a single fower, in an appropriate vessel, shows where true art and beauty lies.

where true art and beauty lies. In Japan there are no divisions into decorative art, pictorial art, etc., as ob-tain with us; all is included in the one term. Western artists, say the Japan-ese, attempt to deceive and do not de-ceive, their compositions are elaborate and strive to realize complex condi-tions, but the result does not satisfy the equation of truth. The Japanese artist takes a natural spray of flowers, a bird on the wing, a rising wave, and produces results that are marvels of truth and beauty. One curious fact about this interesing

11-

produces results that are marvels of truth and beauty. One curious fact about this interesing mation is that they speak in Japaness and write in Chinese. Speaking our own inguage and writing in Greek would obtore an exact parallel, for the Chinese language contains thousands of characters, and some of the characters contain as many as thirty strokes. Prof. Morse sums up the character of the people of Japan in four words: tran-quility, sobriety, hospitality and clean-liness. Some of the sentiments inscrib-ed upon their pottery are sweetly beau-tiful, such as 'The fair wind blows, the branches turn green, and those upon the south side blossom,' and 'The dew of hamboo makes a pleasant noise drop-ping on the ground below.' 'Fancy,' said Prof. Morse, 'a people like our-selves, in a hurry to catch trains, lis-tening for the sound of dew failing from the bamboo upon the ground; and yet, how tranquil and pleasant it all seems.' 'Ruskin' he said, 'describes a railway station as a place to get in and out of, he could not imagine any-one passing a pleasant five minutes in such a place, and yet L did so ut your

7a

Windsor street station. The explana-tion is that the first objects that I no-ticed upon my arrival were some beau-dirul Japanese vases, beautifying the place. Another thing that delighted Prof. Morse was the splendid collection of Japanese ware collected by Sir Don-ald Smith and Mr. Van Horne, and a photograph showing a Japanese gate-way in pottery, sent him to-day by the German Consul.

German Consul. 'Here,' he said, 'is a great rallway magnate, a banker and philanthropisi, a consul, and I have known a diversity of other men, under the spell of this wonderful art, and the longer and het-ter they are acquainted with it the more enthralled they become.' Prof. Morse was careful to warn his hearers against the so-called Japanese objects of art found in the shops, which are not the real thing, but spurious. But to adequately describe Prof.

But to adequately describe Prof. Morse's lecture would require several columns of space and, even then, his rare charm of manner would be absent.

The Lean Exhibition Closed. The seventeenth loan exhibition of oil water color paintings is over. This week, the pictures, which have graced the week the pictures, which have graced the week the pictures of the Art Associa-tion of the new wing of the exhibition has been of the new wing of the exhibition has been of the new wing of the exhibition has been of the new barely pay the run ing expenses of the exhibition. Even we gone again and again, ever finding we beauties in the works of the old mass biblion was well attended, and in the even biblion was well attended, and well attended biblion was well attended, and well attended biblion was well attended, and well attended biblion was well attended well attended biblion well attended well attende The Loan Exhibition Closed.

12



THE ART ASSOCIATION OF MONTREAL is holding a very attractive exhibition of paintings in oil and watercolors, on the occasion of the opening of the new gallery. The examples of the old Dutch school, as catalogued, are Franz Hals' "Portrait of Johann Van Loo, Colonel of the Archers of St. George," and "Portrait of a Man in Black ;" "An Interior," by Pieter de Hooge ; a "Portrait of a Lady," by Rembrandt ; " A Flemish Kitchen," by Teniers, and two landscapes by Jacob van Ruysdael. The English old masters include Turner's "Mercury and Argus," which was shown in New York last winter; a group by Wilkie from "The Village Festival;" Romney's "Portrait of Mrs. Wright;" portraits by Gainsborough, Lawrence, and Reynolds, and examples of Constable, "Old Crome," Cotman, Morland, and David Cox. Among many admirable French paintings are canvases by Decamps, Delacroix, Isabey, Fortuny, Corot, Daubigny, Diaz, Cazin, Couture, Ribot, and Jules Breton, who was represented by his very highpriced masterpiece, "Les Communiantes." With very few exceptions the paintings are nearly all owned by Montreal collectors. The success of the exhibition is mainly due to the able efforts of Mr. R. B. Angus, Mr. E. B. Greenshields, Vice-President of the Art Association, and Mr. A. T. Taylor, who form the Executive Committee.

ASSOCIATION OF MONTREAL, PHILLIPS SQUARE.

February 7th, 1894. The Annual General Meeting of the members of this Association will be held in the Gallery, Phillips Square, on Wednesday atternoon, February 14th, at half-past four o'clock. Business—To receive the report of the Coun-ch for 1893, and to elect officers for the easuing Very

year. After the meeting there will be an auction sale of the periodicals usually disposed of from the Reading Room. ROBERT LIND 3AY, Secretary.

Art - Association. PHILLIPS SQUARE, Stera ?!

The Annual General Meeting of the Mem-bers of this Association will be held in the Gallery, Phillips Square, On Wednesday, Feb. 14th, 1894,

АТ 4.30 O'CLOCK P. M. BUSINESS-To receive the report of the Council for 1893, and to elect Officers for the After the meeting there will be an auction After the meeting there will be an auction sale of periodicals asually disposed of from the Reading Room. ROBERT LINDSAY, Sec.

ART ASSOCIATION.

Herald _____ 15/2/94 A Satisfactory Report Read at Yesterday's Meeting.

Financial Condition of the Society -The President, Sir Donald Smith, Expresses Dissatisfaction at the Fewness of the Members -The Loan Gallery.



T the meeting of the Art Association, held vesterday afternoou, Sir Donald A. Smith presided. There were present the Council, D. Morrice, W. S.

and members of the association, as follows : Dr. Gardner, Edward Holton, Rev. J. Edgar Hill, G. Cheney, O. M. Gould, Prof. Penhallow, J. Torrance, J. H. R. Molson, G. F. Burnett, W. F. Torrance, Hon. Justice Wurtele, S. P. Stearns,

Hon. Justice Wurtele, S. P. Stearns,
A. F. Riddell, H. C. Nelson, V. Meredith,
W. R. Millar, R. W. Shepherd, H. Joseph,
J. Kennedy, Dr. Shepherd, Jas. Tasker, J.
G. Grant and Dr. Fisher.
Sir Donald opened the meeting by asking
the secretary, Robt. Lindsay, to read the
annual report. The statement was very
satisfactory and showed that the amount
subscribed towards the erection of the new
building (in addition to \$16,279.93 previously subscribed, to purchase the property on
which it is built) is to date \$16,500, of
which \$15,250 has been paid. There remains an indebtedness on account of the
building of about \$34,000, with an interest
charge of \$1700, which will be met by the
rents received from the shops, estimated for
this year at \$2500. As, however, the cost
of the maintenance of the institution is conof the maintenance of the institution is con-siderably increased by the enlargement of the building it is necessary that this in-terest charge should disappear as soon as possible, and it is hoped that those friends who have not already subscribed to the building fund will see their way to do so

The season's lectures were noted and praised. The new lecturers for this year were Prof. Vandyke and Mr. Gould. Reference was made to the removal by death of Sir A. T. Galt, Sir J. J. C. Abbott and Peter Redpath.

30

THE NEW BUILDING.

THE NEW BUILDING, The new building and the efficiency of the gallery's equipment were alluded to. Grateful mention was made of the services of members in the arrangement of the read-ing room. Thanks were expressed to Their Excellencies the Earl and Countess of Aberdeen for consenting to become patrons of the Association

of the Association. E. B. Greenshields, vice-president, spoke about how carefully Sir Donald had spoken of the report and the affairs of the Association for the year.

ELECTION OF OFFICERS. W. S. Meredith and W. F. Torranco acted as scrutineers for the elections which were then carried on with the following were then carried on results : Mr. Torrance proposed that one ballot

only be cast. E. B. Greenshields was announced as having been elected president by acclama-

tion. W. C. VanHorne was unanimously elect-

W. C. VanHorne was unanimously elect-ed vice-president. Mr. Murray was elected treasurer. The councillors being as follows: Rev. J. Edgar Hill, Hugh McLennan, Jno. Popham, Jno. Ross, D. Morrice, C. J. Fleet. They were unanimously elected. Dr. F. J. Sheppard, was elected a member for one year.

THANKS TO SIR DONALD.

Thanks to six boxalb. The following resolution was carried un-animously: Moved by D. A. Watt and seconded by J. H. Joseph, that the thanks of this Association are due and are hereby tendered to the retiring president, Sir Donald A. Smith, for the signal service he has rendered the Association and the cause of art during bit term of office.

of art during his term of office. A vote of thanks to gentlemen who had loaned pictures at the exhibition, was cordially passed.

SALE OF PAPERS.

The sale of papers then kept the mem-bers busy for a short time. Good prices were realized for the magazines.

present the Council, which consists of E. B. Greenshields, D. Morrise W. S. Fagette - 15/2/944 Murray, D. A. Watt, Great Progress has Been Made Dur-

Mr. Van Horne Vice-president-The New Art Rooms.

⁴ The annual general meeting of the members of the Art Associ-ation was held yesterday afternoon in the gallery, Sir Donald A. Smith presiding, whilst there were also present Messrs. E. B. Greenshields, D. A. Watt, W. G. Murray, D. Morrice, Dr. Gardner, Ed. Holton, Rev. J. Edgar Hill, G. Cheney, A. M. Gould, W. Drake, Professor Penhallow, J. Torrance, J. H. K. Molson, G. F. Burnett, W. F. Torrance, Hon Justice Wurtele, S. P. Stearns, A. F. [Rid-dell, H. C. Nelson, V. Meredith, W. R. Millar, R. W. Shepherd, H. Joseph, J. Kennedy, Dr. F. Shepherd, J. Tasker, J. S. Grant and Dr. Fisher. The proceedings opened by the secre-

The proceedings opened by the secre-tary reading the annual report, which was substantially as follows :--tary

the building it is necessary that this in spossible, and it is hoped that those friends who have not already subscribed to the building fund will see their way to do so this year. SIR DONALD'S ADDRESS. Sir Donald Smith then said that on the whole the report was a very satisfactory one. They hoped, however, for greater things; the assets were \$43,000, against which there were liabilities, including mortgage, ctc., of \$31,000, making \$12,000 to the good. Last year there was a deficit of a large amount. It was confidently be-lieved that the expenses of the association has been increasing. In 1890 there were 300 members; 1891, 400; 1892, 408; and in 1893, 459. Sir Donald went on to say that there should be double that mimber. The loan gallery compared favorably with any on this continent. He referred to the unfor-mente loss of \$500 by this loan exhibition.

4 a

<text><text><text><text><text><text>

the last four years have been :-1890. 1891. 1892. 1893. By members..., 14, 714 14,616 13,214 13,294 Free visitors..., 1,738 820 1,532 1,242 Paying visitors. 7,749 5,674 4,388 3,561 The council have to regret the removal by death during the year of Mr. Alexander Bun-tin, Mr. Peter Redpath and Mr. W. F. Kay, governors; and of the Hon. Sir J. J. C. Abbott, Hon. Sir A. T. Galt, Mr. C. M. Acer, Mr. Arthur Allan, Mr. W. C. Munderloh and Mr., H. Shorey, annual members. Sir Donald Smith. in moving the adop-

H. Shorey, annual members. Sir Donald Smith, in moving the adop-tion of the report, said he thought the members of the association would agree with him when he said that it was a sat-isfactory one. A good work had been done during the past year and it was very satisfactory to find that many had taken an interest in the association by becom-ing members, as there was a considerable increase since 1890. There were so many people in Montreal who took an interest in art that they had every reason to believe that the membership would still go on increasing, for their art gallery would compare favorably with any other gallery on this continent. Arrangements have on this continent. Arrangements have also been made for lectures by the celebrated Professor Van Dyke and Mr. Gould. Sir Donald, after com-menting on the sad loss which the association had sustained by the death of Sir John Abbott and Mr. Peter Redpath, spoke of the many kind-nesses of Lord and Lady Aberdeen, who had graciously consented to become pa-trons of the exhibition. The president concluded by stating that there was no trons of the exhibition. The president concluded by stating that there was no reason why the association should not increase until it was in the front rank of similar institutions on this continent.

similar institutions on this continent. The election of officers then took place, which resulted by acclamation as fol-lows: President, Mr. E. B. Greenshields; vice-president, Mr. W. C. Van Horne; treasurer, Mr. Murray; council, Rev. J. Edgar Hill, Messrs. Hugh McLennan, J. Fopham, James Ross, D. Morrice, C. J. Fleet and Dr. Shepherd. It was then moved by Mr. D. A. Watt, seconded by Mr. J. H. Joseph:— "That the thanks of the association are due

"That the thanks" of the association are due and are hereby tendered to the retiring presi-dent, Sir Donald A. Smith, for the signal ser-vices he has rendered the association and the cause of art during his term of office."

After Sir Donald had returned thanks, After Sir Donaid had returned thanks, Mr. Drake moved, seconded by the Rev. J. Edgar Hill, that a vote of thanks be tendered to those who had loaned pic-tures to the association. At the close of the meeting the annual auction sale of the reading-room periodicals took place.

ANNUAL REPORT AND ELECTION OF OFFICERS

5a

Yesterday afternoon the annual general meeting of the Art Association was held, in the gallery of the building. Sir Donald A. Smith was in the chair, and the following were present :-- Messrs E. B. Greenshields, D. A. Watt, W. G. Murray, D. Morrice, Dr. Gardner, Ed. Holton, the Rev. J. Edgar Hill, G. Che-ney, A. M. Gould, W. Drake, Professor Penhallow, J. Torrance, J. H. R. Mol-

Holton, the Rev. J. Edgar Hill,G. Cheney, A. M. Gould, W. Drake, Professor Penhallow, J. Torrance, J. H. R. Molson, G. F. Burnett, W. F. Torrance, the Hon, Justice Wurtele, S. P. Stearns, A. F. Riddel, H. C. Nelson, V. Meredith, W. R. Millar, R. W. Shepherd, J. Tasker, J. S. Grant, Dr. F. Sheppard.
The secretary read the annual report substantially as follows:—In submitting the report for the year 1893, the council have to congratulate the members on the completion of the new building containing a fine gallery available for special exhibitions, commodious rooms for the antique and life classes, and a bright cheerful library and reading room. The want of this accommodation has been felt for many years, and now that it is supplied the association may be considered in a position to carry on its work successfully for some time to come. The association has now three shops on St. Catherine street and three on Phillips' square, as well as two studios for artists. The amount subscribed towards the crection of the new building (in addition to \$16.270.23 previously subscribed, to purchase the property on which it is built) is to date \$16,500, of which \$15,250 has been paid. There remains an indebtedness on account of the building of about \$1,000, which shall be met by the rents received from the shops, estimated for this year at \$2,500. As, however, the const of the maintenance of the institution is considerably increased by the enlagement of the building it is necessary that this interest charge should isappear as soon as possible, and it is not the subscribed to the building fund will see their way to do so this year. The accounts for the year now presented in cases in connection with the new building, such as moving the classes into the reasure. The opening of the new gallery by Lord and Lady Aberdeen was fully described.

 1890
 1891
 7892
 1893

 By members..., 14,714
 14,616
 13,214
 13,294

 Free visitors..., 1,738
 820
 1.562
 1.212

 Paying visitors..., 7,749
 5,674
 4,2358
 3,564

ing The Past Year.

Mr. E. B. Greenshields President, and

<text>

herd. It was then moved by Mr. D. A. Watt, seconded by Mr. J. H. Joseph:-"That the thanks of the association are due and are hereby tendered to the retiring president, Sir Donald A. Smith.

retiring president, Sir Donald A. Smith, for the signal services he has render-ed the association and the cause of art during his term of office.' This was carried by acclamation, and after Sir Donald returned thanks, Mr. Drake moved, seconded by the Rev. J. Edgar Hill, a vote of thanks to those who had loaned pictures to the asso-ciation. The annual auction saie of reading room periodicals, took place at the close of the meeting.

The Spring Exhibition.

The Spring Exhibition. The fifteenth annual spring exhibition of original paintings, drawings, sculptures, architectural designs, etchings and designs in stained glass will be opened on April 20 in the galleries of the Art Association of Montreal. The exhibition will be kept open until May 9.

Art Association's Exhibition.

Art Association's Exhibition. The Art association of Montreal an-nounces that the fifteenth annual spring exhibition of original paintings, draw-ings, sculptures, architectural designs, etchings and designs in stained glass will be opened on April 20th next in the gal-leries of the association and will be closed on May 9.

The library of the Art association has just received a valuable donation from the Hon. J. K. Ward, viz :- A complete set of Jardine's Naturalists library, 41 vols., 8 vo. half morocco, with beautiful colored illustrations.

3

5

PROVINCE OF OFEBEC, DISTRICT OF Montreal. No. 1713. Creuit Court. The Art Association of Montreal plaintiff, versus R. Hickson, defendant. On the l6th day of March. inst., at 2 of the clock in the alternoon, at No. 2174 St. Catherine Street, in the City of Montreal, will be sold by authority of Justice, all the goods and chattels of the said de-fendant, seized in this cause, consisting of carpets, tables, sewing matchine, etc. S. C. Marsan, B.S.C. Montreal, 6th March, 1894.



ART ASSOCIATION OF MONTREAL. 6 Jugette PHILLIPS SQUARE. 18/3 Mr. JOSEPH GOULD Will read a paper on **RUBINSTEIN**, with vocal and instrumental illustrations, on THURSDAY, March 15th, at 8.15 p.m. A limited number of tickets will be sold to non-members at 50c.

RUBENSTI	ein in	MON	FREAL
LITERARY	AND	MUSIC	AL EN
TERTAI	NMENT	AT T	THE
Herald	ASSOCI	ATION	13/04
Lecture by the Grea	Mr. Jos	eph G	
and Musi			

7a

The Art Association of Montreal offered one of its rare literary and musical treats last evening to a large and appreciative audience in the gallery of the Association. Mr. Joseph Gould, known throughout Canada for his musical ability composer, conductor and connoisseur, read an able and comprehensive paper on Anton Rubenstein, the modern



JOSEPH GOULD.

<text> king of patriotic musicians and composers.

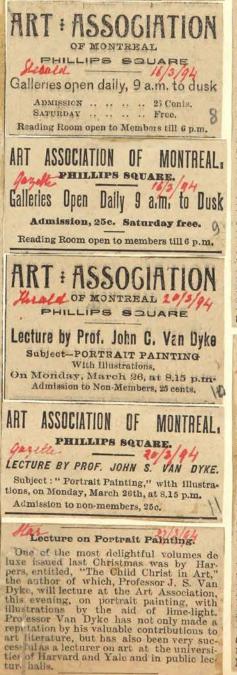
companist in St. Petersburg, that his forwas assured.

time was assured. His only season in America in 1872 brought him \$40,000, but he does not re-member this trip with any pleasure, owing to the dictatorial character of his manager. The best part of his life has been spent in the cause of music in Russia. To him is chiefly due the credit of raising the Russian School of Music to the high standard which it now possesses. For years he has been direc-tor of Russian Royal Conservatory of Music. Besides finding time to fulfil the arduous duties attached to this position, Rubenstein has distinguished himself in every depart-ment of musical composition, symphonies, operas, instrumental and vocal music, orato-rios and stringed works. A list of forty-eight pages of closely printed catalogue.

tur, halls.

He brought his public career to a close by giving a series of recitals, seven in number, in all, comprising one hundred and forty compositions. The task of memorizing these alone was gigan-tic, and probably had an ill effect on the tic, and probably had an ill effect on the giant's powers in this direction in after years. Rubenstein spends half his time in St. Petersburg, and the other half with his wife and family at his country residence in Peterhof, where he receives his friends and students in a simple and hospitable manner, though surrounded by pala-tial elegance and every artistic lux-nry. The principal ornaments of his lower room are his book-case, his Decker grand piano, and a sinister bust in bronze-of Menhistonbeles, whom he langhingly of Mephistopheles, whom he laughingly calls his inspiration. Rubinstein is an acof Mephisopheres, whom he ladgingly calls his inspiration. Rubinstein is an ac-complished linguist, and writes profusely on musical art and its exponents. With re-gard to the attainments of the music-loving countries of the world, he places Germany first with fifty per cent.; France sixteen per cent.; America coming ahead of England, which country he damns with two per cent. He con-siders instrumental music a higher form of expression than vocal music, because of the limitations of the human voice, and the re-striction of word language. He has been feted, encolled, presented with addresses "ad nauseam," and yet remains the gener-ous, patriotic man and true artist. None of his children have any musical talent. Rubenstein having discouraged any inclinations in this direction on their part. inclinations in this direction on their part. Enlarged drawings of the artist's home and of himself, executed by Mr. Brynner and Mr. Harris, hung behind the lecturer and proved an additional and interesting feature

of the evening's entertainment. Mr. Hill, referring to Mr. Gould's emin-ent services in the past and present and to the regretted approaching decrease of the Men lelssohn Choir brought the proceedings to a close with a motion of thanks from the Association and all present.



12

THE GREAT RUBINSTEIN. Mr. Gould Lectures on His Achieve-ments Before the Art Association. The life and work of Rubinstein, the musical composer, proved a very inter-esting subject last evening to the large audience who had assembled in the Art

audience who had assembled in the Art gallery to listen to an address by Mr. Jcseph Gould, Rev. J. Edgar Hill being in the chair. He referred to the fact that for half a century Rubinstein had delighted the people of two continents, hardly less with his own creations than with his majestic skill in interpreting the productions of others. After Liszt it was universally admitted that Rubin-stein was without a peer among all the great pianists the world had produced. Of Rubinstein's playing chapters might be written; to have heard him was a privilege which could never be over-estimated by the fortunate pos-sessor of it. The delicacy and terrific power of his playing, the breath and grandeur of his interpretation at times, and the pathos and simplicity of them at other times, and the coaxing, velvety other times, and the coaxing, velvety caressing of the keys were all recollections which came to one who had experi-enced the delight of hearing him play, tions which came to one who had experi-enced the delight of hearing him play, recollections, alas, by which one was very apt to measure all other players to whom he might listen. The lecturer then sketch-ed the life of Rubinstein, and said that at twenty-five years of age he had written four symphonies, four piano concertos, four operas, an oratorio, works for strings and a number of other pieces, making more than fifty in all. These were writ-ten in nine years, of which more than three were spent in concert tours, when he never remained more than a few days at a time in any one place. Rubinstein, Mr. Gould mentioned, played here in 1872, in the old Queen's hall, during a concert tour he was making of America. Having referred to Rubinstein's extreme generosity and kindness of heart, the lecturer spoke of the growth of the Russian school of music, which had been expanded by Rubinstein, and said that after a growth of little more than half a century it had assumed an importance which compelled the attention of the world and was calcu-lated, in the opinion of many, to threaten the supremacy of the German school. In lated, in the opinion of many, to threaten the supremacy of the German school. In conclusion, he said that wherever Rubin-stein's name was known it stood as a synonym for the highest achievement, the most loyal devotion and the purest and noblest in the art he had done so

and noblest in the art he had done so much to perpetuate. In proposing a vote of thanks to the lecturer, which was heartily accorded, the chairman expressed regret at the disappearance of the Mendelssohn choir, which had done so much to elevate musical taste in the city for thirty years meet past

Additional interest was given to the Rubinstein's compositions by Mr. Arthur Letondal, Mr. Alexander, Miss Reyner, Miss Maltby and a chorus of ladies and gentlemen.



14

The last of the present winter's series of lectures in connection with the Ari association was delivered last evening to a very large audience. Rev. J. Edgar Hill presiding. The lecturer was Prof. N.J., who dealt with the subject, "Por-trait Painting," in a very interesting manner. He referred to the different styles of portraiture from the time when the Egyptians cut portraits in granite down to modern times, and then went on to say that art was not an imitation, been said that art was but a point of view, and genus a way of looking at things. All there was of realism or ideal-ism in nineteenth century painting lay in the point of view. The lecture was rendered the more attractive by being illustrated by a number of stereopticon views showing not only the different views sho The last of the present winter's series

PORTRAIT PAINTING. An Interesting Lecture by a Distinguished Critic.

The last of the Art Association's winter series of lectures was held last evening in the Art Gallery, the lecturer of the evening the Art Gallery, the lecturer of the evening being Professor John C. Van Dyke, of Rut-ger's College, N.J. The subject treated by Mr. Van Dyke was "Portrait Painting," not how to paint a portrait, but some things about portraits that have been painted. Rev. Edgar Hill introduced the lecturer amid general applause and much noise, the latter occasioned by the people who will come late, and who always are disturbers of the place of the lecturer and the audience. With masterly guidance Mr. Van Dyke took his audience with him as far back as the dawn of pictorial art, glanced at the style of portraiture in the stone age, indicative of a crude realism, and then introduced his au-dience to what he termed the Ideal Phase. Here the portraits were of the attributes of the race rather than individual likeness and personal characteristics. For this style of portrait we look to Egypt, Syria and Greece before the time of Phidias. Following this style, came the Iconic or Semi-Ideal, and then the true Realistic era. This school never held complete sway till after the Renaissance began and it natur-ally had several divisions. There were first those artists who tried to reproduce with fidelity the exact physical features and material elements of man, a matter of mere mechanical dexterity; for true art is not an imitation, but an interpretation of being Professor John C. Van Dyke, of Rutfidelity the exact physical features and material elements of man, a matter of mere mechanical dexterity; for true art is not an imitation, but an interpretation of nature. Secondly, there were those painters who treated the physical nature, but in a broader more dignified manner, seeing man as a whole and not made up of wrinkles, lace and buttons. Of this class, Franz Hals, Holbein and Tintoretto are the best repre-sentatives. Then, thirdly, come those truest artists, who gave not only man's physical nature, but also his mental and moral char-acter. To be a true portrait painter, a man must first be a good reader of charac-ter—character as it is seen in the human face and hands and manner ;—he must study his model's heart and soul as it comes eut from his eyes and the arch of his brow and the curve of his lip ; and the artist paints the man as he sees him ; if he is a great statesman, but looks like a butcher, then the artist painters of the world are Titian, Rembrandt, Leonardo da Vinci, Valasquez, Rubens, Bellini, and Tinto-retto. They all painted the character port-rait. Van Dyck was of the royal court of portrait painters, but was not one of the crowned heads. Professor Van Dyke's brilliant lecture was admirably sapplemented by a rich series of photographie lantern slides illus-

crowned heads. Professor Van Dyke's brilliant lecture was admirably sapplemented by a rich series of photographic lantern slides illus-trating all periods and stages of portrait paiting from 4,000 B.C. down to the modern impressionist style of to-day. Prof. Van Dyke is doubtless known to Montreal's Van Dyke is doubtless known to Montreal's artistic circles by his ever-growing reputa-tion as art-critic and connoisseur, as well as by his delightful books and articles on the subject. The impression already made has been amply confirmed by the masterly ease with which the lecturer treated his text last evening. He displayed a thor-ough knowledge, strong convictions and bold handling of the matter and won his audience by his grace of language and indi-vidual manner of treatment.



3

<text> A Lecture on Fortrait Painting.

Art Association Prizes. Through the liberality of several members of the Art association, the council has been enabled to offer the following prizes for competition at the spring exhibition: For the best figure painting, in oil \$100 For the best sea or landscape, in oil..... 100 For the best portrait, in oil..... 75 For the best painting, in oil, by a pupil

Tor one bein bein one, of a pupit	
or ex-pupil of the association (within	
	12
three years)	- 22
For the second best painting, in oil, by	
a pupil or ex-pupil of the association	1.1
(within three years)	14
For the best water color	

25

For the best water color..... The prizes will be awarded by a com-mittee of five, of whom three shall be elected by the council of the Art associa-tion and two by the exhibitors. All mittee of five, of whom three shall be elected by the council of the Art associa-tion and two by the exhibitors. All artists resident in Canada, or Canadian artists studying or residing abroad, may compete for these prizes. A special prize of \$200 will be awarded to the pic-ture obtaining the greatest number of votes of visitors attending the exhibition, for which purpose each ticket of admis-sion 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 as-sociation prizes. It is hoped by this means to encourage a more thorough study and criticism of the voting will be made known with the awarding of the association prizes, one week before the closing of the exhibition.

THE ART ASSOCIATION.

List of Prizes for the Annual Spring

Exhibition. The Art Association of Montreal has of-fered a number of valuable prizes for the annual spring exhibition, which takes place from April 23 to May 19. The prizes are: For the best figure painting, in oil, \$100; for the best gure painting, in oil, \$100; for the best portrait, in oil, \$75; for the best painting, in oil, by a pupil or ex-pupil of the Association (within three years), \$50; for the second best, in oil, \$25; for the best water color, \$50. 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,





the Art Association will hold their 15th Spring Exhibition commencing Monday, 23rd, and lasting until May 19th. It promises to be a great success.

Already Secretary Lindsay is busy ar-ranging exhibits. That it will attract large numbers of the art-loving people of Montreal, and elicit warm encomiums from all cultivated critics goes without saying. The gathering will include pictures from the leading R.C. A's of the Dominion and should leading R.C. A's of the Dominion and should be accepted as a pleasing demonstration of the rapid advancement of Canadian Artists, and is an incidental proof of the great-ly increased demand for their work. It is expected that Their Excellencies Lord and Lady Aberdeen will attend privately. The opening will be a private conversatione on Monday evening, and the gallery will be open only to members. Tuesday the public will be admitted. Among the notable and beautiful pictures

be open only to members. Tuesday the public will be admitted.
Among the notable and beautiful pictures to be exhibited are J. M. Barnsley's "Dieppe Harbor." "London Bridge, by F.M. Bell-Smith, R.C.A., of Toronto; "A Nibble at Last," by Miss M. A. Bell, of Almonte, "A Portrait " by F. Brownell of Ottawa; "Breaking a Road," by W.m. Cruick-shank of Toronto; "Bereft," by E. Wyley Grier, R. C. A. of Toronto; "Aeross the Lea," by J. L. Graham, (R. C. A.) of our own eity; "The Dulse Gatherers" and "Herring Fishing, Bay of Fundy," by J. Hammond, R. C. A. St. John, N.B.; "Widowed but not Forsaken," by Miss S. B. Holden, of Montreal; Portrait of A. F. Gault and a Canadian "Backwoodsman," by Robert Harris, President R.C.A., also his "Youth and Age;" O. Leduc's "Head of a Young Gril;" "Darkening," "A Morning Gleam," by L. B. O'Brien, R.C.A., of Toronto. A variety of work by G. A. Reid, R.C.A., of Toronto; also the flower pictures of Mrs. Reid.

Mrs. Reid. Henry Sandham, R.C.A., of Boston, will exhibit "Portrait of an Ancestor," and others; there will be several by Miss Strickand Tally, R.C.A., of Toronto, and several small landscapes by Homer R. Watson, R.C.A., of Doon, Ont. Suzor Cote will ex-hibit two figures and a landscape, and there will be some others by the Art Association pupils.

Among the water-colors, many of the same artists will exhibit, while among these specially may be mentioned the young Tor-onto artist, Ernest E. Thompson, A. R. C. A., of Toronto, artist of the painting "Wait-ing in vain."

Art Gallery Exhibition, Preparations are at present in full swing at the Art gallery for the fifteenth annual spring exhibition of the Montreal Swing at the Art gallery for the fifteenth annual spring exhibition of the Montreal Art association, which opens on Monday evening next with a private view for members, and on which occasion a con-versazione will be held. So far as the quality of the pictures is concerned the exhibition promises to be fully up to the average, and in one or two cases some-what better. All the leading R.C.A.'s will be represented, and there will also be two or three new exhibitors who will show some good work. There will like-wise be some pictures of the students of the art classes. The number of water colors will be somewhat larger than usual. The ex-hibition will remain open until about May 19, after which it is probable that the new gallery will be hung with Cana-dian pictures as an attraction for the summer, the pictures being the best in the exhibition, which opens next week. the exhibition, which opens next week. Through the liberality of several members of the association the council has been enabled to offer the following prizes for competition at the spring exhibition:

100

For the best water color.....

The prizes will 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 class-None of the committee shall vote in class-cain which they are themselves compe-titors. A majority of the 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 with-holding any prize when they consider the work in competition of insufficient merit. All artists resident in Canada, or Cana-dan artists studying or residing abroad All artists resident in Canada, or Cana-dian artists tresident in Canada, or Cana-dian 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 exhibi-tion. 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. A special prize of \$200 will be awarded to the pic-ture obtaining the greatest number of votes of visitors attending the exhibition, for which purpose each ticket of admis-sion shall carry one vote, each single for which purpose each ticket of admis-sion 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 asso-ciation 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 criticizing the result, which will neces-sarily be extremely interesting, and it is hoped will be fully taken advantage of.



ARE IN WONDERFUL HARMONY. Miss Holden's painting shows a young widow alone in an almost bare room with in the longer one looks at it. Anothy picture of much merit is Jas. L. Graham's "Acoss the Lea," showing a herd of cattle showly making their way home in the soft dying sunlight. In all there are about two hundred and forty pictures, of which the three mentioned are the most note worthy. Percy F. Woodcock exhibits and storm," and Mr. Brymner has three good alutings, one a study of a woman in Grey thome Watson has a number of very fine indicase on view, which, follow ing the English custom, are cover of with glass. D. F. MacMillan shows a study of a head called "The hows a study of a head called "The hows a study of a head called "The pictures. A study of a head called "The pictures and the others bits of scener of with glass. D. F. MacMillan hows a study of a head called "The pictures. A study of a head be a study of pictures. A study of a ARE IN WONDERFUL HARMONY.

13b (contid)

child, which shows a wealth of color, and very good posing. The collection of water colors in the smaller room is very fair. L. P. O'Brien, as usual, shows some very fine landscapes, and F. M. Bell-Smith has a large picture of the Pont Neuf, Paris, on view that is bound to be admired. Its companion, "West-minster," lacks some of the brightness of the other, but is well drawn.

AT THE ART GALLERY. Opening of the Spring Exhibition Witnessed by a Large and Fashionable Gathering.

<section-header><section-header>



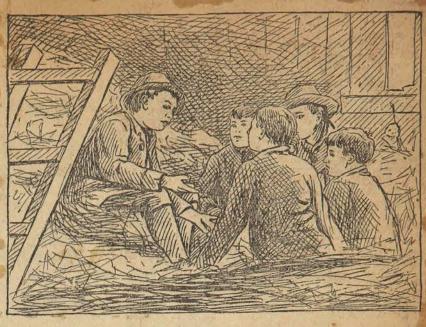
Harmonies in Color-A Fashionable Function--The Conversazione a Notable Event-Local Artists Well Represented--Great Ideas Current In Paint and Pose.

The 15th annual spring exhibition of the Art Association, hung for the first time in their magnificent gallery, was opened to members and the press last night. The people present, over 400 in number, included mostly Montreal youth and beauty. Large as the gallery is it was small for the task assigned to it. Most of the crowd hurried up stairs to the gallery, to the vast area of differing lights and colors. The strains of popular operas, and some of the sweetest things R. Gruenwald could select from Gounod, Verdi and Strauss, and played under his direction by the orchestra



"REVERIE" (WM. BRYMNER, R.C.A.) in admirable fashion, furnished stimulus for the sauntering throng. The exhibition is greatly the best the society has ever made. Light refreshments were served under the direction of Mr. Joyce during the

the direction of Mr. Joyce during the evening. Among those present who were noticed were . Sir Wm. and Lady Dawson, Francis McLennan, Geo. Boulton, Dr. Morrow and Mrs. Morrow. Frank Redpath, A. T. Taylor and Mrs. Taylor, C. J. Fleet, Alex. Falconer, H. C. Nelson, J. Fry-Dawes, Judge Wurtele and Mrs. Wurtele, Miss Plimsoll, W. J. White, Jas. Tasker, Homer Taylor, the Misses Taylor, Geo. Washington Stephens, jr., Dr. Simpson and Miss Simp-son, Jos. Rielle, C. E. L. Porteus and Mrs.



"A STORY" (GEO. A. REID, R.C.A.)

Craik, Dean of the Medical Faculty of McGill, accompanied by Miss Simmers and Miss Smith, Edwin Cox, Geo. E. Cote, E. S. Clouston, Strachan Bethune, Jno. Beattie, R. B. Angus and Miss Maud Angus, and Miss M. Angus, The Misses Cantlie, Dr. Sterling, Miss E. Arnton, Dr. Tait McKenzie, Mrs. Simpson, Miss Peacock, Mrs. Robert Patterson, Mrs. Hugh McLennan, Prof. Couture and Miss Peacock, Mrs. Robert Patterson, Mrs. Hugh McLennan, Prof. Couture and ladies, Miss Van Horne, Miss Angus, Miss MacVicar, Miss Rosie McLea, Misses Mabel and Lilian Evans, and Mrs. W. M. Evans, A. C. Hutchinson, Paul T. Lafleur, Carus-Wilson and Mrs. Wilson, "Jno. L. Day, Miss Scott, Mr. Macpherson, Prof. Adami, Miss Kate Campbell, J. F. Mackie, Rev. R. Barnes and Howard Barnes, Walter Drake, accompanied by Mrs. Dr. Appell, of New York, and Miss Porter, her niece. Many prominent artists were present, among these being Robt. Harris, P. R. C. A., Wm. Brymner, R. C. A., M. Seymour, Henry T. Carter, Percy Woodcock, R. C. A., Miss Sarah B. Holden. Holden.

20

A GREAT SHOWING FOR CANADA.

There are 166 oils and 71 water-colors hung upon the wall, making a brave show-ing for Canadian art. The pictures have been chosen with excellent judgment, and the manner in which they have been hung shows judicious taste. The water-colors shows judicious taste. The water-colors are hung in the small gallery at the head of the stairs, and the oils in the new gal-

The exhibition compares favorably with former ones, showing in many cases satis-factory advance on past work. Although

the quality of the work generally is good, there are few striking canvasses. There are perhaps a half-dozen oil-paintings which will attract instant attention. Others will win favor on closer inspection by rea-son of the excellence of their workmanship. A feature of the archibiting is the work of the A feature of the excellence of their workinaliship. A feature of the exhibition is the great pre-ponderance of really earnest, faithful, pains-taking work. In a couple of instances the artists have, unfortunately, allowed this to artists have, unfortunately, and we this to entirely outweigh considerations of beauty in the choice of a sub-ject. The result has been in these cases that the subjects are unattractive while worked out in minutest detail with artistic fidelity, and they will escape atten-tion tion.

artistic fidelity, and they will escape atten-tion. The prevailing note in the coloring of the pictures is brightness and cheeriness, without any glaring combinations. As a rule in individual cases the coloring has been carefully studied and is true to nature. The subjects are compre-hensive in their range, landscape claiming the greater number of examples. There are a few portraits and numerous studies there are a few portraits and numerous studies there are scarcely any. The seascapes, while few, are all commendable, and include some of the best work in the exhibition. The water-colors are of a meritorious chameter, and will obtain no small measure of public attention. A noticeable point, both in oils and water-colors, is the small-ness of many of the pictures. Many of these show the most careful attention to details. Few of the pastels show much merit. The work of the students evinces much

merit. The work of the students evinces much

The work of the students evinces much honest endeavor, but none of the pictures show special ability, being merely studies. James L. Graham's "Across the Lea" is an exception, being very well done. The ex-hibition of statuary, painting and china, and pyrography is small, but good.



"THE PICTURE BOOK," (JNO. C. PINHEY, R.C.A.)

(JNO. C. PINHEY, R.C.A.) Porteus, C. Peverly and Mrs. Peverly, Jno. L. Morris and Mrs. Morris, J. W. Mills, Miss Mills, Miss H. J. MacDonnell, F. S. Lyman, A. C. and W. E. Lyman, Mr. and Mrs. Robt. Lindsay and Miss Lindsay, Mrs. Stanley Bagg. sr., Albert C. Lewis and Mrs. Lewis, Capt. J. Lawrence and Mrs. Lawrence, Henry Joseph, Thos. Hiam and Mrs. and Miss Hiam, Rev. J. Colborne Heine, O. M. Gould. Walter N. Evans, A. D. Durnford, John Dunlop and Mrs. Dunlop, J. R. Dougall, Miss Anna Darragh, Dr.



"BEREFT" (E. WYLY GRIER, R.C.A.)

THE SPRING EXHIBITION.

Members' Private Viewat the Gallery of the Art Association Last Evening.

The fifteenth annual spring exhibition of the Art Association of Montreal was opened by a reception to the members. In spite of the bad weather there was a large attendance, and the bright groups in the bandsome galleries made a in the handsome galleries made brilliant setting for the paintings on walls. With such surroundings, aided by the distant music of the orchestra, there was nothing but kindly critcisim and congratulations for the artists, many

1

and congratulations for the artists, many of whom were present. The association, which in some past exhibitions has perhaps been a triffe dis-couraged, has this year every reason to feel that its persevering efforts are at length bearing worthy fruit and that Canadian artists everywhere are glad to exhibit where they are sure of apprecia-tive recognition. The work as a whole is most creditable, and while some fam-iliar names in past catalogues are missed this year nearly all who are there show progress and indicate that we may look forward hopefally for greater things to come. In some cases it is evi-dent that the patient, student has been working alone, and such pictures do not bear the hall mark of any school or fad—some brilliant effect caught by a master and weakly striven after by the

been working alone, and such pictures do not bear the hall mark of any school or fad—some brilliant effect caught by a master and weakly striven after by the lesser lights—but they do show that the artist is trying as best he may to copy nature. In other cases there are traces of study abroad, peculiarities of tech-nique showing here and there but grow-ing each year less pronounced as the painter's individuality asserts itself. The oils, with one exception, occupy the new gallery, the exception being No. 10, Canadian Wonderland, by Marma-duke Matthews, R.C.A., which hangs at the western end of the main gallery. The water colors and pastels are in the small gallery in which the Tempest Bequest is generally found, and there are a few architectural drawings and exam-ples of art work in wood on the stair landing. The China painting is on a stand in this new gallery. Many of Montreal's most prominent people were present. Among whom were noticed : Sir William Dawson, Jadge and Mrs. Wurtele, Miss Estelle O'Brien, Mr. R. B. and the Misses Angua, Mr. Wm. Brymner, R.C.A., the painter of "Re-verie"; Mr. and Mrs. Pilon Stevenson, Mr. and Mrs. Albert Lewis, Mrs. Lindsay, Miss Lindsay, Mr. and Mrs. Robert Lind-say, Prof. Couture, Mr. and Miss Mills, Mrs. Sewell, Miss Arnton, Miss Hiam, Mr. John Dey, Mr. and the Misses Botterell, Mr. J. Try-Davies, Mr. W. J. White, Rev. Mr. Merypn, Miss Van Horne, Mr. M. and the Misses Bethune, Mr. and Mrs. Clarence Lyman, Dr. Adami, Miss. Cant-lie, Mr. Robert "Harris, R.C.A., and Mrs. Clarence Lyman, Dr. Adami, Miss. Cant-lie, Mr. Robert "Harris, R.C.A., and Mrs. Harris, Mr. and Mrs. Fair, Miss Bertha Cohrane, who has asmall ofl on exhibi-tion; Miss Fisher, Miss Amy Fisher, who has also a study on the walls; Prof. Faul Lafleur, Mr. and Mrs. Putnam, Mrs. Begg, Mr. and Mrs. Fair, Miss Brita, Mr. and Mrs. Hutchison, Miss Kitchie, Mr. Albert Day, and Miss Alice Living-ston, who has some beautiful china and an exquistle miniature of Miss Dorothy Shepherd on exbibition. an exquisite miniature of Miss Dorothy Shepherd on exhibition.

A FEW PICTURES. Ilerald ----At the Spring Exhibition of the Art Association.

4a

The Works of E. Wyly Grier, William Brymner, James L. Graham, Charles Huot, Marmaduke Matthews, Sarah B. Holden, O. Leduc, F. C. V. Ede, and Others'

The Art Association's spring exhibition is being well patronized, and will, no doubt, be visited more largely as time goes on.

be visited more largely as time goes on. Some more of the principal pictures are reproduced in The Herald this morning, and others will follow later. A description of these and others of the oil paintings will be found below.' No. 69, "Bereft," E. Wyly Grier, R.C.A. —This canvas is by all critics admitted to be the chef d'œuvre of the exhibition. The subject treated by the artist is in itself rather gruesome, and the colors necessary to depict the scene are sombre. A cut of the picture appeared in Tuesday's Herald, and will give the story of the picture at once. A little shepherdess finds one of her flock, a ewe, lying dead with its head in a small pool. As she comes up two carrion crows fly off through the rank grass which surrounds the pool. The girl bears in her arms one of the orphaned lambs, while others sport about a short dis-tance away. The treatment, accorded to the subject, is broad and masterly, and the details are painted in with a firm hand. Grevs are the neuraling colors shading off details are painted in with a firm hand. Greys are the prevailing colors, shading off into sober browns and murky blacks. Even



"VIEUX FUMEUR." (Marc A. S. Cote.)

the figure is devoid of high coloring. Never-theless, the effect is striking, and the pic-ture, though sad, is attractive. As a work of art it places the artist distinctly several niches above his previous high position. No. 48, "The Cigarette," Edmond Dyon-net, A.R.C.A.—A large canvas, bringing in a group of boys clustered round the steps of a public building. One of the number has been fortunate enough to get a package of cigarettes, which he has shared with his fellows. The expressions on the different faces are cleverly portrayed, as is also that of half-amusement, half-surprise on the face



of a gentleman coming down the steps. M. Dyonnet has also a couple of land-scape views, and a good portrait of Mons. Ingres. A view of Yale, B.C., which is reproduced this morning, shows the little



"THE CIGARETTE." (EDMOND DYONNET, A.R.C.A.)

"WIDOWED, BUT NOT FORSAKEN." (Sarah B. Holden.)

village, for it is no more, nestling at the foot of the Rockies, which rise up behind, pur-

of the Rockies, which rise up behind, pur-ple and green. No. 25. "Hell Gate, Rocky Mountains." Wm. Brymner, R.C.A.—Mr. Brymner only shows three canvases, but all sustain his reputation. The view of Hell Gate, a rocky chasm in the mountains, is a clever piece of natural scenic effect. A torrent tears through a narrow defile at the base of the bills, while a little bit of circlination. the hills, while a little bit of civilization



"OCTOBER DAY." (Homer Watson, R.C.A.)

in the foreground relieves the wildness of the scene. The painting and coloring of the rocks, though quiet in tone, is excellent. "Reverie," is the study of a female head, the expression of the face being charmingly done. The colors are skillfully laid on and the drawing is perfect. Mr. F. C. V. Ede is a clever painter of

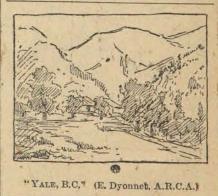
landscape, and all the five pictures which he has sent to the exhibition, show that he is keeping strictly to this line. There are is keeping strictly to this line. There are two studies of cattle, both exhibiting care-ful work. Nos. 55 and 56 are clever delinea-tions of woodland scenery, the silver birches by a silvery stream being painted with fidelity to nature.

410

No. 66, "Across the Lea," James L. Graham, A. R. C. A.—Mention has been made of the comparatively uninteresting nature of the students' work, but there is certainly genius in this picture of Mr. Graham's. His work has carned him the honor of being elected an Associate, and he is, doubtless, destined to rise still higher as an artist. This picture represents a country scene. The tones are rich and warm, and the sunset effects good. The glow of the fast-disappearing sun seen on the backs and flanks of the cows walking home to the farm-yard is a noticeable fea-ture of the work, and is favorably commen-ted upon.

ture of the work, and is favorably commu-ted upon. No. 87. "Moonlight Scene, Lower St. Lawrence." Charles Huot.—A really clever piece of work, in which the moon-light on both cloud and water has been skillfully painted. The picture suffers very much in the framing, owing to a broad, flat mat be-tween the picture and the frame. No. 102. "Lisense." O. Leduc.—Though

No. 102. "Liseuse." O. Leduc.—Though a small canvas this picture shows consider-able power, and the treatment is skillful. It is a study of a young girl rerding, and the face and hands are perfect in contour and coloring. The picture is one of those



"YALE, B.C," (E. Dyonnet, A.R.C.A.) which appeals at once to the sympathies of the spectator. No. 110. "Canadian Wonderland." Mar-maduke Matthews, R.C.A.—This picture is by far the largest in the exhibition, and is hung in the permanent gallery. It is a very good treatment of a very difficult theme. The scene is presumably in the Rocky Mountains, and shows a veritable wonderland, Tho coloring on the hillside is accurate and carefully done, while the lichen-covered rocks in the foreground are admirably panted. The sky is somewhat clouded, but the general effect is very good. "Sarah B. Holden.—A sorrowful tale is told in this picture, and the treatment is a sym-patheric one. Miss Holden is an exceed-ingly clever painter, as this picture abun-dantly testifies, and was one of the medal-lists at the World's Fair. The light fall-ing from the candle on the widowed mother and the sleeping baby is a charming effect, hightened by the comparative obscurity in which the rest of the room is shrouded. The picture is well hung, and is one of those which attracts general attention.

4R

SPRING EXHIBITION. Open daily 9 a.m. to 6 p.m. Tuesday and Friday evenings, 8 to 10 o'clock. A special prize of \$200 will be awarded to the picture obtaining the greatest number of votes.

Art Association,

PHILLIPS SQUARE.

2

3

ART : ASSOCIATION SPRING EXHIBITION Open Daily, 9 A.M. to 6 P.M. TUESDAY & FRIDAY EVENINGS,

8 to 10 O'clock. #27 A special prize of \$200 will be awarded to be picture obtaining the greatest number of

ART GALLERY JOTTINGS.

litan The Different Pictures Ably Criticised -An Improvement on Former Years.

Canadian art, as seen at the Fifteenth Annual Spring Exhibition, now open in the new gallery of the Art Association, is perhaps more satisfactory to those who follow the individual work than interesting to the general public, who look rather for striking pictures than for artistic technicalities. The general average of the work is better than last year owing principally to the marked improvement shown by two or three artists, which more than makes up for disappointing results in others.

The largest canvas in the room is No. 69, by E. Wyly Grier, entitled "Bereft." This was exhibited in the Salon in 1889, obtaining a third-class medal. It is a sombre picture and a gruesome subject, but the work is excellent. In atmosphere, feeling and values, there is nothing better in the exhibition.

No. 127, "A Story," by G.A. Reid, of Toronto, is one of the few Genté subjects in the Exhibition, which will appeal to public taste. The interest depicted in the boyish faces is capital, and we have seen nothing better by this artist. Why he should have considered it necessary to introduce the commonplace ladder is one of those enigmas that artists are constantly propounding; surely the public might have been credited with sufficient imagination to realize that a hayloft is represented and that the usual means of mounting could be found somewhere, out of sight.

10

A striking figure subject is No. 48, by E. Dyonnet, Montreal. A number of boys on the Postoffice steps smoking cigarettes; an old gentleman overlooking them, evidently preparing to express his disapprobation, but of whose presence they are supremely indifferent ; the little newsgirl in the corner has apparently no interest in life. It is on the whole uninteresting. He also shows a very go d portrait of Mr. Ingres, No. 49.

Miss Holden's "Widowed, but not Forsaken," No. 81, just escapes being a very good picture. The effect of candle-light is excellent, and the whole feeling harmonious.

Above the last, Pinhey's "Picture Book," No. 115, stands out well, and is a strong piece of work, which requires to be viewed from a considerable distance. His two "Heads," Nos. 117 and 118, are good in color and broadly painted.

Wm Brymner does not do himself justice in No. 24, "Reverie." The scheme of color is good, but the figure lacks all appearance of hopeless despair. His two landscapes, Nos. 25 and 26, Rocky Mountain scenes, are both very good.

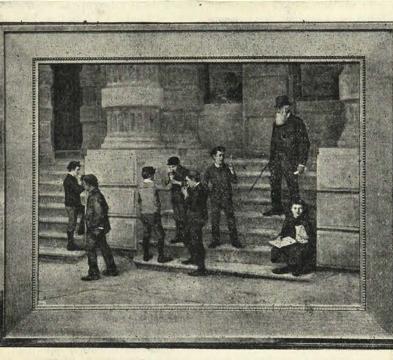
Robert Harris, President of the R. C. A., shows two capital portraits. No. 76, Mrs. Peterson, one of Montreal's handsomest women, and No. 75. Mr. A. F. Gault. Also two studies of heads, Nos. 78 and 79, both charming, as is the pastel, "Maple Leaves," No. 241. His "Canadian Backwoodsman," No. 77, is a strong piece of work, but not very pleasing.

J. C. Hammond has five large canvases, marines and landscapes, in his own particular style, which are very fine, but perhaps a little beyond the average appreciation.

To Homer Watson must be given the credit of showing the greatest improvement since the last exhibition, the quality of his landscapes is unsurpassed by anything in the exhibition. His work is distinctly original, and the color and composition charming. He may fairly be called the Canadian "Rousseau."



BEREFT-By Wyly Grier, R.C.A.



THE CIGARETTE.--By E. Dyonnet, A. R. C. A.



A STORY-By G. A. Reid, R.C.A.

There is something original in Carl Ahren's figure subjects, Nos. 2 and 5. The colors are subdued and the feeling good, but they do not improve on closer inspection. His small landscapes are more pleasing.

Our favorite, and alas! sadly a filicted artist, James M. Barnley, is represented by four oils and five water-colors, and we have seldom seen finer examples of his work. No. 10 is a perfect little gem, with as fine quality as many a modern Dutch picture, for which five times the price would be asked, and withal would lack its beauty of color. No. 9, "Dieppe," a large canvas, strongly painted, but it is not hung to advantage, some of its neighbors being unfriendly.

Miss Bell's work is disappointing, though clever in its way. The school she aspires to admits of no mediocrity. It must be very good or else it is impossible, and as we cannot all be Manets, or Monets, or Renoirs, the result is rather trying.

Franklin Brownell, Ottawa, has a very clever portrait of Wilford Campbell, painted with a freedom very seldom seen in portraiture. We have not the pleasure of knowing Mr. Camp-bell personally, but are assured it is a good, though not flattering likeness.

F. S. Challener, Toronto, is a promising young artist. His large 01, No. 28, "Golden October," is a bold piece of autumnal coloring.

Luzor-Cote, in his "Vieux Fumeur," No. Luzor-Cote, in his "View Functi, 10, 36, shows some clever work, worthy of a more pleasing model, and No. 38. "Interieur de Ferme," is also very good. The large land-scape, No. 35, is crude and unattractive. We understand he has three pictures in the Salon this spring.

F. C. V. Ede is represented by five land-scapes, showing decided ability, with quiet, subdued coloring. They would appear to better advantage viewed by themselves.

The work of the students of the Association Classes is grouped at one end of the room and makes a very creditable appearance, Gra-ham's "Across the Lea" being of course much the best. This has been purchased for the gallery at Ottawa, and the artist elected an A. R. C. A.

Miss Plimsoll's "Stulio Interior" and little water color, "On the Sands" are good. Also, Miss Johnson's "Pigeons" and Mrs. Caldwell's "Low Tide."

In the large gallery is an immense canvas by M. Matthews, entitled "Canadian Won-derlan³," a bold piece of mountain scenery, which shows some strong painting, but the question that suggests itself is, "What will be do with it?"

We must not forget to commend Mrs. Reid's flowers, which are always pleasing Also Leduc's "Liseuse," characteristic of his finely finished work.

There are at least two pictures whic 1 containly should not have been accepted. These are No. 116 and No. 8. Besides being absolutely without merit, they are very trying to the surrounding work.

The attendance has been good so far, and several pictures have been sold.

'Voting for the popular prize goes merrily on; \$200 is not to be despised in these hard times. Who will be the lucky one?

THE SPRING EXHIBITION. A Large Attendance at the Art Gallery -Some of the Pictures.

-Some of the Pictures. The Art association has had another force of encouragement in the large at bedrance at the spring exhibition. The alleries have been well filled and much picture is an excellent idea, as everyone isiting the gallery feels bound to make or titcal examination and selection so that the prize may be fairly awarded. It is, of course, impossible to tell how the ote is going, but some idea of the relative popularity of the pictures may be easily obtained from the otes he popular attention, and for his reason, 123, "A Story" by George A. Heid, R.C.A., has had more than a fair boys in a hay-loft, one of whom is re-counting some adventure. The spectator

2 ac



"HELL GATE, ROCKY MOUNTAINS," (WM. BRYMER, R.C.A.)



PICTURES AT THE GALLERY. Withuss - 26/4/94 MORE FEATURES OF THE SPRING EXHIBITION.

 $\left(1 \right)$

The Art Association Gallery, on Phillips square, is being well patronized, and the spring exhibition increases in popularity as its beauties become better known to the art loving public. Entering the principal room, an imposing canvas, filling the post of honor at the end of the room, will at once attract the attention of the visitor. No. 69, 'Bereft,'; E. Wyly Grier, The picture is a remarkably R.C.A. fine piece of work. The subject is interesting, and the entire treatment clever. The artist has been wonderfully successful in obtaining a drear environment to the central figure-a shepherdess with a lamb in her arms, at her feet, near a pool, the dead mother sheep. The landscape is of Cornwall, England. The will appeal strongly to many bicture

sympathies. No. 5. 'Dutch Rag Pickers,' Carl Ahrens, A.R.C.A. The artist is especially happy in his portrayal of child life and gains some clever atmospheric eftects.

No. 14. In the orchard. Mary A. Bell, A.R.C.A., one of the best pieces of work of this talented artist. The drawing of the figure is correct, the pose natural; altogether a careful and effective work.

No. 123, 'A Story'; G. A. Reid, R.C.A. Another remarkable canvas. The rapt attention of the boys is well expressed. The coloring and general arrangement are such as to be expected of the woll known artist. Some of the Pictures at the Spring Exhibition.

Exhibition. The first week of the fifteenth annual Spring Exhibition of the Art Association of Montreal has been a successful one. The exhibition has been a successful one. The exhibition has been a successful one. The statut in the work of Canadian artists. In addition to the pictures already mentioned in the STAR there are several, in front of which the critics patse in admiration. Mr. Harris' portraits of Mrs. P. A. Peterson and Mr. A. F. Gault are worthy specimens of this artist's work. His "Canadian Backwoodsman" is one of the prominent pictures on the wall on the east side, and represents a grizzled pioneer, his face lined with the furrows of care, and carrying an axe slung over his 'shoulder. Miss Blanche B. Evans has only one picture, "Sweetheart," the head of a girl, and the face shows not only the sweet content of love, but resolute purpose to sacrifice for love in necessary. Edmond Dyonnet, A. R. C. A., exhibits a good picture, the scene of which is laid in front of the Montreal Post Office. A crowd of boys have divided a package of cigarettes between them and their delightat the unexpected treat is very manifest. Six pictures from the brush of George A. Reid, R. C. A., of Toronto, who obtained a medal from the World's Fair, are exhibited the largest of his works, "A Story," is the property of Mr. E. B. Osler, of Toronto, and was exhibited at the Salon of 1890. The marrator is in a hay-loft, surrounded by a group of boys, whose faces betray the interset they feel in the story. His painting of the Hon. Edward Blake is a striking liketeess. The exhibition will remain open until May 19.





NO. 5, DUTCH RAG PICKERS; CARL AHRENS, A.R.C.A.

ART ASSOCIATION

L'association artistique, Art Association, de Montréal tient actuellement sa 15e exposition de printemps, son quinzième salon, pour employer une expression bien parisienne.

Cette institution est trop peu connue et trop peu fréquentée de la masse de nos compatriotes français, aussi pensons-nous qu'il est de notre devoir d'insister sur l'œuvre méritoire qu'elle accomplit parmi nous.

Ce n'est pas une petite affaire de créer, de toutes pièces, une éducation artistique, même an sens artistique, au sein d'une population qui a tout à apprendre à ce sujet. Les nations européennes qui ont une histoire, tandis que nous, nous n'avons qu'une légende, ont cet immense avantage de voir leur jeunesse s'élever d'elle-même au goût de l'art, en sucer les inspirations avec le lait maternel. Les premiers pas de leurs jeunes enfants se font dans d'immenses jardins où chaque coin recèle des trésors de sculptures ou de bas reliefs; la première messe qu'ils entendent se dit dans de grandioses cathédrales bondées d'objet d'art ; leur première promenade a pour but un de ces musées où le monde entier accumule ses trésors. Qu'avons nous ici pour suppléer à ces

grandes leçons de choses, ces leçons des yeux?

Rien, absolument rien, Montréil est nu comme un discours d'académicien, aussi ne devons nous pas médire de l'apathie de nos compatriotes à l'égard des démonstrations artistiques; mais il nous est bien permis de secouer cette apathie, qui d'ailleurs n'est pas l'apanage de la population canadienne-française, seule. Nos compatriotes anglais ne sont guè

re plus excitables à ce sujet.

La Gazette de Montréal faisait hier cette douloureuse réflexion : " le public ne devrait pas se laisser détourner de l'idée de visiter l'exposition artistique par les illustrations des tableaux qui apparaissent dans la presse locale. Il y a réellément de bonnes peintures à voir dans la galeric."

Eh oui, c'est encore un fait triste à constater, bien des gens vont se contenter des infectes reproductions dont la presse est inondée depuis quelques jours, reproductions assez peu attrayantes, d'ailleurs: pour décourager même les audacieux.

Elles ne lui rendent guère justice, à cette jolie exposition, les vignettes barbouillées de nos confrères, car il y a de très jolies choses dans la salle de l'Art Association.

Evidemment, il n'y a pas que des ehefs-d'œuvre mais il y a de belles et bonnes toiles et l'ensemble est amplement suffisant pour permettre de passer

4a

une saine et reposante journée dans l'examen de ce consciencieux effort de l'art canadién.

Tout le monde, qui est un peu dans le mouvement, connaît les salons de l'Art Association, sur le carré Philippe, eu face des grands magasins de Morgan. L'exposition actuelle comprend près de 400 toiles, aquarelles, sculptures et desseins. Il y a 166 peintures à l'huile et 71 aquarelles, dont la revue sérieuse sortirait certainement du cadre de cet article dont le but est surtout d'encourager nos compatriotes à venir jnger par eux mêmes des œuvres exposées au publ'c. Les noms français y sont dignement représentés et y font excellente figure à côté des chefs de l'Ecole Anglaise, des Brymner, Harris, Watson, Reid, Greier, Ahrens. Nous avons vu plusieurs Dyonnet, Huot, Côté, et autres.

La toile qui attire le plus l'attention du publie est due au pinceau de M. Grier et elle est désignée au catalogue sous le titre de *Bereft*. L'ensemble, d'une tonalité grise est touchant, la bergère qui porte dans ses bras l'agnetu nouveau-né s'approche d'un petit étang où elle aperçoit la brebis la tête noyée dans l'eau stagnante. Un corbeau s'é chappe à tige d'aile. Tout cela est traité dans une not: grisâtre qui intensifie encore la tristesse du sujet et produit un effet sympathique. C'est la toile la plus populaire du Salon.

Très remarqués aussi les Fumeurs de C-garettes de M. Dyonnet. Quelques petits marchands de journaux ont trouvé sur les marches du bureau de poste un paquet de cigarettes qu'ils se partagent à la vertueuse indignation d'un noble vieillard évidemment de mœurs rigides. C'est bien traité avec de la couleur et de la vie, le sujet plaît et fait sourire.

de la vie, le sujet plaît et fait sourire. Dans le verger de Mary A. Bell, L'Histoire de Keid, Les petits chiffonniers allemands de Carl Ahrens sont au nombre des toiles les plus remarquées.

Nous ne saurions trop insister sur la très haute valeur de cet effort artistique et sur la nécessité de l'encourager.

L'art n'a pas de patrie et nous sommes heureux de donner à l'Art Association le même appui et le même encouragement-qu'à la Société des Arts qui fait aujourd'hui sa première distribution de prix aux élèves de son école de peinture.

Plus il y aura chez nous de monvements de ce genre plus notre peuple se polira et s'athénisera, car, il n'y a pas à dire, nous ne sommes guère athéniens. Nous sommes d'un positivisme très pratique mais peu relevé. L'exposition de l'Art Association

L'exposition de l'Art Association dure jusqu'au 19 mai; que ceux qui ne l'ont pas visitée, s'y rendent, sans faute.



<text><text><text>



CANADIAN WCNDERLAND,-By M. Matthews, R. C. A.

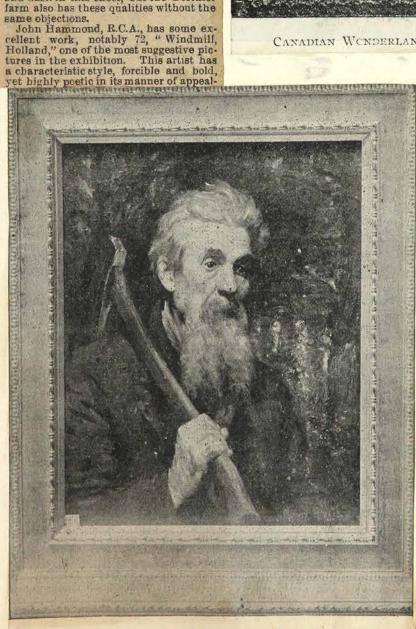
ing to the imagination; 70, "Herring Fishing," is a particularly skillul fog

36

2C

<text><text><text><text><text><text><text><text><text>

admiration.



THE WOODCUTTER .- By R. Harris, P. R. C. A.



The spring exhibition prizes will be awarded on Saturday and the galleries kept open in the evening in order that the public may know the result.

Briefs.

The art gallery will be kept open on faturday evening in order that the public ray hear the result of the prizes which will be awarded that day.

The following are the prize Lists. The following are the prize winners in the competition of the 15th annual spring exhibition of the Art Association of Montreal. In the voting for the mest popular painting, No. 24, "Reverie," by W. Brymner, R.C.A., won, and the next five pictures following in popular favor are given. In this competition, also, 93 pictures received 686 votes, or 7.4 each. The prize of \$50, offered for the best por-trait, resulted in a tie between Messrs. F. Brownell, A.R.C.A., and E. Dyonnet, A.R.C.A., each gentleman being awarded \$50. Following are the results :--Art Gallery Prize Lists. 14 PRIZES.

For the best sea or landscape. \$100-Award-ed to Homer Watson, R.C.A. (No. 149). For the best figure-Awarded to G. A. Reid, R.C.A. (No. 123); honorable mention to Miss Hoiden (No. 81). For the best portrait, \$50 each, tie-Awarded to F. Brownell, A.R.C.A., and E. Dyonnet, A.R.C.A. to F. A.R.C

A.R.C.A. For the best water color, \$50-Awarded to John A. Frazer, R.C.A. For the best painting by a pupil-Awarded to Miss C. S. Penfold, (No, 113).

Art Association Awards. The award of prizes of the fifteenth Spring Exhibition of the Art Association of Montreal was made on Saturday evening. The popular prize was won by Mr. Wm. Brymner, R.C.A. (No. 24). In this competi-tion ninety-three pictures received 686 votes or 7.4 each. The following pictures received the greatest number of votes for the popu-lar prize: lar prize

1No. 24, by Wm. Brymner	97 v	otes.
2No. 123, by G. A. Reid	87	da -
8No. 81, by Sarah B. Holden	51	
4No. 84, by Margaret Houghton	41	44
5No. 73, by J. Hammond	28	
6 No. 69, by E. Wyly Grier	23	-
A STATE A STATE A STATE AND A STATE	and a state of the	1.0

4

following are the results of the awards

For the best sea, or landscape, \$100-A warded to Homer Watson, R.C.A. (No. 149). For the best figure - Awarded to G. A. Reid, R. C.A. (No. 123); honorable mention to Miss Hol-den (No. 81).

(No. 51), or the best portrait, \$50 each, tie—Awarded Brownell, A.R.C.A., and E. Dyonnet, A.R.

For the best water color, \$50-Awarded to Jno. A. Frazer, R.C.A. For the best painting by a pupil-Awarded to Miss C. S. Penfold (No. 113).

PRIZE PICTURES

At the Spring Exhibition of the Art Association.

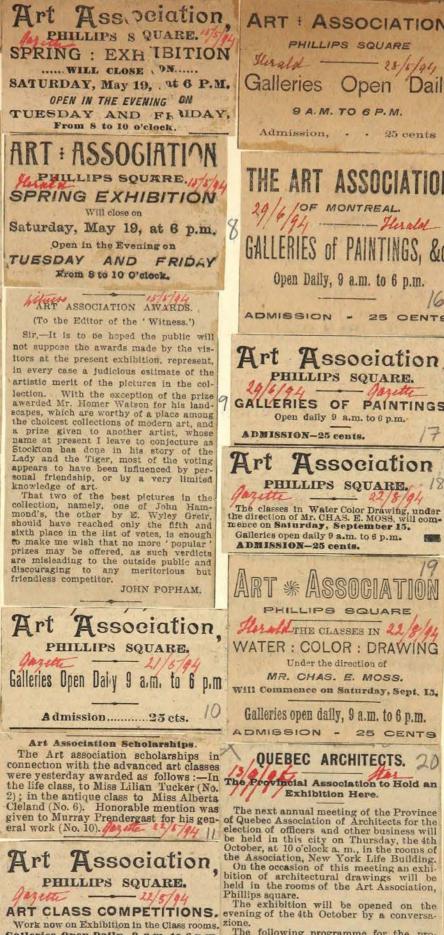
The prizes of the Spring Exhibition of the Montreal Art Association were awarded Saturday evening. The attendance at night was by no means as large as during the afternoon, and the voting contest was very evenly divided amongst the many artists in

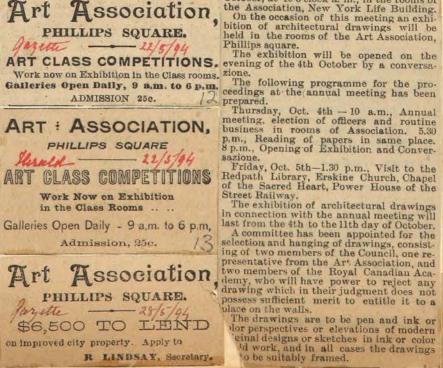
evenly divided amongst the many artists in competition. The prize winners are: For the best figure painting in oil-G. A. Reid, R.C.A., \$100, No. 123; the best sea or landscape in oil-Homer Watson, R.C.A., \$100, No. 146; the best portrait-F. Brownell, A.R. C.A., and E. Dyonnet, A.R.C.A., \$50 each; the best painting in oil by a pupil or ex-pupil of the association (within three years)-Miss C. Penfold, \$50, No. 113; the best water color, Jno. A. Fraser, R.C.A., \$50, No. 183. The special prize of \$200 went to Wm.

\$50, No. 183. The special prize of \$200 went to Wm. Brymner, A.R.C.A., by 97 votes; picture No. 24. There were 93 pictures, and 686 votes cast, on an average of 74 each. The first six pictures, according to votes, are: 1st, No. 24, by Wm. Brymner, 97 votes; 2nd, No. 123, G. A. Reid, 87 votes; 3rd, No. 81, Sarah B. Holden, 51 votes; 4th, No. 84, Margaret Houghton, 41 votes; 5th, No. 73, J. Hammond, 38 votes, 6th, No. '9, E. Wyley Grier, 23 votes.

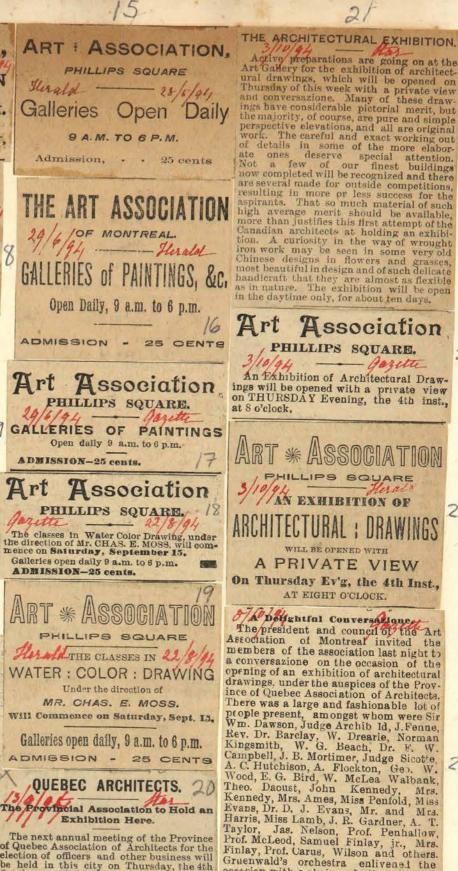
A RT ASSOCIATION, Witness Phillips square. 14/5/94 SPRING EXHIBITION SATTROAY, May 19, at 6 p.m. OPEN IN THE EVENING ON TUESDAY and FRIDAY, from 8 to 10 o'Clock.

6



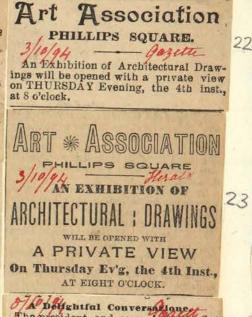


14



The drawings are to be pen and ink or dor perspectives or elevations of modern cinal designs or sketches in ink or color id work, and in all cases the drawings to be suitably framed.

THE ARCHITECTURAL EXHIBITION. Active preparations are going on at the Art Gallery for the exhibition of architect-ural drawings, which will be opened on Thursday of this week with a private view and conversazione. Many of these draw-ings have considerable pictorial merit, but the majority, of course, are pure and simple perspective elevations, and all are original work. The careful and exact working out of details in some of the more elabor-ate ones deserve special attention. Not a few of our finest buildings now completed will be recognized and there are several made for outside competitions, resulting in more or less success for the aspirants. That so much material of such high average merit should be available, more than justifies this first attempt of the Ganadian architects at holding an exhibi-tion. A curiosity in the way of wrought Chinese designs in flowers and grasses, most beautiful in design and of such delicate has in nature. The exhibition will be open in the daytime only, for about ten days.



22

24

The president and council of the Art Association of Montreal invited the members of the association last night to a conversazione on the occasion of the opening of an exhibition of architectural drawings, under the auspices of the Proy-

members of the association last night to a conversazione on the occasion of the drawings, under the auspices of the Prov-ince of Quebee Association of Architects. There was a large and fashionable lot of prople present, amongst whom were Sir W. Dawson, Judge Archib 1d, J. Fenne, Rev. Dr. Barclay, W. Drearie, Norman Kingsmith, W. G. Beach, Dr. F. W. Campbell, J. B. Mortimer, Judge Sicotte, A. C. Hutchison, A. Flockton, Gen. W. Wood, E. G. Bird, W. McLea Walbank, Theo. Daoust, John Kennedy, Mrs. Kennedy, Mrs. Ames, Miss Penfold, Miss Evans, Dr. D. J. Evans, Mr. and Mra. Harris, Miss Lamb, J. R. Gardner, A. T. Taylor, Jas. Nelson, Prof. Penhallow, Prof. McLeod, Samuel Finlay, jr., Mrs. Finlay, Prof. Carus, Wilson and others. Graenwald's orchestra enlivened the occasion with a choice selection of music. The new hall of the Art gallery was hung with perspectives, elevations, etc. A student exhibited a very pretty piece of coloring as "A Chamber of Com-merce." Taylor & Gordon had a per-spective of the Bank of Montreal, Van-couver. Brown & McVicar's drawing of the new Masonic Temple was much ad-mired. A very fine Moorish piece of architecture was loaned by Mr. R. B. Angus. A fine piece of coloring represented the interior of the Bank of Montreal. This was executed by Taylor, Gordon & Bonsfield. Siddell & Baker, of Toronto, were represented by avery fine perspective of the Govern-ment buildings at James bay. A. C. Hutchison's drawing of the Cote St. An-toine academy was much admired as was Roy & Gauther's design for a me-morial front. The evening was a thor-oughly enjoyable one, and the three hundred people seemed to enjoy them-elves as they walked through the ad-mirable rooms of the Art association.

Art Association of Montreal, 5/10/94 PHILLIPS SQUARE Hor 25 Advanced Art Classes. Session 1894-95. The classes will commence on WEDNESDAY, 17th etober, under the direction of Mr. Wm. Brynner, C.C.A. Students are granted the privileges of Associate ismbers during the session. Two actionships for som-ebition. Intending students please communicate with a Secretary Statement of the Secretar



THE ART ASSOCIATION OF MONTREAL-THE CLASS AT WORK.

ART ASSOCIATION Star OF MONTREAL.

A VISIT TO THE GALLERY ON PHILLIPS SQUARE.

The Work That is Being Done in the Art Classes--- A History of the Gradual Accumulation of Valuable Paintings.

In the evolution of a nation or a community nothing more correcctly marks its era of emancipation and leisure than its attention to the Fine Arts. In that evolution there are always three stages-War, Trade and Commerce, Peace and Pleasure. It may be safely asserted that when a people have established in their midst an association for the exhibition of works of art and for education in æsthetics they are in the highest plane of civilization. But further, without contradiction the observation may be made that as a rule, and speaking of the multitude, the best things in a city are best known by strangers to it.

The year is passing and stark winter comes apace. And to many a one will come the question where can he spend Saturday afternoon? The country is dead. Hundreds of people cannot indulge in the boisterous and invigorating winter sports. And there are many kind souls in every de-gree of existence who long for relaxation. "The creeper crimsons on the garden wall, "The last pale rose upon the garden wall, "The last pale rose upon the garden wall, "The rounded apple reddens to its fall, And sutumn winds her mist to weave the wintry pall."

10

pall." What better entertainment for tired eyes and perhaps tired hearts than to be trans-ported, for ever so short a time, away from blankness, physical and mental, to the deli-cious atmospheres of other climes? What time that insupportable feeling of tiredness of life comes, when the weary mind echoes to the cynical lines: "Oth to be wathed away

"Oh, to be wafted away "From this black Aceldama of sorrow, "Where the dust of an earthy to-day "Is the earth of a dusty to-morrow,"

then leave squills and pills and potions alone and, as the doctors prescribed, "go for a change of seene." You need not go to the North Pole nor to the Azores. Just go up to Phillips Square, to the galleries of the Art

Association of Montreal. There are large rooms there finely arranged and on the walls visions of every country, from the bleak North to the sunny South, full of domestic pictures of love, joy hope, happiness, memories glad and sad, fear and grief—the whole range of human life from the cradle to the grave. These fine galleries are but too little known of the



THE ART ASSOCIATION OF MONTREAL-MR. WILLIAM BRYMNER.

community of Montreal. It is one of the nicest ways that a man can add to the hap-piness of his contemporaries or of posterity to put works of art within their reach. Paintings are but poetry crystallized. The life that knows no poetry is not worth liv-ing. The successful citizens of the past and the present Montreal have fully recognized this, and they have generously founded, furnished and fitted a

this, and they have generously founded, furnished and fitted a PALACE OF THE PUREST PLEASURE for their less fortunate fellows. Here is the sallery of the Gibb bequest, full of rarely well chosen selections from the works of continental artists. The eye dwells up-on each with refreshing delight, and the spirit can in imagination enjoy the meadows and the groves and the streams, the pomps and splendors of the protection of the four cantons. You can go to Switzerland and gaze on the famous Lake of the Four Cantons. You can see depicted courtship, maternal joys and family cares. You can walk down the streats of the old town of Hoorne in Hol-land, or climb up the famous Welsh moun-tion of Llyn Idwal, sacred to the memory of weind witches. 'A Sabbath day's rest' finds many admirers, and 'Grandma's Pancakes' are appreciated by many a young mind, Here is another frame, 'the lowing herd winds slowly oer the lea,' and next to that a skating scene in Holland, quite command-ing the sympathetic attention of the Cana-dian mind. Then in striking contrast an Boglish merry-making among the from

licking takers of the sweet savory hay. Nor is pathos absent. Look at No. 112 "The Empty Cradle." It may be a matter of tears —idle tears—but often a heart is made better for being made sad. But a new mood comes when one sees the fishermen "Redding the Nets." presumably "aboon Sweet Rothe-say Bay." And a fresh phase of fancy is excited by the clever "Coming Storm in the Adirondacks."

say Bay. And a tresh phase of lancy is excited by the clever "Coming Storm in the Adirondacks." Then comes the Loan Collection, well worthy of half an hour's delay. Water coloors, etchings, crayon drawings, chiefly by Canadian artists, command attention. If any man or woman can go round the room containing the pictures of the Tempest Bequest and not go away happier in heart and better in soul, such a one can have neither heart nor soul. Specimens of the work of Chambers, Corot, Diaz, Gratz, Joubert, Pater and Troyon testify to the fine artistic taste of the testator. And a good education too can be got in water color drawings. For, after al, any art or science can be learnt only by studying carefully the apprized models of the work of others. The collection of water colors in Phillips Square is not very large, but it is very representative. Some of the sketches seem rather prosaic, but looked at from the proper point of view, they are full of hints of humor and points of pathos. In looking through the pictures in these galleries, one cannot fail to observe that the artists are history of painting there is an Italian school, there is a French school, a Dutch school and so forth. But is there no Canadian school? Some people may think that the time has not yet come to put in a plea for the public.

PATRONAGE OF CANADIAN ARTISTS.

<text><text><text><text>

sculpture, and he left a large sum of money to establish an annual exhibition, to promote sound judgment in art by means of lectures, etc., to establish an art library, a reading room and a gallery of sculpture, and means to give a good foundation to a school of art. It is gratifying to be able to say that in this last quarter of a century mearly 400 works of art have been amassed, and that in addition to that sixteen loan ex-hibitions have been held

IN ADDITION TO THE ANNUAL EXHIBITIONS

<text><text><text>

FINELY ARRANGED ROOM.

And here again Pathos in the solid. Who has not read Hood's "Song of the Shirt" Marshall Wood gives a statuary picture of the hard worked woman in the attic whos refrain was

Stitch, stitch, stitch in poverty, hunger and diri "Stitch, stitch, stitch in poverty, hunger and dirt Mr. Brymner's method of conception an tuition is of the order thorough. His cours of study is as far as possible that adopted in the French studios. A thorough study of forms is of the first importance. To be teacher or a leader a man must have som individuality and originality. Mr. Brym-ner has both. He is in touch with the most advanced of the European teachers. Here is a paragraph which he endorse as the opinion of one of his intimate friends. Free refers to the teaching of drawing customary in Parisian studios.

ABCHITECTURAL DRAWAYGS. Exhibition by the Architects Associa-

tion at the Art Gallery. Beauty as well as fashion in no small degree, reigned once more in the rooms of the Art Association, Phillips Square, last evening. The occasion was an infor-mal conversazione on the opening of an an exhibition of architectural designs. Over 300 responded to the invitation tendered by the President and Council of the Province of Quebec Association of Architects. The exhibit partook of the Art Loan character and the many hued drawings exhib-ited were very much of the pictorial charthe art gallery looked unusually well, and the strains of sweet music by Gruenwald's orchestra lent additional hannony to the scene.

Some of the noticeable drawings were Some of the noticeable drawings were : The Masonic Temple, by Brown and Mac-Vicar, Bank of Montreal, Vancouver, by Taylor and Gordon; Government Offices at James Bay, B. C., by Siddell and Baker, Toronto; the Interfor of the city Bank of Montreal, in rich coloring, by Taylor, Gordon and Banefield; residence of R. B. Angus, by J. W. & E. C. Hopkins, Cote St. Antoine Academy, by A. C. Hutchi-son; Eglise Sacre Coeur, Ottawa, by Roy & Gauthier; a design for memorial front & Gauthier; a design for memorial front of monument for St. Michael's Mission, by P. B. Williams. There were about 130 architectural designs exhibited, and probarchitectural designs exhibited, and prob-ably the most noted was a fac-simile sketch of the great Alhambra palace of Spain, a type of Moorish architecture; some antique Chinese iron work was sin-gularly artistic and was loaned by Hon, G. A. Drummond, Mr. Lindsay the sec-retary, kindly looked after all guests with force and attention retary, kindly looked a with care and attention.

AT THE ART GALLERY. Successful Conversazione Last Evening-A Large Attendance

Ing-A Large Attendance. A delightful conversazione was given has evening by the President and Council of the Art Association of Montreal in honor of the exhibition of architectural drawings under the auspices of the Pro-vince of Quebec Association of Architects. This is the first exhibit of the kind in Montreal, is much larger than the members had hoped for, and may be aken as a favorable augury of what will eaccomplished in the future. Most of the drawings are from the province of Quebec, principally, of course, from Montreal men, and some twenty from Toronto. Amongs the later, Darling and Curry show some of eratings, st. James Bay, B.C. W. Lang-on, another Torontonia, has a charming sketch of St. Hilds's College, Toronto, a very scholarly, quaint, peaceful looking aver. pla

The Bank of Montreal is well represented, The Bank of Montreal is well represented, there are numerous sketches of its banks, the one at Vancouver is very fine; there are colored sketches of the General Man-ager's house on Peel street, both exterior an interior, and a splendid piece of color-ing, contributed by Taylor Gordon and Bonsfield, of the interior of the Parent Bank

DC

Bonsfield, of the interior of the Bank. A. C. Hutchison's drawings of Erskine Church were much admired. The sketch of Almshouses at Chiselhurst, A. T. Taylor, makes one desire to go into residence there at once. Dunlop and Heriot have many fine drawings on view, one attracting much attention, was "St. George's New Tower," a beautiful piece of work.

It is a beautiful house and a fine

The final matrix is a beautiful house and a fine drawing. Edward Maxwell has innumerable sketches. There is a good view of Mr. Vin-cent Meredith's new house, now in course of erection at the corner of Pine avenue and Peel street; the position is so commanding that when completed it will be one of the finest houses in the city. Messrs. Perrault, Mesnard and Venne have a sketch of their new Banque du Peuple and the new Laval University, being now built near the corner of St. Denis and St. Catherine streets. The Messrs. J. W. and E. C. Hopkins are represented by sketches of many of our well known public institutions and handsome private residences. Of course their latest creation, the store of John Murphy, is in evidence. Mr. Eric Mann has a fine piece of drawing without a name.

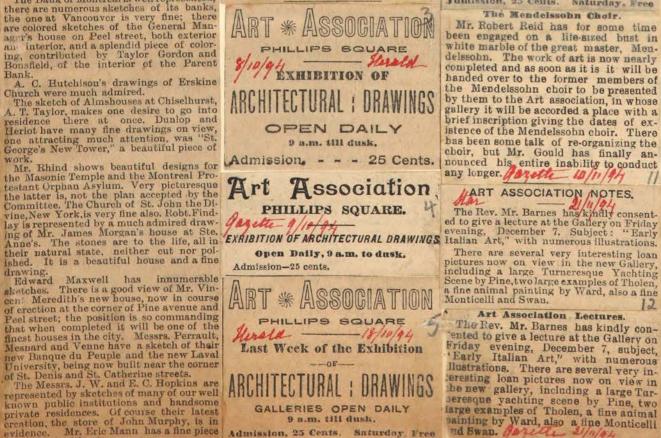
The exhibit was held in the new gallery, the walls of which were fairly well covered neach side of the two doors are examples of old Chinese wrought iron sent by Hon. G. A. Drummond. They are all four floral studies of chrysanthemums and lilies; most inter-esting and perfect in their design and fin-ish. Some models of exquisitely flow Moor ish architecture, the coloring a study in taself, contributed by Mr. R. B. Angus, are also near the entrance; and scattered mongst the more utilitarian work are some fine water colors, sketches of bits of noted architecture, from Italy chieffy. These are by Mr. A. T. Taylor, Miss M. P. Taylor, Mr. Are Vicar, Mr. Gardiner and Mr. Venne, from J. C. Spence and Sons there is a sketch of a memorial window, Trinity Church, New Orleans, La. A beautiful piece of color is the sketch sent by Messrs, "Perreault, Mesnard and Venne, entitled "Essai de Façade d'Eglise. Inspirée du Grec." Gree

26

everal fine sketches were contributed by Several fine sketches were contributed by Raza, and there are some loyely *Chateaux* en *Espagne* sent in principally by the younger men. One charming country house is a "Suburban Residence," designed and drawn by T. C. A. Heriot. An exhibition of this kind is valuable; it not only shows what is being done at home, but gives an idea of the

PROGRESS OF ARCHITECTURE

<text><text><text><text><text><text>



Lest week of the Exhibition of Archi-tectural Brawings.

The autumn session of the Art Associa-tion opened this morning under the direc-tion of Mr. Wm. Brymner, R. C. A. This is the fourteenth year of the Association, and the opening this morning was one of the most successful since its inauguration. The studios are open for work every day, but the regular instruction is only con-ducted on Mondays, Wednesdays and Fri-days. The class of work is made as simple as possible for the beginners, and, of course, as they advance the work be-comes more difficult. A thorough study being of first importance, the student will draw from the cast in light shade, proceeding from simple objects, parts of the figure, etc., to the entire figure from the antique. Advanced students will paint from still life, and those sufficiently advanced will work from living models. The classes are held in the Association studio. Phillips square. Two association at the end of the seesion which entitle the winner to two years free tuition.

The autumn session of the fourteenth year of the Art association classes year of the Art association classes opened yesterday under the direction of Mr. W. Brymner, R.C.A. The classes are held in the studio in the art building. Regular tuition will be given on Mon-days, Wednesdays and Fridays, although the studios are open for work each day. Two association scholarships are the for competition this asseach day. Two association scholarships will be offered for competition this sessicn.



GALLERIES OPEN DAILY 10

Idmission, 25 Cents. Saturday, Free The Mendelssohn Choir.

Mr. Robert Reid has for some time been engaged on a life-sized bust in white marble of the great master, Men-delssohn. The work of art is now nearly delssohn. The work of art is now nearly completed and as soon as it is it will be handed over to the former members of the Mendelssohn choir to be presented by them to the Art association, in whose gallery it will be accorded a place with a brief inscription giving the dates of ex-istence of the Mendelssohn choir. There has been some falls of the organizing the bas been some talk of re-organizing the choir, but Mr. Gould has finally an-

There are several very interesting loan pictures now on view in the new Gallery, including a large Turneresque Yachting Scene by Pine, two large examples of Tholen, a fine animal painting by Ward, also a fine Monticelli and Swan. 12

Art Association Lectures.

Art Association Lectures. The Rev. Mr. Barnes has kindly con-ented to give a lecture at the Gallery on Friday evening, December 7, subject, 'Early Italian Art," with numerous Illustrations. There are several yery in-teresting loan pictures now on view in he new gallery, including a large Tur-neresque yachting scene by Pine, two large examples of Tholen, a fine animal painting by Ward, also a the Monticelli and Swan.

THE DRAWING-ROOM.

To be Held at the Art Gallery on Monday Next. 3/12/04

Their Excellencies the Governor General and the Countess of Aberdeen, will hold a drawing-room at the Art Gallery on Mon-day, the 10th December, 1894, at 9.30 o'clock p. m. Each lady and gentleman is requested to be provided with two cards with their names and titles legibly written thereon. One card to be handed to the Orderiy at the door of the reception room, and the other to the Aide de Camp in walting at the foot of the dais. Gentlemen will wear full dress uniform or evening dress. Ladies, evening costume. (veils and feathers op-tional): court trains not required. Special cards will be issued to those ladies and gen-tlemen entitled to the private entrée. By command ARTHUP GORDON,

ARTHUP GORDON, Governor-General's secretary.



yette -LECTURE BY REV. W. S. BARNES on EARLY ITALIAN ART, with illustrations, FRIDAY, December 7th, at 8.15 p.m.

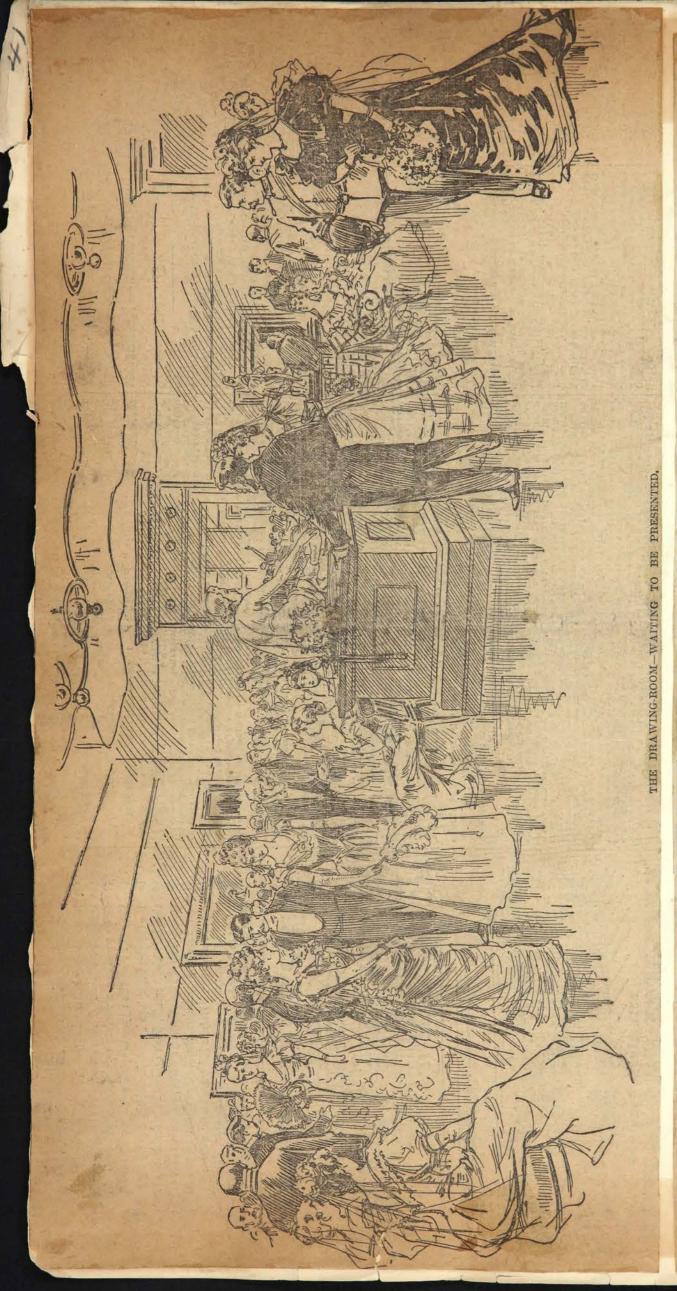
Mathe Early Italian Art. 8

There was a crowded audience at the Art association rooms last night, when the Rev. W. S. Barnes delivered a lecture on "Early Italian Art," the Rev. Edgar Hill presiding. Mr. Barnes pointed out the distinction between Greek or Pagan and Italian or Christian art, the former being sensuous and inclining to the glo-rification of the body, while the latter was religious and tended towards trans-cendentalism. He showed how the two were mingled in the catacombs, and after a glance at Byzantine art, which made its way into Italy through Ravenna and Venice, gave a brief sketch of the Renaissance movement in Pisa, Siena and Florence. The leading paint-ers from Cimahue to Michael Angelo were spoken of, and the characteristics of the chief schools indicated. A large number of photographic reproductions of There was a crowded audience at the number of photographic reproductions of their best works were then thrown on a large screen with the aid of the electric large screen with the aid of the electric light, and were commented upon by the lecturer in illustration of the points advanced. A number of pictures taken by flash light in the catacombs at Rome by a Cana-dian photographer proved of very great interest, and the examples of the early Italian masters were also much admired, many of the slides being ex-ceedingly beautiful. Mr. Barnes urged the necessity of approaching the master-pleces of Christian art in a reverent epirit. They were not meant to be ex-hibited in picture galleries, but to be placed in a church, monastery or con-vent for the religious education of the people, who had no books or could not of the electric people, who had no books or could not read them and therefore learnt largely through the eye. In fact these pictures were "the Bible of the common people," and one could only appreciate them rightly on approaching them in a reli-gious spirit.

BREVITIES. "Early Italian Art" was the subject of an interesting address, delivered by the Rev. W. S. Barnes, at the Art Association Hall, Phillip's Square, last night before a large andience. andien

18





F-Capt. ifles; Capt. arrison Artille . M. Ferguso . ming, Capt . ming, Fry H. Featherstone, Montreal
 W. S. Foley, William Frost,
 Sandtord Fleming, W. A.
 Frenetie, staff of Montreal: Lieut. W. F. Forbes, Rayal

M. Ferguson, Sandlord, Fleming, W. A.;
 Firming, Capt. Franciste, staff of Monreal;
 Arthur D. Fry, Lieut. W. F. Forbes, Rayal
 Scots; Olivier Faucher.
 G.-Major C. E. Gault, Royal Scots; S. Rayal
 M. Guerin, Le H. H. Gault, Lieut. Colonel
 Gray, District Staff, Montreal; J. E. Gravel,
 M., James Gillespie, Dr. Alex. Germain, Per-tival R. Gault.
 H.-Lieut. Gordon J. Honderson, 6th Fusi-liers; Lieut. R. B. Hutchison, Prince of Valors
 Riffes; Capt. Arthur Hamilton, Victoria Riffes; Capt. Arthur Hampen, president of Royal Canadian academy Vic. Fundon, Sir Joseph Hickson, Rickian, Harper, president of Royal Canadian academy Vic. Fundon, Sir Joseph Hickson, Rickian, Harper, president of the Calcorie L. Ebstrage Hart, M. Hutchinson, Fron, C. C. Hutchison, George Hadrill.
 J.-Dr. Jackson, Beaumont Joubert. R. H. Jamieron, Waiter J. Joseph, N. W. Janet, Chicago.
 K.-Count Alfred Kleczkowski, consul gen-eratof France; James Keaton, Dr. Edward J.
 K. Krikpatice
 T. Lieut Col. Theodore Lyman, R. L.: Lans-ing Lewis, Hon, Mr. Justice Loranger, Sapar-ior court; Chief Justice Sir Alexander La-corate, M. Wirkpatice, Chopal Loc-man acting consul ; Waiter E. Loranger, Sapar-ior court; Chief Justice Sir Alexander La-corate, M. Krikpatice, Score, Score-man acting consul ; Waiter E. Lowan, L. S. Ma Mount Royal Rifles; Albert E. Lowan, L. S. Ma Mount Royal Rifles; Albert E. Lowan, L. S. Ma Mount Royal Rifles; Albert E. Malourenne, W. M. Antro, Toxike Mather, J. Pontal, Ger-man Acting consul ; Waiter E. F. Malourenne, W. M. Marit, Mr. Justice C. Maskey, K. Ma Marit, Mr. Justice Matheu, P. B. Mignault, W. A. Munn, Stewart M. Munn, Stewart Munn, Cont L. Duchastel Matheu, P. B. Mignault, W. Mantro, Can

5C

THE DRAWING-ROOM LAST NIGHT. Star 11/12/94 A BRILLIANT FUNCTION AT THE

ART GALLERY.



IE drawing-room which has been the almost universal topic of conversation at lunches, teas and dinners, and at street corners where one caught fragments such as " been practising your courtesy ?" have; we spent all last evening at it,' and so forth- Well. this function which

has been all absorbing with ques-tions of "veils and feathers" and "private entrées, "is a thing of the past. And it will be safe to say that the next drawing-room Their Ex-cellencies hold here, will be a much

t me explain in what way only system dif-from those of the Academy and South angton. The idea of the latter is to require to require of the student at the very outset a highly finished copy of some antique figure. He is required, that is to say, to finish before he has learned to begin. He is encouraged in that vice of the beginner, which is to notice the little things and to be blind to the large things. The business of a real teacher of drawing may be summed up in the effort to make the beginner attend to the large fact first, the smaller next and the smallest last. The effect of the official idea is the exact contrary to this and keeps the beginner's eye glued to some tiny fact of superficial texture. contrary to this and keeps the beginner's eye glued to some tiny fact of superficial texture, while everything important remains unperceived. It is to put the cart before the horse and spend all day in polishing the harness in the hope of moving the load. Let the untechnical reader con-sider. Supposing one has to draw the figure of a man standing with outstretched arms; the main, the elementary fact is that figure, the fact in which all its action depends is expressed by two lines crossing one another, the line of the body and that of the arms. Note that angle correctly, hit you have set up a scanolding on which all the smaller facts can be correctly hung, the smaller contours of the single limbs, the still smaller con-tours of the several muscles, and so forth. But miss the elementary fact, and no smallor fact can be rightly stated because of this mistake at the outset." And that is the opinion also of Mr. Brym-

12

 (\mathbf{I})

ner. And now to speak of the Life School, Like all good things art is capable of misuse. To be accurate is one of the FIRST FOUNDATIONS OF ART.

FIRST FOUNDATIONS OF ART. The study of the human form divine is spon honest observation, honest work, honest experience. Here are some two dozen students- nay, not only nov-the "pose" is perfect, stolid as a Sphinx. It is a case of drawing from the nude. The provide the subject of the study walking argument to the various sketches from this angle and from that we can see the different "catches" of the subject. If pictures and statuary cannot conduce to pleasure then there be no pleasure. The sentence, the rooms of the Art Associ-tion of Montreal, which are to be next owned when the subject. If use the subject there be no pleasure.

EARLY ITALIAN ART.

An Illustrated Lecture by the Rev. Star W. S. Barnes. 10/12/94

W. S. Barnes. 1911, 14 A fashionable audience assembled on Friday evening in the largest of the Mont-real Art Association galleries to listen to a lecture by the Rev. W. S. Barnes on Early Italian Art. The Rev. J. Edgar Hill took the chair. The lecture covered a large ground, starting from the pre-Christian period and showing the way in which ideas in art, both in painting and sculpture, were transformed by Christian theology. Greek art was at the best Pagan. It was devoted to a grand glorification of the human body. What might be called Christian art began in the catacombs at Rome. Gradually the minds of the painters became fixed on the spiritual side of life. For the best painters Art became almost a religion. In early Italian Art the pictures were almost wholly re-ligious ones. Satyrs and the ancient mytho-logical figures, however they might have served as models, no longer occupied the sation's life were the chief chosen subjects of artists. Mr. Barnes gave a most lucid description of how each Italan "school" arose, here in Venice, there in Ravenna, now in Hisa and Sicua and again in Florence. The lecture was in itself an education-or rather an excellent stimulant to the study in detail of the history of painting. Particularly interesting was the lec-turer's rapid sketch of the rise and growth of the Renaissance Period and how the widespread expectation of the end of the world affected all men's minds. Specially interesting, too, was the position of that grand past master in painting and in sculpture, Michael Angelo. The his description, Mr. Barnes had thrown on the screen a number of illustrations, shown up most clear by by the electric light. These reprofashionable audience assembled

In sculpture, Michael Angelo. After his description, Mr. Barnes had thrown on the screen a number of illustrations, shown up most clear-ly by the electric light. These repro-ductions of famous works of art were ex-cellent substitutes for those who have no means of viewing the originals. Unfor-tunately the lantern got too heated just when some of the finest illustrations had yet to be shown. Every one was disappointed and none more so than Mr. Barnes himself. It is to be hoped that on another occasion the audience will be more fortunate. The lecture was a great success and well worth rehearing. A hearty vote of thanks was passed to Mr. Barnes, and the rest of the evening was spent in an improvised conver-sazione, the galleries being brilliantly lighted up. sazione, tl lighted up.

The Art Association. To the Editor of the Herald:

Sir,-While 1 claim to be second to no one in teelings of respect for Lord and Lady Aberdeen, 1 notice with regret that the galleries of the Art Association have been granted for the "Drawing Room"

to be given by them on Monday next. Because, in the first place, 1 believe that under the Act of Incorporation, the for the purpose of teaching or exhibit-ing art, and it cannot fairly be said, that a "drawing room" comes within this category. A legal triend informs me, that an injunction might be obtained by any member of the association for any similar mis-application of the rooms; and such an unpleasant proceeding ought not to be courted in any way the Council. by

Secondly,-A dangerous precedent is thus created. If the rooms may be leas-ed to the Governor-General for a drawing room, there may be others, who may be members of the association, who may claim, with no less cogency, the right to lease them for other social gather-ings. It is quite within the region of probability, that in a city like Mont-real, such appeals may be made, and a refusal will create ill-feeling, and a possible loss of support to the association. In the third place, it must be remembered, that in addition to the valuable collection of paintings now owned by the association, there are now on loan, sev-eral valuable works of art belonging to others. During the conversationies given by the association to the members, great watchiulness is needed to prevent visit-ors from injuring the paintings through needless crowding. If that difficulty experienced with an audience which, believe, never exceeded five hundred per-sons, how much greater will be the danger when a thousand persons are crowd-ed into them, as I am told will be, on Monday next. An expectation of a repe-tition of such risks will not encourage others to lend valuable works of art to the association in the future.

A MEMBER. Montreal, Dec. 7th.

The Montreal Garrison Artillery, through the inability of the 65th Bat-talion to fill the position, will turn out the guard of honor for the Governor-General and Lady Aberdeen on Monday evening, while the Duke of Connaught Royal Canadian Hussars will form the mounted Canadian Hussers will form the mounted escort. The M.G.A. will parade one hundred strong, not counting the band, which will be the first full guard that has been turned out for years. If possible they will parade in winter headgear, which has been recommended to be issued by Lt.-Col. Montizambert. It is to be hoped that the weather will be favor-able, and if it is, one of the prettiest military spectacles that has been seen here for years will be seen. The Deputy Adjutant-General will have as his staff at the Governor-Gan-eral's Drawing room, on Monday night, the commanding officers of the city corps and three officers of each regiment. Two

and three officers of each regiment. Two sergeants of each corps have also been detailed for duty, to report to the A.D.C. in waiting at 9 o'clock at the Art gallery. VICEREGAL DRAWING ROOM

Those to Whom the Privilege of the

Private Entree Applies-Lieut.-

We are authorized to state that, in accordance with the practice which has hitherto been adopted at all State receptions at Ottawa for many years past, the privilege of the private entree at the Drawing room to be held to-night applies to those holding the following official positions in the Dominion :--

Archbishops and bishops. The Chief Justice of the Supreme court

of Quebec. Members of the Privy council.

Members of the Senate. Puisine judges of the courts of law and equity.

and equity. In order to facilitate the correct ennunciation of the names of ladies and gentlemen attending the Drawing room their names should be written clearly on large cards, in preference to using ordin-err risiting cards.

ary visiting cards. Lieut.-Col. Strathy, of the Royal Scots of Canada, has been appointed to the staff of His Excellency the Governor-General as an extra ade-de-camp. The appointment will appear in the Official



Royal Canadian Hussars Act as an Escort-The M.G.A. Form a Guard of Honor-Full List of Those Present.

The Art gallery last evening was scene of splendor in every sense of the word, for not only were the beautiful works of art on the walls admirable, but at nine c'clock, when the rooms filled up for Their Excellencies' drawing-room, life was given to the scene by the lovely course and more lovely wearers. Among was given to the scene by the lovely gowns and more lovely wearers. Among the seven hundred or more present were to be seen representatives of every walk in life in the city; the clergy, in their clerical habits; our citizen soldiers, in their brilliant uniforms; the members of the faculties of the universities of McCull the faculties of the universities of McGill, Bishop's and Laval, in their academic robes; plain ordinary citizens, in their regulation suits of black. There were not so many present as

was generally expected, many thinking that the formalities would be arduous. Instead, they were very simple. Their Excellencies stood on the raised dais in the centre of the large gallery, while im-mediately facing them were the Deputy Adjutant-General and his staff of forty officers, and those to be gresented passed up the line of officers, handed their cards to the A.D.C.'s, who called out their names. After the usual courtesies the

names. After the usual courtesies the guests retreated to the other gallery. Their Excellencies arrived at the Art gallery sharp at 9.30, their carriage be-ing drawn by four horses, with postilions, and escorted by the Montreal troop of the Duke of Connaught's Royal Cana-dian Hussars, under command of Cap-tain Clerk, and were received by the guard of honor, consisting of 100 men and the band of the Montreal Garrison Artillery. They at once proceeded to the reception hall, and the function began. The Viceregal party consisted of His Excellency the Governor-General the Earl of Aberdeen, who wore the full dress of a privy councillor of the first

dress of a privy councillor of the full dress of a privy councillor of the first grade, dark blue coat with gold em-broidered facings knee breeches, and the usual orders and decorations on his breast. Her Excellency wore a very handsome decollette trained silver black satin gown with an unique silver embroidery down

with an unique silver block sating own with an unique silver embroidery down the face taken from an old book of Irish patterns known as "the Book of Kells," the work being done in Ireland by the ladies of the Irish Industry association, ladies of the Irish Industry association, Hon. Archie Gordon, her son, acted as page. On her brow was a handsome tiara of beryls, dnamonds and pearls. Her Excellency also wore a handsome necklace of pearls and diamonds. Mrs. Shirres, Hon. Miss Colborne, Miss Wilson were the other ladies who ac-companied the viceregal party, Miss Wilson wearing silver grey poplin trim-med with corise velvet. The Governor-General's staff comprised Capt. Urguhart in the full dress uniform

The Governor-General's staff comprised Capt. Urquhart in the full dress uniform of the 79th Cameronian Highlanders and wearing the Egyptian medals; Hon. A. Marjoribanks and Mr. Erskine in the green uniform of the Scottish Archers; Mr. Gordon in court dress and wearing the order of the C.M.G.; Mr. Hewett in the staff uniform with St. Patrick's blue facings, Lieut.-Col. Strathy in full uni-form of the Royal Scots of Canada; Lieut.-Col. Prevost in the full uniform of the Mount Royal Rifles. Col. Prevost in the Mount Royal Rifles.

THE PRIVATE ENTREE. The following were the invited guests The following were the invited guests who had the privilege of the private entree: -His Grace the Archbishop of Montreal, the Lord Bishop of Montreal and Miss Bond, the Bishop of Moosonee, Mrs. Newnham and Miss Newnham, Chief Justice Sir Alex. Lacoste and Miss Lacoste, the Hon. Peter and Miss Mit-chell, the Hon. Mr. Justice and Mrs. Baby, the Hon. Mr. Justice and Mrs. Baby, the Hon. J. J. Curran, Mrs. and the Misses Curran, the Hon. J. R. Thiba-deau, Mde. and Mile, Thibaudeau, the Hon. Senator and Mrs. Ogilvie, the Hon. Senator Murphy, Mrs. and the Misses Murphy. the Hon. Senator Tasse, Mde. and Mile. Tasse, the Hon.

5a

Senator Desjardins, Mde. and the Miles. Derjardins, the Hon. Senator Masson, Mde. and Mile. Masson; Mr. Justice Wurtele and Mr. Justice Hall, of the Court of Queen's Bench; Acting Chief Justice Tait, Mr. Justice Jette, Mr. Jus-tice Taschereau, Mr. Justice Gill, Justice Mathieu, Mr. Justice Coran Mr. Justice Ouimet, Mr. Justice Dav son, Mr. Justice de Lorimier, Mr. Justice Pagnuelo, Mr. Justice Doberty, and Mr. Pagnuelo, Mr. Justice Doherty, and Mr. Justice Archibald, of the Superior court. Lieut.-General Montgomery Moore unable to be present at Their Exce

-05

cles' drawing room owing to illness member of his family. Following is a complete list of those present :--

LADIES' LIST.

present :--IADIES' LIST, A-Mrs, J. & Archibald, Mrs. Archibald, Mis⁵ Archisald, Miss Angus. Te-Mrs, Brakenridge, Mrs. William Beutham, Miss Blackader, Miss Butler, Miss Boyd, Miss Fdvarde Bridgman, Miss Bridgman, Mrs. Geor Fdvarde Bridgman, Miss Bridgman, Mrs. Granville Cunnett, Madame Lebionde Brunette, Miss Fdvarde Bridgman, Miss George A. Browa, Ma. dame Edouard Letebvre de Belefeulle. Te Mrs. Cox, Mrs. J. J. Curran, Miss Curran, Miss Kachel Curran, Mrs. Granville Cunning ham, Mrs. Varwick Chipman, Mrs. Bernard Cox, Miss Coghlin, Miss Campbell, Miss Campbell, Miss Coghin, Miss Campbell, Miss Courte, Miss Chandier. Te Madame A. Desjardins, Madame Huber Ness Virginie Desjardins, Miss Desjar, Outre, Miss Virginie Desjardins, Miss Desjar, Miss A. Ducharme, Miss H. Ducharme, Miss Konzhue, Wrs. Graham Duntor. Te Mrs. M. S. Foley, Madame Oliver Fancher, G-Mrs. James Gillespie, Miss Margaret Gills, Miss Hutchins, Miss Hutchin, Miss Buther, Miss Hutchins, Miss Hutchin, Son, Miss Hutchins, Miss Hutchin, Miss Hutchins, Mis

Hairis. I-Mrs. E. B. Ibbotson, Miss. K. Eliza Ibbot-

1-Mrs. E. B. Ibbotson, Miss. K. Eliza Ibbotson,
J-Mrs. Johnson, Miss Helena Johnson, Miss Edith J. T. Johnson Brotton, R. S.O. Eng.; Miss James.
1-Lady Lacoste, Miss Lacoste, Madame Icranger, Miss Loranger, Miss Lancote, Miss James, Miss Agnes Lambe, Mrs. Eugene Lapierre, Miss Inneit C. Mrs. Abert E. Lewis.
M-Madame Mathieu, Mrs. George Marler, Mrs. F. Massey, Madame Masson, Mrs. Btewart Murn, Nrs. W. A. Munn, Madame P. B. Mignault, Mrs. John L. Morris, Mrs. E. F. Malcourone, Miss Mount, Miss Agnes Murnay, Mc-Mrs. Anson McKim, Miss MacCallum, Miss Machabe, Miss Elizabeth McLea.
O-Mrs. A. W. Oglivie, Mrs. Onimet, Miss College, Miss Elizabeth, Ms. Orlien, Miss Estelle C'Frien.
P-Mrs D. P. Penhallow, Madame E. Pelletter, Mis. C. E. Patterson, Miss Pault, Imin

CPrice. P-Mrs D. P. Penhallow, Madame E. Pelle-ter, Mrs. C. E. Patterson, Miss Pauli, Ilmin-ster, Eog. R-Madame F. F. Rolland, Mrs. James Ross, Mrs A. F. Riddell, Miss Ready, Miss de Roche-blave, Mrs. R. G. Reid, Mrs. H. D. Reid, Mrs. John B. Rose, Miss Roe, Miss Mary M. Ryan, of Poston.

John B. Rose, Miss Roe, Miss Mary M. Ryan, of Poston.
 S-Mrs. Lewis Sergeant. Miss Ghetta Swee-py, Miss Gertrude Sweeny, Miss Beatrice Swee-py, Miss Schannon, Mrs. G. W. Stephens, Mrs. Edwin Snyder, Mrs. Thomas Simpson, Mrs E. Stanger, Joiss Henrictta Swete, Miss Snike-man, Miss Therese de Salaberry.
 T-Mrs. Tait, Mrs. Thomas T. Turnbull, Miss Ethnl. Taylor, Mrs. Norman W. Trenholme, Mrs. Andrew Taylor.
 V--Medame J. O. Villeneuve, Miss R. Ville-neuve, Miss Van Horne.
 W-Mrs. Wurtele, Hon, Mrs. Waud, Miss Waud, Miss Gertrude Waud, Mrs. Wigmore, Miss Waude Whitehead, Miss Watt, Miss W hiteaves, Mrs. Frederick L. Wanklyn.

GENTLEMEN'S LIST. A-Lieut.-Col. A. D. Aubry, 85th Batt; F. W. Ashe, Mr. Justice Archibaid, Dr. Anderson consul general of the United States; J. Por-teous Arnold, C. J. Angus, Dr. J. G. Adami, professor of McGill college; Duncan P. Ander-son.



THE DRAWING-ROOM-LEAVING THE RECEPTION-ROOM.

Art Gallery Exhibition. The sixteenth annual spring exhibi-tion of paintings, etc., under the auspices of the Art association of Montreal, will be opened on the 25th of February in the galleries of the association and will be closed on Saturday, March 23rd.

ART ASSOCIATION OF MONTREAL.

The Annual Spring Art Exhibition, The sixteenth annual spring exhibition of original paintings, drawings, sculp-tures, architectural designs, etchings, designs in stained glass and china painting will be opened on ...onday, the 25th day of February next, in the Gal-leries of the Art Association, and clos-ed on Saturday, the 23rd day of March.

Art * Association

PHILLIPS SQUARE SHOP TO LET.

On St. Catherine Street, Next door to

John Watson's.

Rent, \$400 and taxes. Heated.

Art Association,

PHILLIPS SQUARE.

SHOP TO LET

On St. Catherine street, next door to John Watson's. Rent \$460 and taxes. Heated. Apply to Secretary at the Gallery.

Apply to Secretary, at the Gallery.

3

AWING-ROOM-LEAVING THE RECEPT At the last meeting of the council of the Art association the following resolution was unanimously adopted :--" Resolved, that we, the members of the council of the Art association of Montreal, have learned with deep sorrow of the death of our late friend and colleague, Mr. John Popham, a governor and for many years a councillor of this association. We recognize the great obligations under which the association hes to Mr. Pop-ham. Deeply interested in art before this association was organized, he exert-ed himself energetically in its formation and became one of the original members ever since he has manifested an enthusi-satic interest in its affairs. We desire to record our sense of the great loss sur-tained by the association and his friends generally in his death, and to express our deep sympathy with Mrs. Popham in her bereavement."

ART * ASSOCIATION fureld OF MONTREAL 7/2 PHILLIPS SQUARE

Art Classes—

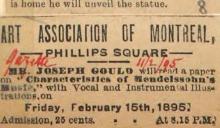
The second term of the Art Classes, will commence on Wednesday, February 6th. Two scholarships for competition. Intending students please communicate with the Sec-retary.

Galleries open Daily-9 a.m. to Dusk. SATURDAY FREE,

ASSOCIATION OF MONTREAL. AHI Genete PHILLIPS SQUARE 7/2/ ART CLASSES-The Second Term of the Art Classes will commence on Wednesday, February 6th. Two scholarships for competi-tion. Intending students please communicate with the Secretary. Galleries open daily-9 a.m. to dask.

Saturdays Free.

Saturdays Free. A fitting and fashionable culmination of the Mendelssohn choir of this city will take place on the night of February 15th, at the Art Gallery. The occasion will be the un-veiling of a magnificent Italian marble bust of the great master Mendelssohn, the crea-tion and gift of Robt. Reid the sculptor. The gift will be tendered Joseph Gould who, since the year 1863, has been the leader of the distinguished musical organization known as the Mendelssohn Choir Immediately after the unveiling of the bust Mr. Gould will pass the gift over to the Art Gallery, where it will remain a me-mento to the success, culture, sta-bility and popularity of the Choir. Many distinguished names have been sug-gested in connection with the unveiling. gested in connection with the unveiling, and it is likely that if Sir Wm. Van Horne is home he will unveil the statue.



ART ASSOCIATION #MONTREAL PHILLIPS SQUARE MR. JOSEPH GOULD

-Will read a paper on-Characteristics of Mendelssohn's Music, With Vocal and Instrumental

10

13

... Illustrations On FRIDAY, FEB. 15, '95, at 8.15 p.m. Admission-25 Cents.

ART ASSOCIATION MONTREAL IPS BQUARE ferald 15 February 16th, 1895

The annual general meeting of the members of this Association will be held in the Gallery, Phillips Square, on Friday afternoon, February 22nd, at half-past four o'clock. BUSINESS-To receive the report of the

Council of 1894, and to elect officers for the ensu year

ROBERT LINDSAV. Secretary.

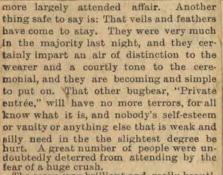
ASSOCIATION OF MONTREAL, ART PHILLIPS SQUARE

The annual general meeting of the members this Association will be held in the Gallery, illips square, on Friday afternoon, February nd, at half-past four o'clock. Insidess-To receive the report of the connell 1894, and to elect officers for the ensuing this Assoc nillips squa nd, at half year. ROBERT LINDSAY, Sepretary.

BUST OF MENDELSSOHN A

Presented to the Art Association by the Old Mendelssohn Choir. Mr. Joseph Gouid last evening read a very interesting paper before the mem-bers of the Art association on "Charac-teristics of Mendelssohn's Music. Rev. J. Edgar Hill presided, and the great in-terest taken in the subject was shown by the fact that every seat was oc-cupied.

terest taken in the subject was shown by the fact that every seat was oc-cupied. The lecturer glanced hastily at some of the dominant characteristics of Men-delssohn's works, and then went on to say that we knew the nobleness of the man, and that nobleness was re-flected in his music. We could not associate Mendelssohn wiht anything unworthy of the true man. His music was the work of a high-minded, highly cultivated gentleman; no man but a cul-tivated one could evolve such thoughts, and no heart but a good and noble one could give expression to such emotion. The extraordinary enthusiasm Mendels-sohn created in his short life, and which was intensified by his death, was in time followed by a reaction of feeling which threateneed to sweep him quite out of memory. The truth in art, as in every-thing else, must prevail, and to-day it was safe to assert that his music had taken a stronger, deeper and more last-ing hold upon the musical world than ever before, and the immortal strains he had bequeathed to us would grow dearer to every heart the more we discerned and appreciated the genuine beauty and ever before, and the immortal strains he had bequeathed to us would grow dearer to every heart the more we discerned and appreciated the genuine beauty and conscious adherence to all that was best in true art which pervaded all his works. A the close of the lecture a genuine treat was afforded the audience, a num-ber of selections from Mendelssohn's compositions being given with an excel-lence the like of which has not been heard in Montreal for a long time. The instrumental numbers were rendered by Messre. F. Jehin Prume and Dubois, Mrs. Heynberg, Miss Bengough and Miss La couple of solos, and the part songs were given by a choir of some forty voices. Trior to the last of the musical selec-tions being rendered, Mr. Gould, on be-half of the old Mendelssohn. The work had been executed by Mr. Robert Reid, who was one of the earliest members of the old Mendelssohn choir, which we do mendelssohn choir and a life member of the Art association. Tev. J. Edgar Hill, in a few apprecia-tive remarks, accepted the gift on behalt of the Art association.



or vanity or anything else that is weak and silly need in the the slightest degree be hurt. A great number of people were un-doubtedly deterred from attending by the fear of a huge crush. The scene was brilliant and really beauti-ful. The pictures on the walls, the bright uniforms and the ladies' dresses, with the dais and its regal-looking occupants for the tentre of the picture, formed a most artistic *misc en scene*, worthy of an artist's approba-tion.

115

<text><text><text><text>

hung from the shoulders, and of course was the regulation size, three and a half yards long and two wide; a tiara of ancient beryls and diamonds (very unique and valu-able), necklace of diamonds and pearls, bracelets of diamonds, diamonds on the corsage, a fan of Irish point lace; a bouquet of white roses and white veil and white feathers completed this most beautiful cos-tume.

feathers completed this most beautiful cos-tume. The Hon. Archie Gordon acted as page and carried the train most deftly. The Hon. Dudley Gordon, who was to have assisted his brother, is now on his way from Eng-land. The page's dress is an old French Court dress of the time of Francis 1st, of dark blue plush, lined with white satin, edged with beaver, lace ruffles, knee breeches, silk stockings, shoes with buck-les, ribbons at the knee, large plush hat with long white plumes, sword. Miss Wilson wore a gown of silver erray frish poplin, very prettily mixed with cerise rose velvet and chiffon trimmings. She carried a bouquet of white roses. The Hon. Miss Colborne wore yellow satin brocade with petiticoat and trimmings of vieux rose velvet, jet and lace on the bodice; orna-ments, pearls and diamonds. Mrs. Sherris was in white satin and lace, with bouquet of white roses. Mrs. Alex. Strathy wore ruby silk velvet, yellow brocade sleeves and bertha, with Honiton lace; bouquet of white roses and white hyacinths. The following guests received cards for THE PRIVATE ENTREE:

THE PRIVATE ENTREE:

THE PRIVATE ENTREE: This Grace the Archbishop of Montreal, the ford Bishop of Montreal and Miss Bond, the stephon of Montreal and Miss Bond, the Hon Sector Provide And Miss Bond, the Hon, Peter and Miss with the Hon. Mr. Justice and Miss Bond, the histor of Montreal, the Hon. Peter and Miss and Miss Lascoste, the Hon. Peter and Miss and Miss Tasse, the Hon. Senator and Miss Miss Miss Tasse, the Hon. Senator Desjarding with Miss Tasse, the Hon. Miss Basse, the Hon. Senator between the Misses and Miss Massen, the Hon. Miss with Miss Tasse, the Hon. Mr. Justice and Miss, Tasse with the Hon. Mr. Justice and Miss, Taste with the Hon. Mr. Justice and Miss, the Hon. Miss with the Hon. Mr. Justice and Miss, the Hon. Miss with the Hon. Mr. Justice and Miss, Ustice, the Hon. Miss with the Hon. Mr. Justice and Miss, Ustice, the Hon. Miss with the Hon. Mr. Justice and Miss, Ustice, the Hon. Miss with the Hon. Misses Desting the Hon. Misses Desting the Hon. Misses with the Hon. Misses

A line of officers extended from the small gallery door around to the main door almost. They were:

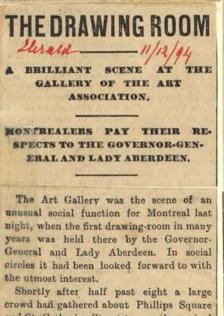
door almost. They were: Colonel Houghton, D. A. G., Brigade-Major Roy, Lt.-Col. Butler, Lt.-Col. Starke, Lt.-Col. Cole, Lt.-Col. Burland, Lt.-Col. Turnbull, Lt.-Col. Massey, Lt.-Col. Aubrey, Lt.-Col. Gray, Lt.-Col. Lyman, Major Basteed, Major Gault, Major Cooke, Major Busteed, Major Gault, Major Elaiklock, Major Tt Oglivie, Captain G. R. Hooper, Captain Mitchell, Captain G. S. Cantile, Captain Arthur Hamilton, Captain T. Oglivie, Captain Converse, Lt. Henderson, Lt. Costigan and Lt. Dobbin.

In

THE DRAWING-ROOM-THE PRESENTATION TO THEIR EXCELLENCIES.

1d

All the Consuls-Generals and Vice Consuls were in full dress uniform, as also the Deans of the Universities, and the bright hoods and gowns were very effective with all the gorgeous uniforms. The management all through was admir-able, in fact, everything was perfect; and at the close of the function His Excellency called on Mr. Lindsay and expressed his thanks to the Association for the use of the gallery, and for the very satisfactory arrangements which had been made and carried out. carried out.



and St. Catherine Street to see the arrival of their Excellencies. The road was kept clear by a force of police under Cap-tain Frank Loye, of No. 5 Station, and a detachment detailed from the Victoria Rifles. Carriage after carriage dashed up to the door in quick succession, to the merry music of sleigh-bells. At half past nine promptly Their Excellencies arrived, accompanied by Hon. Archie Gordon and Mr. Erskine. The assembled crowd

don and Mr. Erskine. The assembled crowd welcomed them with hearty cheers, and the band of the Montreal Garrison Artillery played the National Anthem. The guard of honor was furnished by the Garrison Artillery, and was in command of Major McEwen and Lieuts. Winters and Barton. The escort was furnished by thirty troopers of the Duke of Connaught's Royal Canadian Hussars, in command of Captain Clerk.

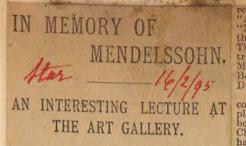
10

Captain Urquhart, A. D. C., had charge of all the arrangements, which were simply perfection. The scene in the hall and corperfection. The scene in the hall and cor-ridors of the building was an animated one as those about to be presented arrived. The members of the consular corps were among the first to arrive, resplen-dent in their Court uniforms, Lieut.-Colonel Houghton, D.A.G., and his staff, as well as the majority of the officers on the local corns were also early. on the local corps were also early. It was about 10 o'clock when the presen

tations began, and no time was lost. Their Excellencies received in the old gallery, where they were placed on a slightly raised dais, surrounded by their household and staff. Lady Aberdeen was attended by the Hon. Archie Gordon as page. The scene in the Chamber was a brilliant one. The gorgeous uniforms of the military

one. The gorgeous uniforms of the military, the splendor of the Court costumes, and the beauty of the ladies' gowns were added to and enhanced by the works of art on the walls. Between a double line of officers the stream of citizens passed, saluted the repre-sentatives of Royalty, and vanished. It was only the work of a minute, but it meant a great deal to them. By eleven o'clock the function was over, and Their Excellencies departed amid cheers.





Mr. Joseph Gould on the Characteristics of Mendelssohn's Music --- A Bust of the Composer Presented to the Art Association.

The gallery of the Art Association, on Phillips square, was well-filled with members of the Association and their friends last evening, who had gather-ed to hear a paper from Mr. Joseph Gould, late conductor of the Mendels-sohn Choir, on "The characteristics of Mendelssohn's music." In addition to this a number of the composer's works were rendered, illustrating the true dramatic and religious instinct with which this man had embued his compositions. The large audi-ence was intensely interested in the sub-

ence was intensely interested in the subject. Mr. Gould was introduced, in a few kind-ity and appropriate remarks, by the Rev. J. Edgar Hill, president of the Art Associa-tion. In commencing his lecture Mr. Gould stated that he would simply enumerate a few of the characteristics of Mendelssohn's music, and would leave to others the task of bringing out its beautiful harmonies. In the first place it was necessary to establish the standpoint from which they viewed music, whether it was looked upon as an expression of human emotion or as a rudi-mentary of science. For his own part he regarded the compositions of Mendelssohn as among the greatest in the WHOLE BEALM OF MUSICAL APT

WHOLE REALM OF MUSICAL ART.

BALANCE ARE THE DESIGNATION OF MUSICAL ART. WHOLE REALM OF MUSICAL ART. He considered music as the language of the motions, as speech was the language of the involutions, as speech was the language of the involutions, as speech was the soul. The an-oblight of Mendelssohn's character, and this oblight of Mendelssohn's character, invol-oblight of the chief characteristics of the latter was the strong religions feeling with which it was marked, though the music, to the soul of every per-son who had listened to Mendelssohn's har-minded, highly-cultured gentleman; in fact involution. It was a warm tribute to the motion. It was a warm tribute to the motions of St. Paul and Elijah, the proposer was at his best. He was anticularly of the Psalms, the religions this was alabor of love he greatly enjoyed, his was alabor of hove he gr emanated from

THIS ILLUSTRIOUS COMPOSER

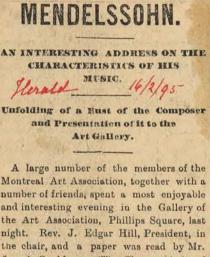
THIS ILLUSTRIOUS COMPOSER. In everything he undertook, Mendelssohn wrote what he felt; and it was in these beautiful cadences of secular song that the music-loving citizens of the world had been brought, so to speak, into closer contact with nature, and to realize its beauties. Mendelssohn had been gifted with a good training and artistic instinets, and a love of law and order; nature had gifted him with true inspiration and beauty of form. He began as a child and ended a genius. His compositions were beautiful and lofty in tone, and breathed a high poetic spirit. The immortal strains which he had bequeathed to the world would grow more and more as musicians of every phase

he had bequeathed to the world would grow more and more as musicians of every phase discerned and appreciated the genuine beauty and conscious adherence to all that was best in true art which characterized all bis compositions. At the conclusion of Mr. Gould's address, a delightful programme of vocal and instru-mental music was rendered by local artists. About thirty of Mr. Gould's former Men-delssohn choir sang a number of part songs in excellent style, the phrasing and color-ing being exceptionally good. The songs

rendered were "Presage of Spring," "Autumn Song," "Resting Place," and the "Nightingale." Mr. A. Sabiston pleased the audience with a couple of tenor solos. The instrumental portion, consisting of a trio and quartette, was ably performed by Madanie Heynberg, Miss La Palme, Miss Bengough, Mr. F. Jehin Prume and Mr. Dubois. Mr. Gould said that before closing the concert he had a few words to say and a

Mr. Gould said that before closing the concert he had a few words to say and a pleasant duty to perform. Some weeks before the dissolution of the Mendelssohn Choir, in April last, Mr. Robert Reid, who had been for many years a member, offered to present to the choir a bust of the eminent composer from whom the choir had derived its name, in order that it might serve as a memento of the happy years which they had spent together. Mr. Reid had hoped to complete his task in September last, but an unavoidable delay had happened, and it was not until a few weeks ago that he had been able to carry out his intentions. The bust had re-cently been presented to the choir by the seulptor.

carry out his intentions. The bust had re-cently been presented to the choir by the sculptor. Mr. Gould was therefore pleased to ac-quiesce in a suggestion of the choir, to the effect that the bust should, if possible, be placed in the gallery of the Art Association. He asked the Art Association therefore to accept the bust as a memento of the Men-delssohn Choir. The Rev. J. Edgar Hill, accepted the gift on behalf of the Art Association, and ex-pressed the hope that the gift of music would be always recognized and appreciated as one of the fine-arts. He was sure the Association would find a home for the bust in their gallery, where they aimed at encouraging and sustaining music as a fine art among the citizens of Montreal.



the chair, and a paper was read by Mr. Joseph Gould on "The Characteristics of Mendelssohn's Music," which was illustrated with a programme of vocal and



mored in hi becard

2a

instrumental music of the inspired composer's composition. It was indeed a most enjoyable evening to all lovers of music, and more especially of those devotees of Mendelssohn who have such a keenapprecia tion and love of his work. It was evident that there was a large number of these last present, and they are not likely to forget an evening spent so agreeably. Rev. J. E. Hill introduced Mr. Gould by

an evening spent so agreeably. Rev. J. E. Hill introduced Mr. Gruld by saying that it was most appropriate that the conductor of the Mendelssohn Choir should deliver an address of that character, and paid a compliment to Mr. Gould by saying that the room was always crowded when he lectured there. Mr. Gould said at the joutset that he would simply point out to them the char-deteristics of Mendelssohn's music and leave to others to demonstrate its char-acteristics in a more practical form. In the first place it was necessary to estab-lish a standpoint from which they viewed music, --whether they looked upon music as an expression of human emotion or from a scientific point. For his own part he re-garded Mendelssohn's compositions as great works, and considered music was the language of the emotions as speech was the language of the intellect, and further there were physically and morally marvellous relations between a song and the soul. It was evident that the composer from the character of the music had assist. ed his art with the profoundest tributes of from the character of the music had assist. from the character of the music had assist-ed his art with the profoundest tributes of his hand. A characteristic of all his music was a marked religious feeling. In his oratorie of Elijah there was a depth of feeling, and St. Paul was only second to Elijah in that respect. A feature of the productions was the introduction of the old German carols, which, perhaps, was not Mendelssohn's own idea, and others since had attempted it, but not to the same ex-tent. The religious strain was not only aptent. The religious strain was not only ap-parent in his oratorios, for his setting of the Psalms was the happiest of in-spirations found in sacred music. He wrote what he felt and knew how to say He wrote what he telt and knew how to say it in the best possible way. Fate had be-stowed upon him a good training and artistic instincts and an almost childish love of law and order; Nature had gifted him with a true inspiration of the beauty of form. He began as a child and ended as a genius, while in our days we sometimes began as geniuses and ended in a foundling hospital. (Laughter). His instrumental compositions were all beauti-ful and lofty in tone, and of a high poetic character. The most important characteristic was the suppleness which lay in all his writings. At the conclusion of the address about forty members of the defunct Mendelssohn

At the conclusion of the address about forty members of the defunct Mendelssohn Choir, conducted by Mr. Gould, sweetly rendered part songs, (a) "Presage of Spring" and (b) "Autumn Song." Instrumental selections from great composers' works were performed by Mülne. Heynberg, Miss Ls Palme, Miss Bengough, Mr. F. J. Prune and Mr. Dubois. Mr. A. Sabiston, who was in excellent voice, sang two tenor solos, and the musical portion concluded with

and Mr. Dubois. Mr. A. Sabiston, who was in excellent voice, sang two tenor solos, and the musical portion concluded with part songs, (a) "Resting Place," and (b) "The nightingale." "Air. Gould then said that a few weeks be-fore the dissolution of the Mendelssohn choir in April last, Mr. Robert Reid, who for many years had been a member asked to be permitted to fashion with his own hands a bust of the composer as a tribute to the society. He hoped to complete this work in December last, but owing to unfore-seen circumstances it had only just been com-pleted. The bust had been handed over to the Choir by the sculptor with the following letter : "To Joseph Gould, Esq., organizer and conductor of the Mendelssohn Choir, Dear Mr. Gould,-Giving material shape to the desire expressed by you some time ago to preserve a memorial of our dear old Mendelssohn Choir in a more substantial form than simply that of fond recollections, I now have the pleasure of asking you to accept for yourself and the Choir, this marble bust of the inspired composer. this marble bust of the inspired composer. Perhaps it will not lessen the interest which Perhaps it will not lesson the interest which you may attach to the gift to recognise in it the work of one of the earliest members of the choir. You will please dispose of it in whatever way according to your judgment will most satisfactorily accomplish the idea in view. With pleasant memories of the instructive evenings spent under your musical direction and guidance, I remain, yours faithfully, R. REID." Continuing, Mr. Gould said that the Choir had deemed it most appropriate to hand it over to the Art Association to be placed in the gallery as a lasting memento of the Mendelssohn Choir, and he now had pleasure in presenting it on his own and the Choir's behalf to Mr. Hill for the object named.

The bust, which was a beautiful specimen of the sculptor's work, and which occupied a prominent place on a pedestal on the platform, was then formally handed over. The Rev. Mr. Hill accepted the gift on behalf of the Art Association. The Associa-tion had always recognized and appreciated the importance of music as one of the fine arts, and the founder of the institution had been as passionately fond of music as he was devoted to pictures. It was fitting, there-fore, that the choir, which had inst expired. fore, that the choir, which had just expired, should find a home for the bust in their gallery, where they aimed at encouraging and sustaining music as a fine art among the citizens of Montreal. The city was under a great debt of gratitude to Mr. Gould for his musical work during many years, and the Association were also under a debt of the the Association were also under a debt of gratitude to him and all the ladies and gentlemen who had assisted him, and he gratefully accepted the gift on behalf of the Association. It was a beautiful bust, and had been fashioned by one who was a sculptor and a municipal and who had condored much musician, and who had rendered much service to the Choir, and the bust of one who had been described as "The Men-delssohn while he lived," would be treasured by the members of the Association

Much applause followed, and a hearty vote of thanks was passed to Mr. Gou d for his address, and to the performers, and the proceedings then terminated.

THE ART ASSOCIATION.

The Annual Meeting Held Yesterday Afternoon. as

The Annual Meeting Held Yesterday Afternoon. 37/2016 The annual meeting of the Art Associa-tion of Montreal was held in the Art Gal-lery, on Phillips square, yesterday after-noor. There was a good attendance of members. In the absence of the President, Mr. Hugh McLennan was in the chair. Among those present were Messrs. A. T. Taylor, J. Ross, Dr. Shepherd, C. J. Fleet, D. A. Watt, Rev. J. Edgar Hill, W. G. Mur-ray, George Graham, James Tasker, Samuel Bell, W. F. Torrance, J. Torrance, Dr. Wm. Gardner, Walter Drake, Rev. W. S. Barnes, A. V. F. Vibert, E. Harris, R. W. Shepherd, H. C. Nelson, H. V. Meredith, David Me-Pherson and Robert Harris, P. R. C. A. The minutes of the last annual meeting were taken as read. The secretary, Mr. Bobert Lindsay then read the annual re-port, which spoke of the past year as one of quiet progress. A very considerable re-duction had been made on the debt of the Association, although on account of the association and been made on the debt of the association, Although on account of the association and been made on the although and the annuer of the asses was very association as a second the asses as a very association and been made on the association and the association and the annuel associa

A THOUSAND MORE THAN IN 1893.

<text><text><text><text><text><text><text>

THE ART ASSOCIATION.

30

Satisfactory Reparts Presented at the Annual Meeting-New Counciltellors Elected.

annual general meeting of the members of the Art Association of Mont-real was held yesterday afternoon in the Gallery. In the absence of the president and vice-president, Mr. Hugh McLennan occupied the chair. Of the councillors of the association there were present: Messrs. A. T. Taylor, James Ross, Dr. Shepherd, C. J. Fleet, D. A. Watt, W. G. Murray and Kev. Edgar Hill. The fol-lowing members were also present:--Messrs. George Graham, Samuel Bell, W. F. Torrance, James Torrance, Alex. Hen-derson, Dr. William Gardner, Walter Drake, Rev. William Barnes, A. Vibert, Ernest Harris, R. W. Shepherd, sr., H. C. Nelson, H. V. Meredith and D. B. Mc-Pherson. and vice-president, Mr. Hugh McLennan occupied the chair. Of the councillors of Pherson.

The annual report was read by Mr. Robert Lindsay, the secretary. It said in part that after the very successful loan exhibition which had been inaug-urated by Their Excellencies at the end urated by Their Excellencies at the end of last year the council could not expect that the year of 1894 would show any marked features, but they were glad to report that it had been a year of quiet progress. The wisdom of the steps taken to increase the usefulness of the the Art gallery and afford the much needed accommodation by the erection of the new buildings had been amply proved. The report goes on to say :--" It needed accommodation by the erection of the new buildings had been amply proved. The report goes on to say :--" It is most desirable that the debt should be reduced and even paid off as soon as pos-sible. It amounts to \$35,000, with an interest charge of \$1,675 per annum. As the past year has been a transition per-id in the bistory of the association dur-

the past year has been a transition per-iod in the history of the association dur-ing which the full benefit of the rents has not accrued, the council have to re-port that the expenditure has unavoid-ably exceeded the revenue, and that there is a deficit of about \$1,650 for the year. With all the shops rented, the council see no reason why hereafter the revenue should not only meet all necessary expenditure, but they hope the deficit of the past two years will be gradually paid off from the surplus." In the art classes in charge of Mr. W. Brymner, R.C.A., the number of pupils who had attended during the session who had attended during the session 1893-94, was 32, and up to the present date this session, 25. There had been thirteen competitors for the association scholarships at the annual competition, the successful ones being .- In the 1st section, Lallian Tucker; in the 2nd sec-tion, Alberta Cleland. The work of Mur-ray Prendergast received honorable mention.

mention. Mention was made of the spring exhi-bition of 1894, which had been most suc-cessful and of the exhibition of architec-tural drawings in which special interest had been taken. As regarded the estate of the late John W. Tempest, having been handed over by the executors to the execution the report stated that been handed over by the executors to the association, the report stated that under the terms of the bequest, two paintings had been purchased, a land-scape, "Sand Dunes, Scheveningen," Helland, (33 x 43), by Willem Bastien Tholen, Antwerp, a rising artist of the Modern Dutch school, which was offered for the gallery at a specially low figure, viz, \$500. It was undoubtedly a valu-able addition to the collection.

An opportunity having occurred to ac-quire an example, in good condition, of the comparatively rare work of Pieter de Hooch, one of the old Dutch painters who flourished more than 200 years ago (1632-1682), the council decided to pur-(1632-1682), the council decided to pur-chase the painting for the sum of \$6,500, feeling justified in anticipating their rev-enue to the extent of half that amount in order to secure it. Three interesting and instructive lec-

Three interesting and instructive lec-tures had been given during the year on "Rubinstein," by Mr. Joseph Gould; on "Portrait Painting," by Prof. J. C. Van Dyke, and on "Early Italian Art," by Rev. W. S. Barnes. On the occasion of the decease of the late Mr. John Popham the council had adopted a resolution of deep avgmathy with his friends and deep sympathy with his friends and Mrs. Popham.

Mrs. Popham. The council had also to regret the deaths of Mr. W. R. Elmenhorst, a gov-ernor and councillor, and of Mr. James Burnett, a governor; of the Rev. Dr. Cordner, a life member; and of Sir Fran-cis Johnson, Mr. Alfred Pennell and Mr. J. Murray Smith, annual members. After the unanimous adoption of the market the second second second second second second Mr. Marras proposed the

After the unanimous adoption of the report Rev. Mr. Barnes proposed the election of Mr. D. A. Watt, who had act-ed with great ability for many years as a councillor, and Messrs. Joseph Gould and T. Taylor as life governors. They were unimously elected.

The following officers of the association were then elected by acclamation :--President-Mr. E. B. Greenshields. Vice-president-Sir Wm. Van Horne. Treasurer-Mr. W. G. Murray. Councillors-Messrs. R. B. Angus, E. S. Clouston, Dr. F. J. Shepherd, A. T. Tay-lor, D. A. Watt and Dr. Wm. Gardner, who is elected to fill the vacancy caused by Mr. Elmenhorst's death.

by Mr. Elmenhorst's death. It was also stated during the meeting that in addition to other donations and bequests the association had received a valuable painting from Mrs. Elmenhorst and were about to receive another from Mr. James Ross.

The annual spring exhibition will be held this year in March, opening on the 6th instant with a private view for mem-bers. This year's exhibition promises to be even more successful than usual.



The Art Association yesterday afternoon held its annual meeting. The gentlemen present were: Messre. Geo. Graham, Jos. Tasker, Sam. Bell, W. F. Torrance, Jas. Torrance, Alex. Anderson, Dr. Gardner, Walter Drake, Rev. W. S. Barnes, Ernest Harris, Mrs. Murray, R. W. Shepherd, sr., H. C. Wilson, A. V. Meredith, A. F. Taylor, James Ross, Dr. Shepherd, C. J. Fleet, D. A. Watt, Rev. Edgar Hill, Hugh McLennan and Dr. Murray. Mr. Hugh McLennan was called to the Mr. Hugh McLennan was called to the chair in the absence of the President.

After the reading of the Freshent. Robert Lindsav, Scoretary, read the annual report for 1894, which says in part: After the important ceremony of the opening of the new gallery by Their Excel-

lencies the Governor-General and Lad Aberdeen, and the very successful Los Lady Exhibition which they inaugurated in the end of last year, the Council could not ex-pect that the history of the year 1894 would show any marked features, but they are glad to report that it has been a year of quiet progress.

The wisdom of the steps taken to increase the usefulness of the Ari [Gallery and afford the much needed accommodation by the erection of the new building has been amply proved.

As the past year has been a transition period in the history of the Association, during which the full benefits of the rents have not accrued, the Council have to report have not accrued, the Council have to report that the expenditure has unavoidably ex-ceeded the revenue, and that there is a deficit of about \$1,650 for the year. With all the shops rented, the Council see no rea-son why hereafter the revenue should not only meet all necessary expenditure, but they hope the deficit of the last two years will be gradually paid off from the surplus. In closing the renort there were notices

will be gradually paid off from the surplus. In closing the report there were notices of the deaths of Mr. John Popham, a Gover-nor and Councillor; of Mr. W. R. Elmen-horst, a Governor and Councillor, and of Mr. James Burnett, a Governor; of the Rev. Dr. Cordner, a life member, and of Sir Francels Johnson, Mr. Alfred Pennell and Mr. J. Murray Smith, annual members. During the year 1894 there were 475

During the year 1894 there were 475 annual members as compared with 400 in 1891; 14,210 visits by members as com-pared with 14,616 in 1891; 2,306 by free visitors as compared with 820 in 1891, and 3,251 by paying visitors as compared with 5,674 in 1891. On the whole the figures do not show a marked progress in the popu-larity of art amongst Montrealers. The Chairman announced that the Asso-

ciation had been presented with two valuable paintings, one by Mrs. Elmenhorst two and the other, a work of the American painter, Geo. Heimes, by Mr. James Ross. Messrs. D. A. P. Watt, Joseph Gould were elected governors for signal services rendered, and Mr. A. D. Taylor was elected

as a life member.

as a life member. The following officers were elected by acclamation : President, E. B. Green-shields: Vice-President, Sir Wm. C. Van Horne; Treasurer, W. G. Murray; Coun-cillors, R. B. Angus, E. S. Clouston, Dr. F, J. Shepherd, A. T. Taylor, D. A. Watt and Dr. Wm. Gardner. The annual spring opening will take place on the 6th of March, with private view for members. It promises to eclipse all the former openings. Lord and Lady Aberdeen have been invited to be present.

Aberdeen have been invited to be present.

Gift to the Art Association

Mrs. W. R. Elmenhorst has presented a large valuable painting to the Art gal-lery in remembrance of her late hus-band's connection with the association. The subject is—"Sheep Returning from Pasture," by Heinrich Zugel, of Munich.



On Wednesday Evening, March 6th

THE SPRING EXHIBITION. y Fine New Pictures will Hung this Year in the Art Many

Association Gallery

The sixteenth annual spring exhibition The sixteenth annual spring exhibition of the work of Canadian artists will open in the galleries of the Art association, Phillips square, on Wednesday evening, March 6th, with a private view for mem-bers on that evening. A brief outline of the work of the more prominent artists who will exhibit will be interesting. Probably the most attractive work,

who will exhibit will be interesting. Probably the most attractive work, from the interest attached to it, is a large life size portrait of His Excellency the Governor-General, by Robert Har-ris, P.R.C.A. It is taken in the scarlet robe of one of His Excellency's honorary degrees. There are also several por-traits by Robert Harris, a very pretty moonlight marine scene and an ideal head. head.

Carl Ahrens and James Barnsley have some very good work this year, while Mary A. Bell has some very nice work in the modern French style of coloring that

is particularly pretty. Suzor Cote is showing several portraits in pastel and Edmond Dynnet some small but very pleasing landscapes. There is a fine cattle picture of James L. Graham's on view that is bound to at-tract attention, which will, doubtless, be the case also with the work of John Hammond, executed in his characteristic style.

The work of Margaret Houghton shows great advance this year, and one speci-men particularly, a landscape with sheep, great advance is very good. O. Leduc will have on exhibition one

of his matchless pieces of still life, and D. P. Macmillan a large and ambitious canves of considerable merit, the subject being the death of Abel. One of the best things that John C. Pin-

hey has ever done is a large and pretty combination of figure and landscape.

combination of figure and landscape. A modern Madonna and several other canvases, all in the light key and run-ning into the French school, are shown by George A. Reed, while several paint-ings in the same strain and very pretty are exhibited by Mary Hester Reed. Some landscapes of really very fine quality are the work of Homer Watson, who will exhibit several. L. R. O'Brien seems to have forsaken

L. R. O'Brien seems to have forsaken water colors, for he shows a number of

water colors, for he shows a number of landscapes in oils only. Mrs. Watts, who exhibited her work in the Paris salon as Miss Fullerton and who now resides in Montreal, will have several of her canvases on view. Mrs. Watts' work is very fine altogether and will, no doubt, attract attention. Two large landscapes, the work of William Hope, will also be on exhibition. The exhibition of water colors is ex-

William Hope, will also be on exhibition. The exhibition of water colors is ex-pected to be ahead of other years. It will consist of work by Barnsley, Moss, Verner, Brymner, Manly, Miss Philips and many others. There will also be large exhibits of decorative china paint-ing and architectural design. Taking the pictures altogether they promise a spring exhibition that will surpass all others held. others held.

cield Art Association.

The members of the Art Association of Montreal enjoyed last night a private view of the sixteenth annual spring exhibition of all paintings water colors ato. There is oil paintings, water colors, etc. There is a very good showing of familiar names, parti-cularly among the oil paintings, and the exhibition on the whole is in advance of former years.



8

The sixteenth annual spring exhibition of the Art Association of Montreal was opened last evening with a private view to members and their friends. If the exhibition, which lasts until the 30th of the month, is as successful as last night it will certainly prove a great success, for never was a private view better at-tended than that of last evening. From shortly after 8 o'clock until well on towards midnight the bandsome galtowards midnight the handsome gal-leries were filled, even crowded, with an audience composed of many of the representatives of Montreal's artistic world. The scene presented last evening in the galleries, as the ever moving and handsomely dressed assembly passed from picture to picture, admiring what is this year, perhaps, the best spring exhi-bition of any held for a long time, was a brilliant and quite picturesque one. Gruenwald's orchestra was stationed in the hall and rendered some delightful music during the evening, while the life class room had been set aside for refresh-ments. ments.

Among the canvases in oil, those at-tracting a great deal of attention were tracting a great deal of attention were two portraits, one being of His Excel-lency Lord Aberdeen, by Robert Harris, P.R.C.A.; two portraits, one of Master Hobart Molson and another of Mr. C. Sobeski, by Edmond Dyonnet, A.R.C.A. A very fascinating piece of work was "Isabella," by William Brymner. Two very pretty seascapes, by John Ham-mond and Lucius O'Brien, and mon por-trait by Joseph St. Charles were much admired.

admired

Etta Watts had several very fine can-vases on view, her "Garden in Bavaria" (exhibited in the Paris salon), attracting very much attention.

In the water colors an exquisite marine scene, by James Barnsby, several by William Brymner, Blanch Evans, C. M. Manly, Frederick Verner and others made up a fine exhibition, while in the pastels a study by Sydney. Talk pastels, a stud much admired. a study by Sydney Tully was

In the china there were some really exquisite specimens. Alice Livingston, Harriet McDcnnell, Elizabeth Torrance, Elizabeth Whitney, as well as others, ex hibited in this class

Harriet McDonnell was the only ex

Harnet McDoneell was the only ex-hibitor in pyrography, while a number of specimens were on view in architecture. In statuary Phillipe Hebert and G. W. Hill were the only exhibitors. Among those present were Mr. Hugh McLennan, Mr. and Mrs. Robert Harris, Mrs. John Hope, Mr. William Hope, Prof. and Mrs. Carus-Wilson, Mrs. Lund-say, Miss Lindsay, Mr. and Mrs. Robert Lindsay, Mr. T. Bell, Miss Mary Bell, Mr. R. B. Angus, the Misses Angus, Mr. and Mrs. Wanklyn, Mr. J. Try-Davies, Mrs. and the Misses Simpson, Mrs. Lewis Skaife, Dr. Craik, Mr. Pater Peterson, Mrs. E. Watts, Mr. and the Misses Lambe, Mrs. and Miss Archbald, Mr. Brymner, Mr. Philip Scott, Mrs. E. Watts, Mr. and the Misses Lambe, Mrs. and Miss Archbald, Mr. Brymner, Mr. Philip Scott, the Misses Scott, Miss Durnford, Miss Bertha Cochrane, Hillburst; Mr. and the Misses Pangman, Mrs. Hal. Pat-nam, Miss A. Howard, Miss Sullivan, Sault Ste. Marie; Mr. and Mrs. S Coul-son, Rev. Dr. Campbell, Miss Campbell, Mr. B. Buchanan, Miss M. Buchanan, Mr. and Mrs. S. Coulson, Dr. and the Misses McCallum and Miss Ball, Mr. and Mrs. Godfrey Weir, Mr. and Miss Macintosh, Miss Bertha Stephenson, Mrs. Dunncan McIntyre, Mr. and Miss Small, Mr. and Miss S. Finley, the Misses Finley, the Misses Botterill, Madame Cornu, Mrs. M. H. Gault, the Misses Gault, Mr. K. McPhersou, Mr. L. Gregor, Mr. and Miss Howell, Miss Cassils, Mr. and Miss Howell, Miss Cassils, Mr. and Miss Howell, Miss Cassils, Mr. and Miss Evans, Baron Holmfield, Miss Houghton, Mrs. D. Crawford, Mr, and Miss Sumuer, and many others. Mrs. Lambe, Mrs. Mr. Brymner, Mr. Missee Scott, and many others.

Mr. William Hope has two large can-vases, 61, "Moonlight on the Loing, France," and 62, "In the forest of Fontaine-bleau." They are both good, and the artist has improved immensely since he last ex-hibited. 62 is a very pleasing picture; one gets the feeling in looking at it that the forest of Fontainebleau would be

A DELIGHTEUL RESTING PLACE:

torest of Fontainebleau would be A DELIGHTFUL RESTING PLACE; It is solidly painted, the balance in color is good and the contrast between the greens and browns harmonious. The composi-tion might be regarded more as a study. The time is apparently a warm September evening, the conception is poetical and is well developed, the color in the water is is rather hard and blue, and, compared with the rest, lacks the airiness of the other parts. It is, however, a very fine work. A very clever picture is 24, "Ta Which was hung on the line at the stock model at Brabagon, Millet's old among place. She was one of the models for the "Angelus." Victorine is a very decided old lady and cranky, and will not if force; its strength is its strong point which aspeals to one at once, but the painting about the face and eyes. The whole paire was painted with a palette hout the face and eyes. The whole about the face and hands. Miss Carlyle is a lative of Woodstock, Ont.; at resent she is in Paris, a student of Con-starts. She and Miss Holden, of Montreal, re together. She has had several pictures are together, the mast rat that time. He hands thiled her; but after the first shock are together in takes a great interest in Miss to are together at the Solor. Of the first scar-tors thiled her; but after the first shock are together in takes a great interest in Miss to are together at the Solor. The pisten a shock are together in takes a great interest in Miss to are th

Different and has visited her several times in Paris. Mr. Lucius O'Brien comes out in quite a new character—he has nothing but oils this year in the exhibition. He has ten pictures, nearly all sketches from the Gaspé country, that land of picturesque delight to the artist. Of these it is difficult to say which is better than another, 87, "Morning mists, Bay of Fundy," 88, "Lifting of the Fog, Grand Manan," and 89, "The Beach, Orand Manan," are especially charm-ing. They are so soft and tender, and so smooth that they might LUCCT PASS FOR WATER COLORS.

ALMOST PASS FOR WATER COLORS.

Mr. O'Brien is a great favorite, and his pictures always attract a great deal of at-tention.

<text><text><text><text><text>

TOO MUCH IN THE FOREGROUND. 46, "By the Birch Grove," and 47, "At the Close of Day," by James S. Graham, are



"Victorine," Miss Carlyle.

very clever animal studies. "At the Close of Day" shows horses drinking at atrough, "By the Birch Grove" is a tender bit of landscape with some cows. Mr. Graham evidently has his whole subject in his mind at once. He does not paint portraits of animals only, but water, trees and living creatures are blended in one harmonious

pictures have a fascination all their own. He exhibits: 48, "Fishing Boats, Bay of Fundy;" 49, "Windmill, Holland;" 50, "Sun-rise, Bay of Fundy," and, 51, "The Old Bays" Barn.

Barn." Homer Watson, another fine painter, whose landscapes are full of breadth and harmonious coloring, shows 133, "An Old Sheep Farm;" 134, "The Farm in the Wood," and two unnumbered, one a delicious bit of wood with some famous trees, the other a sylvan study.

wood with some some amous trees, the outer a sylvan study.
Miss Theresa Wing has a fine group of miniatures, painted on ivory, exquisitely soft in finish and true in tone. They attracted much attention.
Verner has several pictures. One. 204, "Harvest time, Stratford-on-Avon," was sold last evening; also Barnsley's "Windmill in Holland," and one of MacGillivray Knowles', No. 70, "In Fort."
Franklin Brownell has, 19, "A portrait," which is capital; 20, a decorative panel, Autumn, and 21, "Snow thewing," which are all excellent. The decorative panel is very clever, the figures are exceedingly well drawn and the coloring fine.
Arnes has a great many studies in good color. "Ripe Corn Time" is very pleasing and artistic. "A Wet Evening at the Village is effective and daring in its vivid tones of green skies and red reflections of LIGHT FROM THE HOUSES. LIGHT FROM THE HOUSES.

THE SPRING EXHIBITION—"THE whole. A ray of sunlight falling across the grass is good. Some of Mr. Brymner's students show good work the strongest of which is a classi-cal landscape by Macmillen, No. 79. "Death of Abel." The subject is an ambitious one and the conception entirely new. Cain has never been depicted as sorrowing before; and it is a difficult matter to make a man of his large physical proportions show grief. Abel is lying on the ground dead, so that all gruesomeness is eliminated. The perspective is good, and the landscape has a weird, desolate appear-ance. A flock of sheep are browsing in the distance.

ance. A flock of sheep are browsing in the distance. Mr. S. Robertson, another student, has No. 118, "A Rain Cloud;" 119, "In the Gar-den," and 120, "Country Road," all very pretty, good in color and true in tone. Mr. Robertson sees something in nature, and has the faculty of making others see it. Mrs. Etta Watts, who has lately come to Montreal from Paris, has several pictures on view. Her principal one, "A Garden in Bavaria," was hung in the Salon in 1892. This belongs to the French school. The coloring is vivid and the contrasts strong. The roofs of the houses are very fine; there is a great deal of faithful work in the com-position—"A Gleam of Sunshine." Hammond has some lovely work. His



THE SPRING EXHIBITION.

The china exhibited by Miss Livingston's class and Miss Whitney's is very fine. The respective work was arranged on two tables. Miss Livingston exhibited some exquisite



"Isabella and the Pot of Basil," Brymner

Dresden and Sèvres (blue), a Coalport cup, bon-bon dish and several pieces. Mrs. David Crawford exhibited a very fine col-lection, amongst them a pitcher (Rococo design), chrysanthemum fruit dishes with bronze border, pair of pink Rococo candle-sticks and a blue vase (under glaze) very fine. Mrs. Frank Rolland exhibited a love-ly bon-bon dish very dainty in design and bronze border, pair of pink Roccoc candre-sticks and a blue vase (under glaze) very fine. Mrs. Frank Rolland exhibited a love-ly bon-bon dish very dainty in design and beautifully painted. Mrs. Hugh Brodie showed a very fine jardiniere handsomely decorated. Mrs. B. Coulson showed a very pretty tea caddy and frame. Mrs. T. Darling, Dresden China bas-ket, jardiniere and cups and saucers. Miss Cecilia Jackson exhibited a plate and bon-bon box in very fine work. Miss Grace Livingston a toilet tray and boxes, tea cup and tea caddy of Dresden. Miss Harriette Macdonnell had a very fine collection of china, amongst it a tea caddy, rose plate, chocolate cup and saucer, cup and saucer of Dresden and match box. Miss Sumner exhibited a toilet tray. Miss E. M. Torrance has a tea caddy, plates and boullon cup and saucer; Miss Ray White, a tile for teapot stand; Miss Whitney has a large quantity on exhibition, a magnificent punch bowl, vases, trays, small bowl, twelve fish plates, 6 dessert plates and 6 dessert bowls in Bohe-mian glass, tea caddy and bowl. Miss Harriette Macdonnell showed a fine collection of Pyrogriphy: a mirror, bread plate, key rack, bon bon box, watch stand and paper knife, salad fork and spoons and

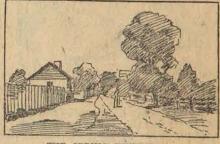
and paper knife, salari fork and spoons and other articles. Gruenwald's orchestra played during the evening, and refreshments were served in the class-room adjoining the new gallery. The gathering was a brilliant one and a more representative one than it has been for many years. Amongst those present were: Mr. R. B.

Angus, the Misses Angus, Mr. and Mrs. Wanklyn, Mr. and Mrs. E. S. Clouston, Mr. and Mrs. G. W. Stephens, Mr. Phillip Scott, Miss J. Scott, Dr. Craik, Miss Symmers, Miss Smith, Mr. and Mrs. Godfrey Weir, Mrs. Drayner, Quebec; Mr. and Mrs. A. Dunbar Taylor, Miss Taylor, Miss Sulli-



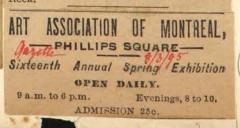
THE SPRING EXHIBITION. se of day,"

<text>



THE SPRING EXHIBITION. A country lane,

Townsend, Mr. and Mrs. K. Macpher-son, Mrs. and Miss Howell, Mr. Howell, Processor and Mrs. Carus Wilson, Professor and Mrs. Cox, Mr. and Mrs. George Marler, Mr.de M. Marler, Mrs. Jarvis, Mrs. John Coates, Mr. Coates, Miss Coates, Mr. Letondal, Mr. and Mrs. Arthur Smith, Mr. Letondal, Mr. and Mrs. Arthur Smith, Mr. Hugh McLennan, Miss McLennan, Mr. T. Bell, Miss Bell, Mr. and Mrs. Fair, Mr. and Mrs. Notman, Mr. and Mrs. A. F. Dunlop, Mad.Cornu, Mr. and Mrs. Gardiner, Miss Evans, Dr. W. Gardiner, Mrs. Reuben Taylor, the Misses Taylor, Mr. and Mrs. Smithers, Mr. and Mrs. Learmont, Miss Cooke, Mr. and Mrs. W. R. Miller, Mr. Lyman, Mr. and Mrs. John Grant, Mr. T. Reek.





The spring exhibition of the Art As-102 sociation, to which the public will be in-vited to-morrow, reflects credit upon our Canadian artists. The pictures, of which a 'Witness' representative obtained a private view this morning in the Art Gallery, are characteristic of the several leading traits which mark Canadian art. They are, for the most part, local in subject and motive, and illustrate the simple ject of our Canadian life rather than deal with great themes or passions on the grand scale. Seascapes, the Canadian hayfield, with its simple idyllic story, lisher life along the coast, typical scenes snatched, in a happy moment, from our



environment, touched with huwinter mor, or significant with simple pathos-these are the subjects in which our young artists have essayed to show forth their ense of truth and beauty.

There are nearly two hundred pictures from the humble counterfeit of the wild flower blowing in the wind, to the ambi-Lious study of the first tragedy recorded the oldest book.

A mere glance is all that can be given the more prominent pictures which errest the eye upon entering the gallery.



W. GRAHAM-'AT THE CLOSE OF DAY

The portrait of Lord Aberdeen, in scarlet academic robes, by Mr. Robert Harris, is conceded to be one of the happlest ef-forts of this well-known artist. The portrait is a full-length one, and the Governor-General, in easy attitude, with the life. The candid blue eye, the features Gallery, Phillips square. which express benevolence, the graceful



WM. RAPHAEL, R.C.A.-LAKE ST. LOUIS The left hand in the vest pocket, which dissipates all sense of constraint, is characteristic of Lord Aberdeen, while the artist has managed his colors so well that the scarlet over the black coat expresses a quiet dignity, rather than the violence of a flagrant red. Mr. Harris also exhibits the portrait of Mr. Eddy, and a gem of a landscape.

Mrs. Watts, Montreal, exhibits five pic tures, and each has a distinctive merit. 'A blacksmith's shop,' is the serious study, arresting attention by the fidelity of treatment which compels one to say, 'this is all as I have seen it.' The blacksmith is standing before his vise, working. All around are the evidences of his



MRS. WATTS-'A GLEAM OF SUNSHINE.'

handicraft. He is a middle-aged, serious personage, with a quiet dignity, which is realized in eye and face and figure. 'In Mischief,' represents pussy with hunger in her baleful eye for the canary which is beyond her reach in a cage. In her passion for the bird she has all unwittingly overturned a bowl filled with flowers, with the result that the water has destroyed the table-cloth. Pussy sits with all her greed in her green eye. This is a clever study, as is the companion picture-'Doubtful,' which represents pussy raising herself to a vase of wild flowers. gleam of sunshine,' is a sea piece of decided merit, while a 'Garden in Bavaria,' glows with all the florid wealth and all the trim method which mark such in that country.

Witness SPRING EXHIBITION NOW OPEN AT THE ART GALLERY.

Last evening the members of the Art Association and their friends were adflowing robe, which lends a fine dignity mitted to a private view of the spring to the figure, is bodied forth to the very exhibition of the association at the Art

This was the opening of the sixteenth attitude, have all been managed with skill annual spring exhibition and in none of and the wisdom of art for the best effects. the previous years was the opening as largely attended. The galleries were crowded from eight o'clock until midnight, making a bright and pretty scene. During the evening delightful music was rendered by Gruenwald's orchestra and light refrestments were served in one of the class cooms. The exhibition will be open dai ntil the end of the month.



P

Mr. D. McMillan, Montreal, has, essayed the 'Death of Abel,' on a large canvas. The fatal blow has been struck; Abel lies still where he fell; Cain, who is thus brought face to face with death for the



D. MCMILLAN-'THE DEATH OF ABEL.

first time, gazes upon the figure with terror; the wilderness all around is bleak and sombre, while the clouds mass themselves in wrath. The picture is suggestive, and has been treated with considerable dignity.

'Darkening,' and 'Lifting of the Fog,' by Mr. O'Brien, Toronto, evidence an intimate acquaintance with the aspects sea and clouds. Both are gems in their

sea and clouds. Both are gems in their way; the latter, showing the rift of blue, the suggestion of light and warmth, the feel of a more genial atmosphere, being particularly well done. 'Man mowing hay,' John C. Pinhey, Hudson, Que., is a simple scene repre-senting an old man mowing with the old hand scythe which is now so anti-quated. There is a stretch of river and



J. C. PINHEY, A.R.C.A .- ' MAN MOWING HAY.'

sombre hills in the distance, but note the pathetic wrinkles in the neck of the bent, patient figure. This is truth. The polse of the figure, as the man bends to his task, the truth of dress and hat and field, are all vividly expressed. Mr. George A. Reld, Toronto, exhibits several pictures. 'A modern Madonna' is his largest work. A comely young wo-man is holding a child to her breast in a room in a country house. There is a flowerpot, and a green running plant, which has been taught to grow by the



G. A. REID-'AMONG THE DAISIES.



Last night's private view at the Art Gallery of the sixteenth annual spring exhibition of the work of Canadian artists was most successful. The beautiful rooms were filled with an interested crowd of people who were busy trying to see the different pictures.

The exhibition is really much better than last year's, although there are fewer pic last year's, although there are fewer pic-tures and most of them smaller, but the quality of the work is decidedly improved and the general tone pleasing. Many of the students show good work, original in com-position. There are numerous sketches of local bits of prettiness; the old windmill, Lachine, is a favorite spot with artists, and Mr. Dyonnet has a charming small picture giving a good view of it. Miss Annie Stikeman has a clever water color sketch of "Bushy Island," with a large yacht at anchor and several small craft near it.

4as

yacht at anchor and several small craft near it. Mr. Robert Harris has six pictures, four of them portraits, "The Wharf by Moon-light" and a "Landscape." The portrait of His Excellency the Governor-General in his scarlet academic robes, is a striking feature in the gallery. It is full length, the likeness is good and the picture impressive. Mr. Harris has handled this large composition with much skill. Mr. Peterson's portrait is per-haps the finest work yet done by Mr. Harris, the figure is natural and intensely life like. The position easy and unconstrained and reality seems to dominate thepicture which is full of forceful vigor; the color is true and harmonious and the treatment of the whole subject is masterly. Mr. Brymner has two pictures in oils 22 "Isabells and the pot of Basil" and 23 "Win-ter." The latter AN EXQUISITE LITTLE SNOW SCENE.

AN EXQUISITE LITTLE SNOW SCENE.

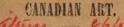
ter." The latter AN EXQUISITE LITTLE SNOW SCENE. "Isabella" is his larger work, the drawing and composition are thoroughly strong and full of fine feeling. The accessories are care-fully worked out; the tiled floor tapestried walls are in keeping with the antique carved table; the light and shade are very good. The despair and heart-broken sorrow ex-pressed in the face and pose are real. This plcture will have an especial interest for the overs of the sweet singer Keats. The story as told in one of his poems is a melancholy one and is briefly as follows: Isabella and her brothers, "enriched from ancestral merchandise," did dwell together and with them, "Lorenzo, a young palmer in love's eye," who fell in love with isabella and she with him, but her brothers having other ends in view, invited Lorenzo to take a friendly ride, and returned with-out him, telling their sister he had "ta'en a ship for foreign lands." She pinad and pined: finally Lorenzo appeared in a vision, told her of his having been murdered, of where he was buried, and implored her to visit his grave. visit his grave.

"Shed one tear upon my heather bloom, And it shall comfort me within the tomb."

And it shall comfort me within the tomb." Isabella and her nurse found the place, they severed the head, buried it in a garden pot, covered it with soil, and planted over it "sweet Basil, which her tears keep ever wet." Then her brothers seeing that she wept beside the pot all day, stole it, discovered its ghastly contents, were horror stricken and fled from the country. Poor Isabel wandered about forlord, asking always for her Basil pot. " And so she pined and so she died forlorn."

"And so she pined and so she died forlorn" Imploring for her Basil to the last. No heart was there in Florence, but did mourn In pity of her love so overcast."

Mr. Brymner has also four charming water colors: 149, "Dart," 150, "Chateau Landon;" 151, "The Loing at Nemones," and 152, "Old street, Nemones,"—a very quaint bit



10

NOTES OF THE SPRING EXHIBITION.

THIRD NOTICE

The Art Association's spring exhibition is being well attended. The gallery on Phillips square is well worth a long

Miss Margaret Houghton, of Montreal has done good work, and her 'Bleak Pasture' is most favorably spoken of. One has seen this brown pasture, 'close-cropped, barren, from which the half-famished sheep in vain try to snatch a living; before now in many a farming country. The brown earth almost shows through the wretched covering which is not grass, as the sheep know to their sorrow, while the dun hills and the sombre sky add fitting elements to the scene. The subject has been thought out with care, and its fidelity suggests the inerrancy of a photograph, so well have the colors been made to give a bit of bare hill-side.

In a bright piece of work Mr. Larose, Montreal, has managed to make a lamp with the aid of which mother and child are poring over books, put such a glow in their faces as arrests attention by its Mr. Larose's 'Tunisian' simple fidelity.



L. LAROSE-'A TUNISIAN.

attracts a share of attention, the coloring being rich and deep as befits the subject. The 'Forest of Fontainbleau' and Moonlight,' by Mr. W. H. Hope, Montreal, are cleverly done, and this morning provoked the praise of a number of conpoleseurs who were present. The treat-nent of the former is bold and robust, while the latter has soft tender tones that make the visitor linger. Upon the stream the moon sleeps, and the light is not mere pigment, to the ready fancy, but such is the verisimilitude that the silver light breaks and shimmers and lends that pathos to the river and hill, and the ghostly trees along the bank which we look for when it is nature herself who is eloquent.

Florence Carlyle exhibits 'La Miss Vielle Victorine,' aged and withered. Mr.



CARLYLE-'LA VIELLE VICTORINE.'

F. Brownell's decorative panel 'Autumn' is in sharp contrast. Old Victorine's winter is without the sumptuous ease which marks the panel figure-no flow-

1b



A.R.C. -DECORATIVE BROWN PANEL. 'AUTUMN.

ers, no fruit, no pictures, no brightnessnothing but old Victorine.

'Winter,' is a characteristic picture by Mr. W. Brymner, Montreal. The habitant is traversing a winter road sitting in one of those old box sleighs, which af-ford the maximum of comfort with the minimum of instability. It is Jean Baptiste to the life. The great coat, the red muffler round the neck, the features buried beneath the collar, the shambling horse, are all a lively presentment of a familiar sight in the province of Quebec. RANDOM NOTES ON FLOWERS AND FACES.

A Jacqueminot rose in a tumbler of water. This is a little gem at the spring exhibition. The 'Jack' is a rich rose, and it is here richly treated. Austin Dob-son has celebrated the 'Jack' in a little scrap of society verse, a triolet :-

Myrtilla to-night Wears Jacqueminot roses She's the prettiest sight, Myrtella, to-night ! Correspondingly light

My pocket book closes,-Myrtilla to-night Wears Jacqueminot roses.

It is a single rose, but it is warmly colored with feeling, and enhanced by a certain style. It is the work of Eliza-beth Torrance, of Chateauguay.

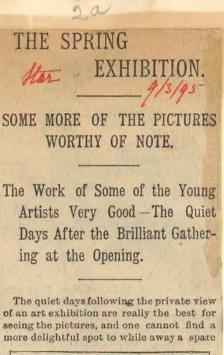
Miss Blanche Evans has a watercolor of 'My Lady.' 'My Lady' loves to look at a pretty picture, if the mirror into which she is gazing tells us anything. The fact that the face is scarcely visible only adds charm to the pretty conceit.

Miss Auerbach's 'Violets' have already been ticketed 'Sold.' They are in a little dish, as all sweet violets should be, and look as all sweet little dishes of violets should-dainty and almost lovable. With a dash of violet scent one might mistake -but one can nearly smell them as it is A pastel by Mr. Tully, of Toronto, Is striking. It might be called the girl of the storm, but it has no name. It

has, however, an inscription :--A wind came up out of the Sea,

And said, O mists make room for me.) There is a great deal of merit in Mr. Tully's picture. The face is rather more inspiring than winning.

The carnations in the 'Still Life' contributed by Miss Bertha Cochrane, of Hillhurst, are capitally done. The plate and vase are not bad, but the carnations are desirable and admirable.





THE SPRING EXHIBITION A Landscape by Franch

hour in, than at the art galleries at the present time. There are lots of quiet little pctures which appeal to us from amongst their more pretentious neighbors, and claim our attention. Only it is well to remember that much of the work exhibited is by very young artists and necessarily

<text><text><text><text>

TO THE SURROUNDING GLOOM.

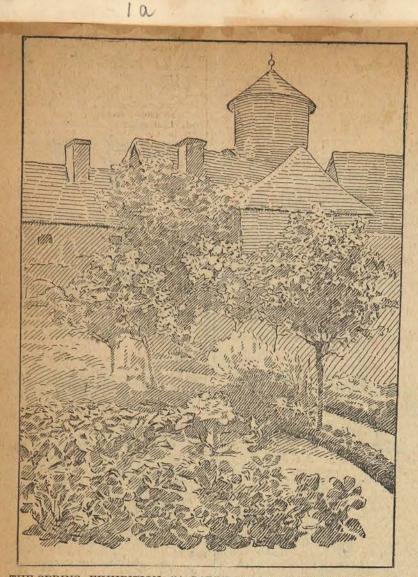
TO THE SURROUNDING GLOOM. The figures of the mother and son are well brought out. The other is a character sketch, "A Tunisian" (No. 73). Both are of the continental school. Barnsley is well re-presented. One little bit is most fascinating, the color is so tender and subdued. There is a pond with white illies and bulrushes and trees and sky so evenly balanced that it is like a dainty poem with a musical cadence. Franchère has two portraits and two landscapes which are very good. No. 45 is a nice composition well worked out. Jeffery's "Afternoon at

Quebec" is a pretty artistic bit of work with good lighting. The reflection on the water is capital. "Skyed" and numberless, but with a charm of its own in spite of having no status in the catalogue, is a picture which on enquiry proves to be the "Cliffs of Dover," a very fine piece of water and masses of rock, with sea gulls flying near the water; the white cliffs are well brought out, and the light and shade admirably managed. It is really hung in an excel-



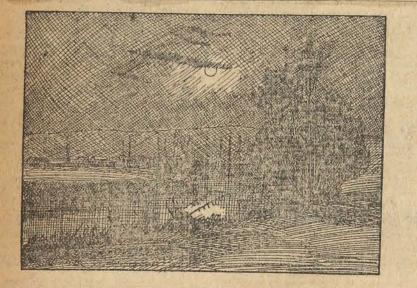
THE SPRING EXHIBITION "Old street at Champigny, France," Cote.

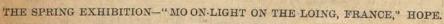
of happy, idle summer atternoons when to drift passively in a boat is all that one wants. What a gift it is! How little it re-quires to complete the picture. A boat or two with set sails; a figure, or perhaps more, not always distinct, water colored by the summer sky without wind enough to ripple it. And then the soft, hazy atmosphere which is not tangible enough to be fog. How simple it seems, but without the divine gift to give them life how dry the bones. Miss Constance Howell has a "Wharf at Gloucester," which is exceedingly pictur-esque and interesting in treatment. There are several pieces of "still life." Leduc's No. 74 is worked out in a most minute con-scientious manner. The texture of the bright red cloth is wonderfully fine, it looks like real cloth, one wants to lift it off. The skull is to the life, the books and papers are admirably done and the map covered with the signs of the zodiac is a study. One can-not help marvelling at the patience re-quired to paint it. Delfosse has a fine piece also of "still life." In which books, open and shut, an old-fashioned glass cover like in "Ot times" the wax flowers are covered with, are the subject. Miss Bertha Cochrane has a very pretty bit of still life. There is a China plaque or saucer in soft tones for a background, a bright harmonious vase and some lovely pink carnations which are real enough to gather. It is a very dainty little picture. Miss Elizabeth Torrance has a lovely jiacqueminot rose. "The Sanctuary. West-minster," by A. Holton, is a fine piece of church interior; the coloring is very good and there is plenty of work in the picture.

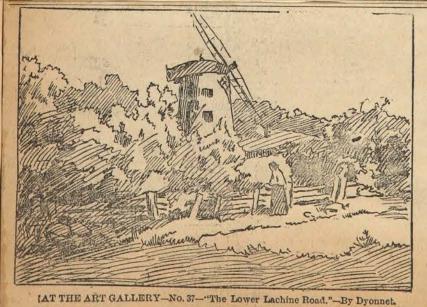


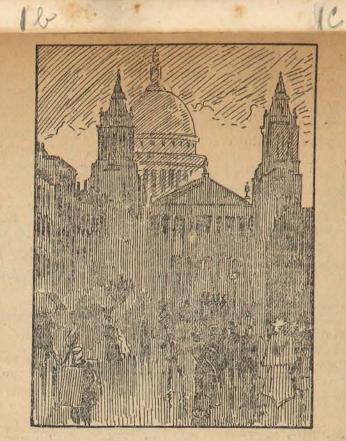
W3

THE SPRING EXHIBITION-"A GARDEN IN BAVARIA," MRS. WATTS.









THE SPRING EXHIBITION-"ST. PAUL'S FROM LUDGATE HILL," BELL SMITH



THE SPRING EXHIBITION. "Mon Portrait," St. Charles.



THE SPRING EXHIBITION. "Chaumiere Canadienne," Murray Prendergast.



AT THE ART GALLERY-No. 136-"A Black-smith's Shop." Fife, Scotland.-By Mrs. Watts.







OX



1a

SOME OF THE BEST PICTURES DE-SCRIBED.

A Good Showing of Familiar Names Fewer Water Colours Than Usual.

The Art Gallery exhibition has opened at a date much earlier than usual this year; but, despite this fact, there is a very good showing of familiar names, particularly among the oil paintings, and the exhibition as a whole is in advance of former years. On entering the door one notices at once a portrait of Lord Aberdeen, painted by Robert Harris, which occupies a command-



AT THE ART GALLERY - "Portrait o W. H. Molson."-Dyonnet.

ing position at the right, and is a full length and life-like portraiture. Hammond has several of his opal mist sea views, and a landscape, No. 51, which is particularly worthy of notice, both as a depar-ture from his usual subject and because as a quiet country scene it displays much feel-ing in color. Next it is one of the largest paintings in the room, by G. A. Reid, a mother and child; the subject is certainly a great improvement on the strained pathos of "Foreclosure of the Mortgage," by the same artist, and is sympathetically treated; this artist is represented by a large num-ber of canvases. A very attractive piece of genre painting is No. 114 by Mary H. Reid, and another of nearly equal in-terest by S. Strickland Tully. Near this hangs a large canvas by Mrs. E. Watts, 135. This and the smaller one next it are the most interesting of the artist's work. 135 represents "A Garden in Bavaria," and was exhibited at a Paris salon. ticularly worthy of notice, both as a depart



Mrs. Watts has had the advantage of a ten years' sajourn in the artistic atmosphere of Paris, where she studied under such able masters as Courtois, Colin and others. A glance at the works of her brush show her to be possessed of greet versatility of style and subject. Mrs. Watts is a further addition to the talks of Montreal's artists, Canada being her native land, and the Ancient Capital her birthplace.

Above No. 114 hangs the most interesting of a number of pictures by Watts, a seaview, most of his work exhibited being either unin-teresting in subject or crude in color. Mac-millan is represented by a canvas of ambi-tions subject and size, "The Death of Abel," but it shows originality and is also a decided improvement on his late picture, "Dawn." Above No. 114 hangs the most interesting

The water color exhibition seems smaller The water color exhibition seems smaller than in 'former years, but contains some good work. Brymner has four interesting pictures here, 152, a narrow street scene being the best. Bell-Smith's "St. Paul's from Ludgate Hill? is a fine piece of work in rich coloring, quite in con-trast to the light tones he has often em-ployed. No. 189 is "Mistress Prue," by Charles E Moss, is also worthy especial notice. Miss Phillips, Miss Macdonnell, Miss Evans and a number of others are well represented among the water colors.

represented among the water colors. A very small but pleasing picture is No. 120, "A Country Road," by S. Robertson; the color in this is very good. Another



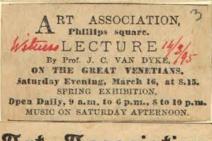
AT THT ART GALLERY- No. 114-"An Idle Hour."-By Mary H. Reid.

small canvas of local interest is No. 37, "The Lower Lachine Road," by Edmond

"The Lower Lachine Road," by Edmond Dyonnet. Dyonnet also shows a number of portraits, one of Master W. N. Molson. L. R. O'Brien has ten oil paintings this year, all of them being of interest; 87 and 88, "Morning Mists," "Bay of Fundy," being particularly pleasing. Raphael has two canvases, 104 and 105; the first men-tioned, 104, is called "A Peep Through the Woods" and is a charming vists in warm greens and greys.



Through an oversight ourselow was made in the report of the opening of the spring exhibition at the Art gallery of some really fine work in the statuary class by Mr. Frank F. Stone, of this city. Mr. Stone has more work on exhibition in this class than any other axhibition in this class than any other exhibitor. A bust of the Rt. Hon. W. E. Gladstone and two medallions, one of H. M. Stan-ley and the other of John Ruskin, are one and all highly creditable.



Association, Art BHILLIPS SQUARE-LECTURE by Prof. J. C. Van Dyke, on "The Great Venetians," Saturday evening, March 16th, at 8.15.

SPRING EXHIBITION. Open daily, 9 a.m. to 6 p.m.; 8 to 10 p.m.



PROFESSOR VAN DYCK'S LECTURE ON SATURDAY EVENING.

A Large Audience at the Art Gallery -Venetian and Florentine Art Contrasted-The Preference of the Former for Color.

A delightful and instructive lecture was given, under the auspices of the Art Association, at the Art Gallery on Saturday evening, on "The Great Venetians," by Professor John C. Van Dyck, of Rutgers' College, New Brunswick, N. J., and lecturer at Harvard and Columbia Colleges. Professor Van Dyck is also well known in the world of letters. He is the author of a number of valuable works, chiefly relating

world of letters. He is the author of a number of valuable works, chiefly relating to Art, amongst them: "Art for Art's Sake," "History of Painting," "Principles of Art," "How to Judge a Picture," etc. The lecturer began by saying that as a setting for his characters — "The Great Venetians"—Titian, Tintorretto, Giorgione and Paolo Veronese, he would indulge in a few staccato sentences. The characters were the greatest painters known to his-tory; the place where they produced, Venice; the time, the sixteenth century. It was the sunset of the Renaissance—the twilight of the gods of painting. The great wave of light called the Renaissance which illumined Italy and awakened it, began to appear at Florence as early as 1400, and aroused all Central Italy. It was, the lecturer said, the revival of ancient literature, of philosophy and art, and of the founding of academies—in short the restor-ation of the classic past and the mastery of the scientific present. Before 1500 this great wave had passed on to Northern Europe, and litaly was once more in comparative darkness. darkness

THE DARKNESS OF THE DECADENCE.

Venice was much later in the awakening than Florence—she was the climax of the Renaissance, the final reverberation of Italian splendor. And, owing to the dis-position of her people, the same enlight-ment produced a different art result in Venice, from what it did in Florence. As whence, from what it did in Florence. As the lecturer very epigrammatically said: "The light of the Florentines enabled them to see the truth of the world; the light of the Venetians enabled them to see the splendor of the world." Florence was devoted to truth; her theolo-rigan her scholars nose or sculptors were Florence was devoted to truth; her theolo-gians, her scholars, poets or sculptors, were positive, scientific, learned. The intellec-tual and the logical predominated over the imaginative and sensuous. The works of her painters show this. Florentine art was a bit dry, a trifle austere, somewhat lacking in the luxurious and sensuous; it uses color enough, but not feelingly. It rather de-spised the brilliancy of oil painting in favor of lustreless frescoes and neglect-ed color-harmony and shadow-mystery for strength and grandeur in composition. The lecturer spoke of the existing conditions of life at Florence at that time, its ecclesiasti-cism, classicism, humanism—all these things tinged the painter's palette. Art always reflected its surroundings.

6 a

The snrroundings of Venice were entirely different, and the Venetians were almost sopposite to the Florentines as another race; they were not religisnits in the same sense. Christianity was a faith be-leved in rationally. The church was strong of the Papacy at Rome, and was strong generally; religion was more a matter of dity than love. It was sincere in its way and the painters' portrayed its subjects with honesty. The Venetians were too except their own splendor. Religion was a theme hallowed by tradition; and with the tate Venetians it was a skeleton for their art to build on. The lecturer contrasted the FLORENTINES AND VENETIANS

The lecturer contrasted the FLORENTINES AND VENETIANS at some length. The former devoted to re-ligion and humanism, the latter to com-merce. They were merchant princes of the sea, from whence came their wealth and splendor. They took a material luxurious view of life. He described the color and splenor of Venetian art, which was but the reflection of the material life. Color came to Venice from the east, through their commercial relations with Mos-lems. A city of nobles, princes and merchants expending money lavially for the beautifying of their island home, they were not the people to rave over Greek texts or quarrel over the respective merits of Plato and Aristotle. Although the Scholas-tic Medici might do so, but never the plea-sure-loving Monchenigo, and although they harbored exiled Humanists, received the influx of Greek scholars after the fall of Constantinople, and the celebrated Aldine press was establised there, still classic learn-ing was never a passion with the Venetians. Florence was the centre of learn-ing, What classicism found its way into Venetian art was not native but probably imported from Fadua through the Bellinis, the brothers. In Jaw of Mantegna, but it did not linger long. Even in the early days its natural impulse and all other influences were soon lost in the glory of core. FLORENTINES AND VENETIANS

other influences were soon lost in the glory of color. In speaking of the conception of art held by the Venetians, Professor Van Dyck said they did believe in its being a mere teacher of religion, nor an il-lustration of classicism or literature. It was something that should show the beauties of the world around them, that told of life harmonious, well-rounded, complete. In realizing these ideas, no matter what the subject, they were always for pleasing the eye with something rich, sensuous, alluringly languorous. In this respect their painting was a perfect re-flex of Venice when, as Queen of the Adri-atic, her commerce HEAPED RICHES IN HER LAP

HEAPED RICHES IN HER LAP

fier of Venice when, as Queen of the Adriatic, her commerce
HEAPED RICHES IN HER LAP
And the disposition of her people made her, the revel of the earth, the masque of Italy, both the city and art lacked spirituality, Existence was a love and worship of proud splender, a calm content with supremacy, and the sovereign of the seawas a pleasure in itself. All this invarious materialism had a good oundation. Venice, unlike Florence, was for hy contending princes within and for her wass were generally on distant seas. All the convulsions of Renaissance life threathened, but did not have for a severe or intelled that her wars were generally on distant seas. All the convulsions of Renaissance life threathened, but did not have the sensous spirit of the Venetians the sensous spirit of the Venetians the sensous spirit of the Venetians of Renaissance with florence her architege is should have created an art in keeping with their lives. Line and composition or educative feature. There was nothing in Venice to show a fondmess for in Venice to show a fondmess for in Venice to show a fondmess in the venetian distant seas. All the convulsions of her silver domess are graceful—rarely france due the low Byzantine with Oriental and the speces at their best, but is their stead the low Byzantine with Oriental features, or the Venetian Gothic-an odd marbles, and rich green and red porphyries. Color is every hing is tinged with the line of mosaics, and red porphyries. Color is every hing is tinged with the line of mosaics, and and red porphyries. Color is every hing is the guide collars due and orien green and here; the Guida field to bridge is a blaze of comparating with a thousand hues; the Guida field to bridge is a blaze of comparating the trans and mosaics shine, and red. But with red and blazes is a blaze of comparating the trans and bries; the failed orien and mosaics shine, and the set here field and the set here and blazes is a blaze of comparating there field collars guidtering in the shine and original fin

sun." The gallery was crowded with a most appreciative audience, and at the close Professor Van Dyck, who is well known in Montreal, received many congratulations on the success of his lecture.

VENETIAN PAINTERS.

A Scholarly Address by Prof. VanDyke at the Art Association.

at the Art Association. The devotees of Art in Montreal are not legious; but all of them who can spare the time do not fail to attend when Prof. Von Dyke is advertised to lecture on painting. Thus it was on Saturday evening, when the Lecture Hall of the Art Association was completely hiled by the elite of Montreal Society. Prof. Van Dyke had chosen as his subject the Great Venetian painters, and he treated it with all the warmth of an enthusiast, finding ample apology for the imperfections of the school, and calling attention with endless encomiums to its strong points. That perhaps tended to make the lecture as little monotonous to those who were not as enthusiastic, but it was nevertheless a very scholarly and in-structive essay.

structive essay. Prof. Van Dyke offered the apologies first. Prof. Van Dyke offered the apologies first. The Venetian school, he admitted, did not show a very superior intellectual develop-ment. Venice was not even, during the period of its greatest prosperity, noted for classical learning, like Florence or Padua. Venetian painters were specially remarkable for the splendor and glory of color which distinguished all their works. In their paintings they did not aim to teach religion, to express lofty mystic sentiments, but no matter what their subject is they but no matter what their subject is they always take care and find means to spread on the canvas a rich, sensuous, decorative display of colors. Venetian art was in this respect a perfect reflection of the condition of Venice, when she ruled in splendor of Venice, when she ruled in splendor over the Adriatic and inspired respect from all the countries of the Mediterranean. In those days the existence of the Venetians was marked by contentment, and a luxurious materialism akin to that of the East, with which they carried to the materialism akin to that of the East, with which they carried on a prosperous trade. The tastes and ambitions of this people were characterized by a sensuous spirit, which did not trouble itself with abstract difficultics. Hence Venetian painters aimed more at a decorative effect than at intellectual conceptions, and they devoted their attention to the study of color, the most sensuous of all the art means

means. In this they obeyed the same influence which ruled the architects and the whole people around them. To-day Venice is still remarkable for the brilliancy of the colors displayed in its palaces and its streets. In the days of its greatest glory what must have been its splendor? Life must have been like a chapter of the Arabian Nights, everyone taking a prismatic view of existence. existence.

existence. And this becomes plainer still, when we remember that the most intimate relations of Venice were with the East, with the Byzantine and the Saracen Empires, the people of which looked to a paradise of sensuous pleasure and brilliant colors. While Venetian painters have reflected the gaiety and lightness of heart of those who surrounded them, they have not, how-ever fallen into triviality. Nothing could be farther removed from triviality than the skill with which they group masses of color, producing gorgeous and mellow effects of infinite beauty. It would be moreover, a great mistake to believe that the Venetian masters lacked skill in drawing and com-position of lines. position of lines.

masters lacked skill in drawing and com-position of lines. Passing from the school to the masters, the lecturer declared that Titian for ex-ample was the greatest artist, not except-ing Baphael, in handling of the brush. His works were characterized by wonderful strength, harmony, majesty. Lectned, lofty in thought and feeling, he elevated everything, He painted real, frank and nolle human beings, not Greek Gods. He realized the epitome of all the excellencies of painting, was the crowning genius of the Renaissance, gifted with infinite knowledge of nature and infinite mastery of art. He was the Sharkspeare of painting, genius ful rounded, complete, universal. Tintoretto was in turn described as pos-sessing the command of drawing of Michael Angelo, with the color of Titian, and the most rapid worker that ever lived, Painting always in the white heat of passion, his mipositions were most dramatic. He possessed marvellous invention and was a

possessed marvellous invention and was a profound thinker. Veronese, the audience was also told carried the splendor of Venetian art to its highest pitch and produced works which on the whole were never ex-

celled. Bellini and other minor lights also received their due share of praise. The principal works of the several painters were also pre-sented to the audience and their beanties ex-plained with the assistance of a stereoptican.

Professor John C. Van Dyke, of Rut-gers' college, New Nrunewick, N.J., and lecturer to the Harvard and Columbia colleges, delivered a most delight ful and highly instructive lecture in the Art asso-ciation on Saturday emission when the colleges, delivered a most deligh ful and highly instructive lecture in the Art asso-ciation on Saturday evening on the great Venetians. There was a large audience present, who showed their highest ap-preciation of the lecture itself and of its many illustrations in the form of lime light views. Prof. Van Dyke is the author of several art works, among them "Art for Art's Sake," "How to Judge Pictures," "History of Painting" and "Principles of Art," and is eminently fitted to speak on such a subject as the great Venetians. His lecture of Saturday was a very fine one. The four great Venetians were, Georgione, Titian, Tintorrecto and Paolo Veronese. He first spoke of the contrast between the Florentine and Venetian painters. The tirst were devoted to re-ligion and humanism, while the Venetians were independent and lovers of splendor and wealth. They took a materiai and luxurious view of life. Their paintiers described Venice in its splendor, and its color was but a reflection of what they delighted in. He spoke at length of the four great painters. Titian the supreme painter of the Renaissance had his chief charm in color. Georgione was sometimes spoken of as half a myth, he had died young color. Georgione was sometimes spoken of as half a myth, he had died young and the few remaining pictures of his have been so torn by adverse criticism, that sometimes it was doubted if he ever had here. The second seco that sometimes it was doubted if he ever-had been. Tintorrecto was not charac-terized with the calmness and strength of Titian. He had tried to combine the boldness of Michael Angelo with the color of Titian but without success. Paolo Veronese had a great love for architectural effects. Like all the others the subject was of no concern, everything being in the color. The lecturer also spoke of such men as Palma Vecchio, Vonifazzi. Marconi, Bordone and many others. The four great giants, he said, had dwarfed a multitude of other paint-ers whom, had they lived in any other period or country, would have been great. Over thirty-five beautiful views of the principal pictures and illustrative of the principal pictures and illustrative of the progress of Venetian art were shown during the lecture.

Sunrise in Florida.

Sunrise in Florida. The art loving public of Montreal will find a very valuable addition to the Art association's gallery in the shape of a very beautiful landscape by the late George Innes, entitled "Early Moonrise in Florida," the gift of Mr. James Ross. It was purchased at the recent studio sale in New York by Mr. Ross and pre-sented by him to the association, in whose gallery it has just been hung. There is a wonderful charm of color in the picture, and it is sure to cause great admiration.



15

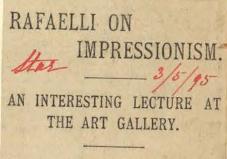


Mr. J. F. Raffaelli, the celebrated French artist, and one of the leaders of the new school of impressionists in France, last evening lectured to a large audience in the Art gallery on "Impres-sionism," Rev. J. Edgar Hill presiding. Mr. Raffaelli pointed out that our con-ceptions of physical beauty and uglinees were formed upon ideas put before us in our youth. It was to the Greek and Italian renaissance that we owed our ideas of the present day; but there could Italian renaissance that we owed our ideas of the present day; but there could be, he said, only one type of beauty, in-tellectually and morally, and that was found in the individual and charac-teristic traces which the ambition of our time left upon our individual being teristic traces which the ambition of our time left upon our individual being. This then was our model. Therefore let those in authority cease to place be-fore us the models of Greek art, which were foreign to our times and surround-ings, as models to be slavishly followed by art students. He alluded to the fact that until Millais' time the peasant and the country were despised as subjects by artists. Millais painted rustic scenes as he found them, and now the peasant and his country surroundings had come to be in great favor. He spoke of the neces-Ins country surroundings had come to be in great favor. He spoke of the neces-sily of putting character into works of art, argued that there was no place for the specialist in the art world, and then went on to speak of the formation, some twenty-five years ago, of what was now known as the impressionist school of art, and touched upon the ridicula which and touched upon the ridicule which was then heaped upon the promoters of the new departure. We could never, he said, be truly inspired, but by that which moved ourselves, and we could never be sensibly moved, but by the pas-sion and feeling that stirred our own souls For a Fornehers to heattate in never be sensibly moved, but by the pas-sion and ieeling that stirred our own souls. For a Frenchman to hesitate in his choice between Greece and France was to hesitate between life and death, and the impressionists had chosen life. At the time the so-called impressionist school was formed none of its promoters would acknowledge the name, and he (the lecturer), some fitteen years ago, launched the word "characteristic" as being expressive of what they were striving ior. He had now abandoned the word "characteristic." It was enough for him that the school existed, and that the whole artis-tic movement was going the same road, pursuing the search for what was char-acteristic. "Let them," he said in con-clusion, "call us 'impressionists' if they wish—a name that never meant any-thing for anybody, and certainly never for us—but let us be characteristic, that is, artists who employ their talent in lifting up the beauty of men and of nations, and thus aid in establishing on our planet an equality among men which will be for the highest among us as for the lowest, the source of that more per-fect happiness towards which all that is noble in us for ever has pined."

16

RAFFAELLI TO LECTURE.

<section-header>



The Leader of the Impressionists in France Tells How the Movement Originated and How it Has Succeeded - Early Associations.

Last evening Jean Francois Rafaëlli one of the great leaders of the "Impressionists" in France, lectured at the Art Gallery to a very large audience on "Impressionism." He was introduced by the Rev. J. Edgar Hill, B. D. in a few suitable words.

M. Rafaëlli is of dignified appearance, and a scholarly looking man; he speaks with a decided accent which to the ordinary listener is a little puzzling at first, but one soon gets used to it and it is certainly wholly fascinating.

<text>

12 a

<text> THE COLY THAT INTERESTS YOU ciples IN FLAGRANT DISCORD

125

IN FLAGRANT DISCORD with our modern ideas. In an epoch of intelligence and liberty there can be but one beauty; a moral beauty found in indivi-dual tastes. This then is our demands, that those in authority cease to place the remains of Greek art as models to be followed by our students, so only can the old unequal idea of physical beauty be dispelled from our minds to be replaced by the higher ideals which constitute for us moral and intellec-tual beauty."

so only can the old unequal idea of physical beauty be dispelled from our minds to be replaced by the higher ideals which constitute for us moral and intellec-tual beauty." "As for our subjects we take them any-where and everywhere, and if we happen to find them among the lowest people it is be-cause the attention of the public is just now strongly drawn in that direction. M. Ra-faëlli related several very amusing anec-dotes of great painters and their odd clients, experiences of his own amongst them which caused a good deal of laughter. "And now for impressionism," said the lecturer. "and M. Rafaëlli described the life of twenty-five years ago, when he was young and enthusiastic and lived in Paris in a studio no larger than his hand and in chambers so small that he could neither lie down at full length nor stand up; but he looked out from his attic window on Paris, and, as Zola has de-scribed. 'I, too, dreamed of conquering it and becoming one of the 'intelligents' of that proud city.' He was one of a small band of men since become famous; Emile Zola, who then wore his hair cut short and his beard long; Manet, with his tine ironic smile; Duranty, the æsthetician* of the group; Fautin-Latour, Dega, Claude Manet, Desboutins and Rafaëlli. What happy evenings and discussions! Zola was sure of his triumphs, Manet always longing for fame, dreaming of the glory which was to come, but came only after death. His masterpieces are to-day shining landmarks to point the way to students wandering. "Matter, to make enough to live on, must paint a number of small pictures. He then may hope to be able to conjugate the very 'to have.' Thus for twenty years we have been hearing everywhere. 'I have a corot. Thou hast a corot. He has a corot. And the corots circulate like bank-notes, because they are small, abundant and excellent! "The word 'impressionist' created great rage when it was first applied to the coterie. It was during one of their exhibitions that a facetious critic said, 'These pictures are only impressionists.'

fully lampooned at the theatre La Cigale. Manet was furious, but Degas only laughed. They never acknowledged the name 'Impressionist' and there never was an impressionist school. All that can be said is that there were a dozen artists or so who came together by natural affinity, whose only watchword was this, 'One ought only to paint what he sees about him?'

him.' "Impressionism is, if one may say so, a school where all may enter without the least lowering of his flag; where each is his own master. It represents the complete development of each artistic temperament, and a perfect liberty to say what we have to say in our own way."



Impressionism.

At the rooms of the Art Association of Montreal on Phillips Square, Mr. J. F. Raffaelli delivered a locture last night on "Impressionism." The lecturer was introduced by Rev. Mr. Hill, who ex-plained that the lecture was one of the regular series to be delivered before the association this season. Mr. Raffaelli, who is a Frenchman with a pronounced accent, prefaced his remarks with an apology for coming be-fore his audience minus his charts and

remarks with an apology for coming be-fore his audience minus his charts and sketches, which were inadvertently shipped upon another vessel. His lecture was mainly in explanation of the differ-ences between the conventional idea of beauty and the endeavors of the realistimpressionist school to convey the im-pression that beauty is of character, and not of form. A large and fashionable au-dience greeted the lecturer.

Art Association

PHILLIPS SQUARE SHOPS TO LET.

St. Catherine St. and Phillips Square.

Rent \$400. T xes; Heated.

..Art Association ...

PHILLIPS SQUARE.

Apply at the Gallery.

WON THE SCHOLARSHIPS.

The Successful Students at the Art

The drawings will be on exhibition in the class rooms until next Saturday.

The sixth annual award of scholar-ships in the Montreal Art association

in a given time and without supervision.

at the end of the session, together with

at the end of the session, together with the general progress shown by the ses-sion's work. The head of Michael Angelos' Brutus was given this year as a time drawing to the Antique class. The life class drew from a semi-nude figure of a man. The competition was decided as follows :

Antique class scholarship—Ethelwyn Hammond; hen. mention, Ada Kelly. Life class scholarship—Lillian Cam-

The exhibition is free of charge.

Augert Class Scholarships.

St. Catherine Street and Phillips Square. Rent, \$400 and taxes.

Gallery. 20/57

flerald-

that city

SHOPS TO LET,

Heated.

APPLY AT THE GALLERY.

The sixth annual award of scholar, ship in these classes was made yes-terday morning by the council of the association. The scholarships are competed for at the end of each school year. Each scholarship entitles the winner to two years' free tuition at the school. One is given to the antique the other to the life class. The com-petition is decided by the best drawing done in a given time and without su-pervision, at the end of each session, to gether with the general progress shown by the session's work. The head of dichael Angelo's Brutus was given this years as a time drawing to the antique class. The life class drew from a semi-nude figure of a man. The com-petition was decided as follows: An-tique class-Scholarship, Ethelwyn Ham-mond; hon. mention, Ada Kelly. Life class-Scholarship, Lilian Cameron, Kingston. The competition drawings and other work of the school will be on exhibition free until next Saturday. The sixth annual award of

The Study of Art. The Art Association of Montreal 16 now preparing for the re-opening of classes. The session of the advanced art classes for 1895-96 will commence on Wednesday, October 16th, and will close on Friday. May 15th, under the direction of Mr. Wil-liam 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 Mon-day, 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 thor-ough study of form being of first im-protance, 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 an-tique. The water color classes, under the direction of Mr. Charles E. Moss, will commence on Saturday, 14th Sep-tember, and continue until the end of Oc-tober. Instruction will be given on four days in each week, and will, when the tober. Instruction will be given on four days in each week, and will, when the weather is favorable, be from nature.

15

16

The Study of Art. 3//



ART ASSOCIATION,

Phillips Square. ADVANCED ART CLASSES --- SESSION 1895-96. These classes will commence on Wednesday, 16th Octo-r, under the direction of Mr. WM. BRYINNER, R. C. A. lass rooms open daily for instruction and study. Stu-Two Scholarships for competition. 12 please communicate with the Secretary 225-25

THE ART GALLERY.

THE ART GALLAND THE ART GALLAND THE ART GALLAND THE ART GALLAND THE ART Association is to-day the re-cipient of a large photograph of Rem-brandt's celebrated picture, "The Syn-dics," handsomely framed in oak. It was presented by Mr. George Hague, who has always taken a great interest in the other

On Wednesday, the 16th of this month, the fifteenth year of the Art association classes of the Art Association of Montreal will commence. The session for 1895-96 will extend over two terms, the first from the 16th of October to the 3rd of February and the second from the 5th of February to the 15th of May. The advanced art classes will be under the direction of Mr. Wm. Brym-ner, R.C.A. The water color classes, which started on the 14th of last month, will continue to the and of October. As yet it is impossible to say what the at-

As yet it is impossible to say what the at-tendance at the advanced classes will be, but the year is expected to be a prosperous one.

A LOAN EXHIBITION

To Be Opened in The Art Gallery Next Har Month. 30/00/95

Month. 30/10/95⁻ The Art Association of Montreal intend having a Loan Exhibition at the Art Gal-iery about the filteenth of November. It is two years since a similar exhibition was held here and no doubt the art-loving pub-lie will be glad of an opportunity to see the genes from the private galleries of the con-noisseurs of Montreal. Among those con-tributing are Mr. R. B. Angus, Mr. E. B. Greenshields, Sir Donald Smith, Dr. F. J. Shepherd, Dr. A. A. Browne, Dr. W. Gardner, Mr. C. G. Hope, W. J. W. Lear-mont, Mr. E. Holton, Mr. James Ross, Hon, W. G. A. Drummond, Mr. David Morrice and the Art Association. The following masters will be represented: Reynolds, Gainaborough, Romney, Crome, Constable, Linnell, Franz Hals, Peter de Hooche, Vel-aseu, Monticelli, Baron Leys, Alma Ta-dema, Ribot, Damnier, Roybet, Maris, Bos-boom, Thoten and many others.

A Good Loan Exhibition Promised.

 Boom, Thoten and many others.

 A Cocd Lean Exhibition Promises

 A Cocd Lean Exhibition Promises

 A sociation of Montreal intend holding about the middle of the present month promises to be one of the finest, if not the finest one, ever held in Montreal. Some of the finest one, ever held in Montreal of a number collections in Montreal of a number of examples for the extreme Impressionist school, the public will be the showing for the first time in Montreal of a number of examples from the extreme Impressionist school, the public will have an opportunity for the extreme of judging of what the extreme the state and the extreme the state and the extreme the state and the extreme the public will have an opportunity for the extreme of judging of what the extreme the state and the state state. The state as the state and the state and the s

A RT ASSOCIATION, EIGHTEENTH LOAN EXHIBITION Of Paintings, evening MONDAY EVENING, Nov. 15, with Private View for Members only. All ace cordially invited to join the Association.

MEMBERSHIP TICKETS, Family, 57.50. Single, \$5.60.

A Loan Exhibition.

...Art Association. Phillips Square.

EIGHTEENTH LOAN EXHIBITION

MONDAY EVENING, Nov. 18th,

with PRIVATE VIEW for Members only. All are cordially invited to join the Associa-tion.

MEMBERSHIP TICKETS.

FAMILY, \$7.50. - SINGLE. \$5.00

ART ASSOCIATION.

Eighteenth Loan Exhibition

of Paintings, open MONDAY EVENING, No vember 18th, with Private View for members only, All are cordially invited to join the Asso-ciation.

MEMBERSHIP TICKETS : MEMBERSHIP TICKETS : Family, \$7.50. Single, \$5.00.

The Art Association's eighteenth loan exhibition of paintings opens this even-ing with a private view to members, which will take the form of a conversa-zione music and refreshments being pro-vided. Many very fine examples of the works of the masters have been loaned this year, and the exhibition is expected to prove a very great success.

ant Phillips Square. 14

Among the other paintings are works by Berghem, Boshoom, Boudin, Bright, Cham-bers, Constable, Cooper, Corot, Crome, Cuyp, Danbigny, Daumier, De Book, De-champs, Dupre, Goyen, Hals, Hargitt, de Hooche, Innes, Jacque, Lely, Leys, Linnell, Lockhead, Maas, Maris, Marlow, Mauve, Michel, Nasmyth, Neuhuys, Ribot, Richet, Romney, Rousseau, Roybet, Rvder, Shayer, ILonson, Tol, Van de Velde, Ziem. Among those who are lending paintings for the exhibition are Messrs. David Morrice, E. B. Greenshields, R. B. Angus, W. F. Lournz, Dr. F. J. Shepherd, W. G. Muuray, Sir William Van Horne, Hon. George A. Drummend, E. Holton, Mrs. M E. David, W. J. Learmont, F. S. Morey, Dr. William Gaidner, Dr. A. A. Browne, Samuel Colson, Jemes Ross, Mrs. Redpath, C.G. Hope, Mrs. Lon Macdougall, E. Lusher, E. W. Parker A. T. Taylor. The private view for members, this even-ing, will take the form of a conversazione,

A. 1. Taylor. The private view for members, this even-ing, will take the form of a conversazione, music and refreshments being supplied.

THE LOAN Star EXHIBITION AT THE ART GALLERY OPEN TO-MORROW. A Private View for Members Only this Evening --- The Valuable Pictures on View and the Names of Their Owners.

The Loan Exhibition of Paintings held by the Art Association of Montreal at the Art Gallery will open to the public to-morrow, the private view, for members only, taking place this evening. The exhibition is a very fine one this year, a number of new pictures having been lent. The ladies and gentlemen who have kindly contributed are: Mr. R. B. Angus, Sir William Van Horne, Hon.

<text><text><text><text><text><text>

NOW THE PAINTINGS. Witness - 19/11/95 A Large Crowd at the Opening of the Loan Exhibition.

13a

WORKS OF ART BY SIR JOSHUA REY-NOLDS AND TROYON.

The eighteenth loan exhibition of paintings was held in the new gallery of the Art Association last evening. It was in the usual form of a conversazione and not only was it a success from an artistic and aesthetic point of view, but the subtle illusioning of the oil colors and carving of the marbles vied with the gathering of beauty and fashion present. The new gallery was a fascinating maze of light, color, paint, gilt, and effect, and when to this was added the indescribable charm of animated beauty and the strains of delightful music as interpreted by Gruenwald's orchestra some idea of



'PORTRAIT-OF A GENTLEMAN'-FRANZ HALS (Lent by Mr. James Ross.)

the pleasures of the evening may be he It is estimated that over six hundred r sons were present. While many gone to the exhibition to enjoy its so-cial aspects, there were also many who went thither from a truly artistic point of view and those found ample enjoyment studying the beautiful results of the artis-tically handled brush and chisel to be seen on every side. The centre of in-terest was the Troyon, lent by the Hon. G. A. Drummond. Portraits by Sir Joshua Reynolds and Gainsborough were also greatly admired.

A portrait sketch from the brush of Sir Joshua Reynolds rich in coloring and exquisitely ideal is 'Robinette,' a likeness of the Hon. Mrs. Tollemache. The robin idea is carried throughout the picture in the timid piquant face and warm curis of the beautiful girl who looks caressingly at the pet bird on her shoulder. There is a large painting of Sir Joshua's in the National Gallery, the outcome of this sketch.

Another portrait differing widely in age and school from the above is by Franz Hal, a Dutch master of the sixteenth



centary. its great soft felt hat and crisp white frill brings to mind some bygone bur-nomaster of old Holland. This pleture is the property of Mr. Jas. Ross. Among the landscapes those of Tholen, a young Dutch artist, who has rapidly reached the first rank as a landscape painter, at once attract and rivet the attention. His pictures abound in sunlight and depict nature in her sweetest moods. 'A quiet evening,' shows a canal scene with sunact sky. A barge towed down the stream is reflected in the still water. At first glance one is struck with the yellow tone of the whole, which perhaps in the hands of another than Tholen would seem unnatural. As it is the effect is perfect. The executive committee of this year's

Ican exhibition are Messrs. R. B. Angus, E. B. Greenshields, Dr. F. J. Shepherd and A. T. Taylor, all gentlemen who have lcaned paintings.

Among those noticed in the gathering last evening were Mr. and Mrs. James Ross, Mr. and Mrs. Robert Harris, Mr. and Mrs. E. B. Greenshields, the Rev. J. Edgar Hill, Miss Hill, Sir William Van Horne, Lady and Miss Van Horne, Mr. and Mrs. W. J. Learmont, Mr. R. B. Angus, Mr. and Mrs. George Hooper, Miss Cochrane, Hillhurst; Mr. and Mrs. William McLennan, Mr. Francis McLennan, Miss McLennan, Mr. and Mrs. Rob-Lindsay, Mrs. Bagg, Mr. Eadie, Mr. and Miss Eadle, Mr. and Mrs. Godfrey Weir, Mrs. Williams, the Misses Williams, Mr. Myles Williams. Dr. and Mrs. Wylde, Mr. and Mrs. C. G. Hope, Mr. Budden, Miss Budden, the Messrs. Pangman, the Misses Pangman, Mr. and Mrs. Charles Shorey, Miss Drury, Mr. Graham Dunlop, Sir Joseph and Lady Hickson, Miss and Mrs. C. Hickson, Mr. and Mrs. Charles Hoit, Mr. and Mrs. W. R. Miller, Mr. Bartlett McLennan, Mr. and Mrs. Geo. Myrler, the Misses Fleet, Mr. A.A. Browne Miss Labatt, Mrs. Richard Anderson, Miss Ludington, Mr. Lansing Lewis, Mr. Gordon MacDougall, Lady Galt, the Misses Galt, Hon. George and Mrs. Drummond, Mr. and Mrs. Frank Caverhill, MissDrury, Miss Smith, Miss Lillian Smith, Mr. and Mrs. J. C. Sinton, Miss J. Hicks, Miss Ruth Hill, Mr. and Miss Macintosh, Mr. and Mrs. Norman Rielle, Miss Lindsay, Miss Edith Lindsay, Miss Bouchette, Mr. Fred Meredith, Mr. Angus Hooper, Mr. H. Scott, Miss Scott, Mr. and Mrs. H. L. Putnam, Mrs. and Miss Simpson, Mrs. Ernest Judah, Mr. and the Misses Kerry, Mr. and Mrs. Skaife, Dr. and the Misses Martin, Mr. and Mrs. McLes Walbank, the Misses McLea, Mr. and Mrs. John Gault, Mr. and Mrs. Geo. Burland, Mr. J. H. Burland, Dr. and Mrs. McPhail, Mr. and Mrs. MacTier, Mr. Macpherson, the Hon. Mrs. Wand, Miss Wand, Miss Pangman, Mr. an- Mrs. Walter Townsend., Mr. Alex, Ewan, the Misses and Mr. Ewan, Mr. John Dunlop, the Misses Dunlop, Mr. Dunlop, the Rev. Dr. and Mrs. Scrimger, the Misses Montgomery, Mrs. Dobbin, Mr. R. Dobbin, Mr. Herbert and Miss Molson, Professor and Mrs. Cox, Mr. and Mrs. Watts, Mr. and Mrs. J. C Warrington, the Misses Fisher, Mr. and Mrs. Fred Massey, Mr. Cock, Mr. and the Misses Botherell, Miss Symmers and Miss Smith, Mr. and Mrs. George Durnford, Miss Durnford, Miss Mitcheson, Dr. and Mrs. William Gardner, Mr. and Mrs A. Taylor, Mr. E. S. Clouston, Mr. and Mrs. W. Murray, Mr. and Mrs. Stanoliffa, Mrs. Plon Stevenson, Mis. Stevenson, Miss Reynolds, Mr. Walter Lyman, Mr. and Mrs. Southam, Mrs. and Miss Linton, the Rev. Dr. and Mrs. Campbell, Mr. and Mrs. Shearer, Dr. Shepherd, Mrs. John Savage, Miss and Mr. Savage, Mr. and Mrs. Reid, Mr. Holton and very many others.

ART ASSOCIATION, Ryelle Phillips Square. HTEENTH LOAN EXHIBITION OF PAINTINGS. November 19th to December 7th. pen daily, 9 a.m. to 6 p.m., and 8 to 10 p.m. Admission, - - 25 cts. MEMBERS FREE.



(Lent by Dr. Gardner)

THE LOAN EXHIBITION.

A Big Crush at the Private Members' gazette View. 19/11/95

The eighteenth loan exhibition of paint-ings to the Art Association was inaugurated, last evening, with the customary private view for members. This event usually takes the form of a conversazione, and each year becomes more and more a fashionable func-tion. It is certainly one of the model func-

last evening, with the customary privates the form of a conversazione, and each year becomes more and more a fashionable func-tion. It is, certainly, one of the most enjoy-able functions of the season, and one that is attended by a large number of the most prominent members of Montreal society. The beautiful new gallery of the association, with its wealth of the very finest of paint-ings on its walls, is certainly a most attract-ive place, and there can be but few who would not take more than a passing interest in the works of great matters hung on its walls. The new gallery, where the loaned paintings are all hung, was a brilliant blaze of light and a scene of the constantly moving and changing throng it was, perhaps, impossible to give the atten-cion one would wish and ought to give to the chibition itself. The crowd in the new gallery was, throughout the evening, a very large one. One had to move with it, and a casual glance was, sometimes, all that could be had of a painting, that would bear almost hours of study. Although the affair, last evening, partook more of the society event, it was yet an artistic gathering. Those who had come were, for a large part, really and earnestly taken up with the magnifocnt paintings. The other galleries were also thrown open for the occasion, and, being less crowdred than the new one, made a very head of the stairs, and between the galleries, an orchestra was stationed, and, during the evening, contributed a number of lively and pleasant selections. The room off the the new gallery was thrown open about 9 o'clock, and here light refreshments of a good and inviting description were served throughout the evening. The guests began at artist of the paintings made it a very pleasant occupation to view them. The magni-ficent Troyon, belonging to Hon. George Drummond, was, of course, the centre of in-trest. The portraits by Sir Joshua Reynolds and Gainsborough were, also, among the ohers, most admired. It is an ex-ceedingly difficult task to speak of this beautiful exhibi be spent as enjoyably and with more instruc-tion than the Art Association, during this Loan exhibition, and it will, indeed, be strange if the public do not take the full advantage of it. It is a subject of congratula-tion that there is such an institution in Montreal, and that there are citizens who have so kindly lent these almost priceless paintings to it.

The Executive Committee of this year's oan exhibition are Messrs. R. R. Angus, B. Greenshields, Dr. F. J. Shepherd and T. Taylor, all gentlemen who have loaned Loan E. B. A. painting

2 a

det river and the set of the set Among those noticed in the gathering, last



mission. 25c. Members Free. 4

EIGHTEENTH LOAN EXHIBITION

At the Art Gallery Opened Last Night. Montreal's favored few turned out en masse to the private view of the Loan Collection at the Art Gallery of the Art Association last night. They appreciat-ed the pictures upon the one hand, and listened to the dulcet strains of a string orchestra. Among the contributors to this collection of 83 pictures are: B. An-gus, Sir William Van Horne, Hon. Mr. Drummond, Mr. David Morrice, Mr. C. G. Hope, Mr. W. J. Learmont, Mr. James Ross, Mr. E. B. Greenshields, Mr. E. Holton, Mr. W. F. Lorenz, Mr. S. F. Morey, Mr. W. G. Murray, Mr. E. W, Parker, Mr. S. Coulson, Mr. E. Lusher, Mr. A. T. Taylor, Dr. F. J. Shepherd, Dr. W. Gardner, Dr. A. A. Browne, Mrs, M. E. Davis, Mrs. D. Lorne MacDougall and Mrs. Redpath. England, France, Belgium, Holland. At the Art Gallery Opened Last Night.

England, France, Belgium, Holland, Scotland, America and Spain are repre-sented, and the exhibit is well worth going to see, as some of the most fam-ous masters' canvasses are there.

THE EIGHTEENTH LOAN EXHIBITION. flar _____ 19/11/45

THE PRIVATE VIEW AT THE ART GALLERY.

A Brilliant Gathering Last Night ---Only One or Two of the Eighty-three Pictures Have Been in Former Exhibitions.

a

The private view of the eighteenth Loan Exhibition took place at the Art Gallery last evening, and was a brilliant artistic and social success. The pictures, eighty-three in number, are hung in the new gallery, where they show to great advantage. There have been larger exhibitions at the gallery than this, but not more interesting ones from an artistic standpoint. The great

than this, but not more interesting ones from an artistic standpoint. The great modern French, Dutch and English art-ists are represented, as well as the old masters; there are too, some interesting examples of impressionism. The pietures have been divided as far as possible into groups, each group representing a dif-terent phase of art. Facing the entrance are the pictures belonging to the French school, the cen-tre of which, and occupying the place of honor is Mr. Drummond's magnificent Troyon, "A Summer Storm." This is one of Troyon's finest landscapes, and is full of dramatic power. The summer day is darkened by the rising storm and one feels the wind sweep past over the cow-ering cattle and through the swaying trees. In marked contrast is the small Troyon near by, "La Mare," belonging to Mr. James Ross It is although com-paratively small, a very beautiful ex-ample of the other. Along side is a landscape by Corot, (13) lent by Mr. Morey, of Sherbrooke, full of tender gray light. Note the beauty of blending sky and tree near the centre. It is strong and vigorous as well as graceful. To the right of the Troyon, on the line, are three Monticellis, "Fete Champetre Sun-set," (Mr. R. B. Angers), "Causerie" (Mr. E. B. Greenshields) and "The Fes-tival of Isis" (Mr. James Ross); above is a smaller picture "A Group of Figures." (Dr. A. A. Browne). "The Festival of lasis," is beautiful in design, rich in col-oring and very gracefully drawn. The fig-ures in the "Causerie," are larger and the treatment altogether of a broader kind. The "Fete Champetre" is more like the "Festival" with the coloring intensi-fied. Two Roybets come next, "The dead Arab" (Mr. R. B. Angus), and "The Bra-

Two Roybets come next, "The dead Arab" (Mr. R. B. Angus), and "The Bri-gand" (Mr. R. B. Angus), and "The Bri-gand" (Mr. W. J. Learmont). In the former, the beautiful horse, with dis-tended nostrils and eyes full of fear, stands over his master, trying in vain to awaken him. The picture is full of life and energy. "The Brigand," the tense figure of a man carrying his life in his hands, is skilfully drawn. Roy-bet won the medal of honor at the Salon a year ago Ribot's "Flower Girl" (Mr., James Ross) is of his best period. The strong modelling and violent contr

the light and shade are all most characteristic of this nineteenth century "old masters." The "Venetian Porch." by Viem, lent by Mr. Angus, shows him at his best. The brilliant sunlight seen through the archway is happily rendered, and excuses the indolence of the figures. Very different is the soft light of the landscape by Bendin, which bedrags to Dr. Shepherd. Miduel, Jacque and Richet conclude the French school. The east wall are arranged the pietwes belonging to the old and modern butch painters. First in importance is the "Portrait of a Gentleman." by Franz Hals, lent by Mr. James Ross, which was exhibited at the Royal Academy Exhibited at the Royal Academy Exhibitied at the Royal Academy Exhibition in 1887. It shows his certainty of drawing and his astounding facility are so great that it has been said of him that he was not a; man but painting incarnate. His "Dutch Family" (Mr. Angus) is painted with an expressive and charming. Peter de Hooche, that painters and sunlight is seen the dynamage in a "Dutch Interior" and "The Young Mother" (Mr. W. J. Learmont). The former is well known, as it belongs to the Art Association. The portrait of an old woman by Maas, who was a pupil of Rembrandt's, is full of character, it is lent by Sir William Van Horne, Andrecape, by Van Goyen, lent by Mr. Shedka, is very fine. He was the first Dutchman to understand the melancholy potry of the low horizons of his native const, by Cuyp, belonging to Sir. W. C. Morne, and a landscape, by Berghen, belonging to Mr. James Ross, ne by Matheway, the Mr. W. F. Lorenz, are other of the Spanish school and is the only representative of the Spanish school and is the only representative of the Spanish school and "Mr. W. F. Lorenz, "Mr. W. J. Learmont) and "Coat Scent," (Mr. James Ross, which are fine interior." by Walles, who was a read all Maure's pictures. Jacoba and the well was a school and the school and "Coat Scent," (Mr. Harnes Ross, which are fine interior." In the order no that has ender a two pictures, "Mr. W. J. Learmont) an

by Neuhuys, lent by Mr. E. Holton, is a picture of lowly Dutch life; the figures of father, mother and child are litelike. On the west wall are hung pictures of the English school. The most inter-esting one is probably "Robinetta," by Sir Joshua Reynclds, belonging to Mr.W. J. Learmont. It is a replica of the well known picture in the National Gallery and is said to be a portrait of the Hon. Mrs. Tollemanche. It has wonderful charm of color and light and shade, and is painted with great liveliness of exe-cution. Two landscapes and a portrait by Gainsborough come next in import-ance. The portrait lent by Mr. W. J. Learmount is exceedingly attractive. Of the two landscapes the one with cat-tle, lent by Mr. James Ross, is to be preferred. There, is a portrait of the Hon. Mrs.

tle, lent by Mr. James Ross, is to be preferred. There, is a portrait of the Hon. Mrs. Harrington, attributed to Romney, and lent by Mr. David Morrice, and the "Portrait of a Boy," by Sir Peter Lely, belonging to Mr. E. W. Parker. A Landscape, by Patrick Nasmith, lent by Mr. E. Holton, is a beautiful and characteristic painting. The distant water and sky are especially fine in "The West Coast of Scotland," by the Rev. John Thomson. There are three Moonlights by John Crome, commonly called "Old Chrome," and one by his con. J. B. Crome, Two powerful sketches from nature, "Dedham Vale" (Mr. E. Holton), and Landscape (Sir W. C. Van Horne), represent Constable. A good ex-ample of Alma Tadema is a small pic-ture belonging to Mr. David Morrice, "The Emperor Vespasian Receiving a Courier." Above it hangs a painting by his master, Baron Leys, lent also by Mr. Morrice. Modern impressionists are not very

"The Emperor Vespasian Receiving a Courier." Above it hangs a painting by his master, Baron Leys, lent also by Mr. Morrice. Modern impressionists are not very fully represented, and are more or less isolated and far from home in their present surroundings. But the five ex-amples should interest all those who follow modern art movements. The most important is perhaps "The Old Chelsea Bridge," by Pissaro, lent by Sir William Van Horne. "The Head of a Young Girl," by Renoir, is very deli-cate in tone and color; his "Idvil" will probably provoke much discussion.

C

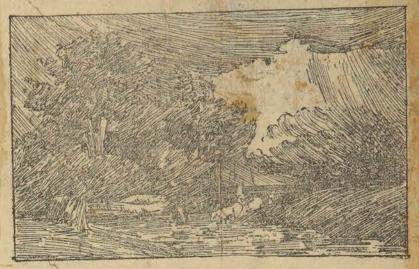
<text><text><text><text>



yesterday numbers of visitors attended the loan exhibition at the Art Gallery, where as are the familiar river scenes of this one of the choicest collections of pic-artist; and two Corots, with the wonder-Notwithstanding the cloudy weather tures ever got together in Montreal is ful atmosphere which characterizes all

The stormy subject is peon galleries. mightly handled, the whole canvas teening with black ominous clouds and rushing wind. It is the property of the Hon. G. A. Drummond, and this is the first opportunity offered to the Montreal public to see it.

On the same wall are other examples of the French school which is not perhaps so largely represented in this as in former similar exhibitions. A small Troyon, 'La Mare,' shows a pool with cattle. There is a Daubigny,'The Sheepfold,'which



THE SUMMER STORM-TROYON. Lent by the Hon. George A. Drummond.

To see the large Troyon, | his works. now on view. 'The Summer Storm,' which occupies the place of honor on the south wall is alone worth more than the small admission fee. This picture shows best at night by the special electric light which is pro-By day reflections in the glass vided. over it somewhat interfere with its effect. Constantine Troyon, 1810-1865, was one of the greatest of modern French landscape painters and a leader of the romantique movement. His work is noted for usual 'motifs' of his magic brush.

Jules Dupré is represented by a fine marine with movement in every line of sky, sea and ships. There are four Monticellis, of which the most beautiful is the 'Fete Champetre.' He Is famous for the amazing splendor of color and feeling of mystery with which he invests his pictures. He 'revels in col-or for color's sake,' and one must remember this when looking at gorgeous pageants and forest fetes which are the



OF PAINTINGS. November 19th to December 7th, Open Daily, 9 s.m. to 6 p.m., and 8 to 10 p.m. Music Saturday Afternoon. Admisilon, 25c. Members

Members Free.

perfectly proportioned, his values are ad- and the values are good throughout. his effect is absolute in completeness. His modelled. method is the serene and large expression of great craftmanship and with the

' Mothey and Child,' by Miss Mary Cas-As harmony and cool tones. Of him, an English critic says :- 'He had the trae pictorial sense. . . . His masses are School. It is painted in a very high key The mirably graded, his tonality is faultiese, child's face and limbs are exquisitely

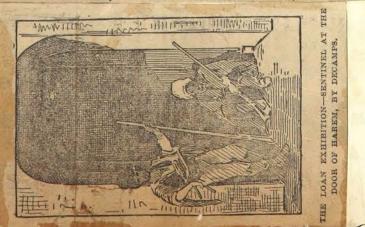
Art Association of Montreal. sion of great craftmanship and with the interest and grace of art his color unites the charming individuality." This is borne out in the above mentioned paint-ing which is proneunced by connoisseurs to be as fine a Troyon as any in the Euro-



SEA-PIECE-DUFRE. Lent by Mr. R. B. Angus.



THE LOAN EXHIBITION-"Robinetta," Portrait of Hon. Mrs. Tallemache, by Sir Joshua Reynolds.







THE LOAN EXHIBITION-PORTRAIT OF A GENTLENAN, BY FRANZ HALS.

WITH BRUSH AND PENCIL. Some of the Kest of the Pictures at the

Art Gallery Loan Exhibition Studies in Color. The loan collection of pictures this week at the Montreal Art Association's Gallery has not been as well patronized as the merits of the exhibit warrant. There are some of the best names on the catalogue. Although as in every loan collection of this kind there are blemishes, still the good most assuredly transcends them. It is very difficult in a large gallery to please the donor and the public in the way pictures are hung, and this exhibit is no exception to the rule; but it does credit to the hanging committee, and is arranged far above the mediocrity, which is more than can be said of a gread many col-lections that have been seen in Mont-rel during the past decade.

20

This exhibition goes to prove that Canadian talent is not appreciated, for out of 83 pictures there are no Cana-dians represented. It seems strange with Buch pames as Shannon, P(pi, Fraser, Edson, Vogt; Sandiand; Fortes; Edde, Jacobi, Fówler, Bridgeman and many others to select from. The generous men who lent their pictures are evidently honestly en-deavoring to educate the public, whic-too often resents such proffered kind-ness.

ness.

ness. "The "Dutch Interior," by Hooch, shows the ability of the painter as a draughtsman, but the time it took him to produce those lines in the perspective and such good teennique could have been put to better advantage.

Age the door as one one enters is a preduce by L. Alma Tadoma, 'Emperor Yengelian Receiving a Courier with News of the Taking of Jerussiem by His Son, Titus.'' As is usual with his work, it is refined in sentiment, beautiful in color, good in perspective and true in drawing. In some of the folds of Verps an is rote the color is a little cold and hard.' Many of the oil painting where any and the consequence of the folds of Verps and the consequence of the folds of the presented by Hals, Bostoom, Curp, for the Sheepfold,'' by Daubigny, the Verbe all strong names. The last frush is goot the in the foreground, making a faith the foreground, making a faither in the foreground, making a hittle dark in color on the left. ''Early konnrise in Florida,'' by Innes, shows in the mystic hour of twilight when the mystic hour of twilight when the folds of the warm after-glow permitates the whole work, which is goot in perspective is a first "On the Water of Leith at the done in the toreground and press the strong the perspective is the done in the tore of the strong the mystic hour of twilight when the mystic hour of twilight when the folds of the warm after-glow permitates the whole work, which is good in perspective is the done in the terms and the person in the person of the folds of the warm after-glow permitates the done in the terms and the person of the folds

its atmospheric effects. Hargitt's "On the Water of Leith at Colinton," is a beautiful, limpid stream, cool and bright, a veritable fisherman's paradise. "A Courtier Filsting," by Leys, and Tadema's picture are the two academic ones of the collection, both be-ing rich in color, the figures well drawn and the draperies studied to minuteness. A "Landscape," by Micnel, has too much sky, and it is too light for the dark foreground of the picture. A "Portrait," by Ronney, of Hon. Mrs. Harrington, is fair in color and the drapery crisp and possibly "exaggerated. A charming pic-ture is Tholeu's "A Quiet Evening," but it must be seen in daytime, as the soft and subtle yellows are completely lost at night.

and suble yellows are completely lost at night. The Three Monticellis are smudges of beautiful color, derterously displayed on canvas. They are infanilie conceptions, which, however excusable they might be in the childhood of art, are entirely out of harmony with its ripe, old age, with the exception of "Festival of Isis," which is good. When one has seen a number of Manet's paintings, "A Poppy Field" (No. 51 in the catalogue), does not do that master by any means justice. Jacque was invariably good in his happy moods, and "Feeding Chickens" and "Stable Interior" are in his best style, the wool of the sheep being splen-did in texture. The latter picture is a shade on the cool side, which is quite unusual in this master of color. Franz Hal's "Portrait of a Gentleman," and No. 62 in the catalogue, by the first pre-sident of the English cRoyal Academy, is the best portrait in the room. An "Old Nun," by the English painter. Bright, is sweet and refreshing in color, and the houses are artistically grouped, with their red tile roofs and rough stone gables. The mill wheel in shadow, with the little eddies here and there in the stranslucent water in the foreground is a capital piece of work, perhaps a little labored. A "Venetian Porch," by Ziem, is a strong study, and the shadows are transparent, which is more than can be said of some of the pictures. As a whole, it is a good collection, and there is no doubt that the art-ioving folk of Moni-real will all visit it before the owners mar so bright a vision by taking their pictures home. night. The Three Monticellis are smudges of

...Art Association ...

Open daily 9 a.m. to 6 p.m.

ADMISSION 25 CENTS.

Music on Saturday Afternoons

Open daily, 9 a.m. to 6 p.m.

Wednesday evenings, 8 to 10. Admission, - 25 cts.

on Saturday afternoons.

Phillips Square.



ART ASSOCIATION NOTES.

A five o'clock tea will be given to the members of the Art Association at the A five o'clock tea will be given to the members of the Art Association at the gallery te-morrow (Thursday) after-noon from 4.30 to 6.30. A number of ladies have kindly offered to take charge of the tea table. Both ladies and gen-tlemen are included in the invitation. By request tea and coffee will be ser-ved on Saturday afternoons during the Loan Exhibition, for which a small charge will be made. This is a custom in many of the English galleries, and will no doubt be appreciated here. Five o'clock tea is such an institution that even the finest pictures lose their at-traction when the time arrives for a cup of one's favorite Ceylon or Japan. Tea and pictures together will, in-deed, be a boon. The band usually plays on these gala occasions. The gal-lery has been open every evening since the opening of the Loan Exhibition; in future, it has been decided, to keep it open only on Wednesday evenings.

AN ART TEA. An Afternoon Gathering at The Art Gallery. 29/11 Slar

An Afternoon Gathering at The Art Man Gallery. 39/1/96 Vesterday the Montreal Art Associa-tion was "At Home" to the members; five o'clock tea, Gruenwald's band and the pictures attracted an immense crowd, which filled the beautiful gallery almost to excess. This first afternoon tea was certainly a brilliant success, and will probably be the precursor of many more. Unlike most society afternoon events, a large number of men were present. The scene was a gay one, and the effect of the soft mellow light shining on the pic-tures, and on the bright, smartly dressed guests was fine. In such an environment people talk happily and naturally, some even learn-edly; and yesterday there were many groups studying the different pictures; here a Fran Hals; there the great Treyon or the little Troyon engrossed attention. A group in front of the Alma Tadema listened attentively to the words of wis-dom from the lips of a young artist; others were attracted by the "impres-sionis." group of pictures, which were severely handled by many of the ama-teur critics. Bur everywhere talk more or less ar-tistic was going on. Tes and coffee were served in the class room adjoining the gallery. The table was prettily decor-ated with chrysanthemums, and colored fairy Iam. The following ladies acted as a recep-

gellery. The table was preitily decor-ated with chrysanthemums, and colored fairy langs. The following ladies acted as a recep-tion committee: Lady Van Horne, Mrs. E. B. Greenshields, Mrs. J. Edgar Hill, Mrs. James Ross, Mrs. R. B. Angus, Mrs. G. A. Drummoud, Mrs. E. S. Clous-ton, Mrs. H. Vincent Meredith, Mrs. A. T. Taylor, Mrs. W. Gardiner, Mrs. Pen-hallow, Mrs. R. Reford, Mrs. S. P. Stearns, Mrs. R. Lindsay, Mrs. W. Mc-Lennan, Mrs. A. T. Riddell, Mrs. Wur-tele, Mrs. F. S. Lyman, Mrs. Cox, Mrs. W. R. Miller, Mrs. Wheeler and Mrs. G. W. Stephens. Among the young ladies assisting at the tea table were: The Misses Van Horne, the Misses Scott, Miss Wolfer-stan Thomas, the Misses Ramsay, Miss Rae, Miss Lindsay, the Misses Re-ford, Miss O'Brien, Miss Stearns, and Miss Porteous.

ford, Miss O'. Miss Porteous.



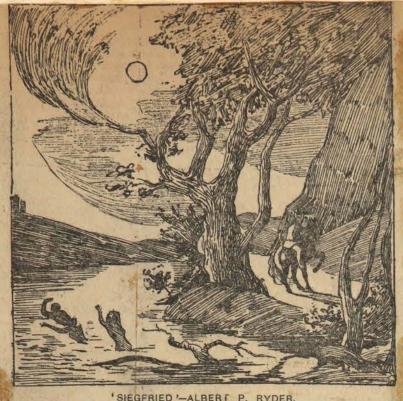


EMPEROR VESPASIAN RECEIVING COURIER WITH NEWS OF TAKING OF JERUSALEM BY HIS SON TITUS .- ALMA-TADEMA.

ART ASSOCIATION, 30/4/05-

<text><text><text><text><text><text><text><text><text><text><text>

feel somewhat sad in that their presence



(Lent by Sir W. Van Horne)

...Art Association ... Phillips Square, Hered LECTURE MR. THOMAS DAVIDSON, of New York Subject, "Sappho." On WEDNESDAY, Dec. 4th, 1895. At 8.15 P.M. ADMISSION, 25 CENTS.

ART ASSOCIATION, Jagethe Phillips Square. 2 LECTURE BY MR. THOMAS DAVIDSON, OF NEW YORK. Subject, "SAPPHO." On Wednesday, December 4, 1895, At 8.15 p.m. Admission, - 25 cts.

ART ASSOCIATION, Phillips Square. 2/12/45 LECTURE

EY. MR. THOMAS DAVIDSON, OF NEW YJRK. On Wednesday, December 4, 1895, At 8.15 p.m. Admission, - 25 cts.

SAPPHO.

Mr. Davidson's Lecture on the Greek

BAPPHO. Mr. Davidson's Lecture on the Greek Mr. Davidson's Lecture on the Greek Mr. Davidson's Lecture on the Greek Mr. Thomas Davidson delivered a most scholarly lecture on sappho, the great poetess. A large for the great poetess. A large the began by saying "Twenty-five hun-dred years ago, almost to a year, there was born at Eressos, in the Is-land of Lesbos, a child called by her parents in their strong Aeolic dialect Psappha, or in its Ionic form Sappho, aname which still rings in the world's ears; carrying with it a weight of of art the name of Sappho stands be-side that of Helen, making an ideal which poet and painter and sculptor, age after age, try to grasp and fix in form. And yet how different the is the ideal of beauty, sweetness, gras-man forget themselves in absorbing passion—all that fulls thought to sleep avarm clasp of complete forgetfulness, She is calm, self-possessed, glad tobe fourted, but never making a dvances, hen will die for her. Peoples will think kindly of them, and go on spinning in royal uconcern. Ma

4 a

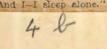
"Sappho on the other hand is the ideal of a strong, stirring, inspired loving nature that gives and gives and cares not how; calm in her way, but only with settled passion. Beauty is her God, the worship of beauty her religion

only with settled passion. Beauty is her God, the worship of beauty her religion. "Whither in heaven or earth, in nature or in art, there she is ready to kneel down and offer heartfelt prayer in sweet long reasoning words, all her own, which the world refuses to forget. She is one of the mighty, and lives out her own life in her own way. The words "play-actor" and "hypocrite" have no application to her. She hes an intense belief that her own nature is an expression of the divine, and so she expresses it as a divinity might do, without fear or bashfulness. She is of the elect. No one is more original than she. You cannot steal a line from her, and if you did the thirt would at once recognized. What we know of Sap-pho's external history is not much, but the little we know is creditable to her." According to the best authority Sap-ho was born in the year 612 B.C., in Eressos, of a noble family. Her father was Skamandoonymos, and her mother Kleis. She had three brothers, the younger so beautiful that he was cho-sen as cup-bearer in the prytaneum, or public banquet hall, at Mitylene. In a still extant fragment Sapho says to him: "Stand kindly there before me and

"Stand kindly there before me and unfold The beauty of thine eyes."

Stand kindy there before he and unfold The beauty of thine eyes." Mr. Davidson gave a most interesting description of Sappho's life and her sur-roundings, born amongst a people of strong warm feelings, highly cultivat-ed in the arts of poetry and music, liv-ing a free glad life, ever ready to strikg-gle for liborty. Although loving the sweet and the elegant in life, she enjoyed to the utmost all the advantages of the culture of her day, and the Lesbian woman of twenty-five centuries ago was as independent intellectually and mor-ally as the American woman of to-day. The made a visit to Sielly, where she had an opportunity of becoming ac-quainted with two of the great-set peets of her time, and it is certain that here she had every advantage in the way of instruction in the arts which haire, dark-complexioned, bright-eyed, and high strung. The beautiful gifted winghicity and the directness of her character are shown by her poems, of which there are only some one hundred and the eriginal by the lecturer, the following shows the pathos which per-vention the criginal by the lecturer, the following shows the pathos which per-vention the criginal by the lecturer the reade and the directness of her character are only some one hundred and the directness of the present of this fragmentary verse, translated for the original by the lecturer, the pervention of the present. "The moon hath set: "The moon the set:

The moon hath set: The Pleiades are gone, "Its midight, and the time goes by, And I-I sleep elone."



The lecturer spoke of the story of Sappho's supposed love for Phaon, and its disastrous ending. She never had a lover of that name, but rather late in life married a wealthy man named Kerkylas, by whom she had a daughter called Kleis, after her mother. She re-fers to this child in the lines beginning: "I have a little maid as fair, as any gold-en flower." Sappho lived to a good eld age, and died leaving a name which the Greeks with one accord rank next to Homer.

age, and died leaving a name which the Greeks with one accord rank next to Homer. Mr. Davidson concluded his charming lecture, full of learning and poetry, in these words, after saying that the an-cients had named Sappho the tenth muse: "Take Homer's unstudied direct-ness, Dante's intensity without his mys-ticism, Keats' sensibility without his sensuousness, Burns' masculine strength, and Lady Nairne's exquisite, tender, wo-manly pathos and humor, that go straight and irresistible to the heart and stay there, and you have Sappho." At the close of the lecture, the Rev. J. Edgar Hill moved a eulogistic vote of thanks to the lecturer, which was re-ceived with much applause. The rev-erend chairman invited the audience to visit the loan collection in the adjoining gallery, and reminded them that it would close this week.

A Lecture on Sappho.

The course of lectures, now being given in the city, by Mr. Thomas Davidson, has be-come very popular. On Wednesday night, Mr. Davidson entertained his hearers with Mr. Davidson entertained his hearers with a lecture on Faust, in such a manner that, last evening, the Art Gallery was crowded with a fashionable and appreciative andience to hear him lecture on Sappho. Rev. J. Edgar Hill presided, and, at the close of the lecture, Mr. Davidson was accorded a hearty vote of thanks. *Applied 54495* 5

A RT ASSOCIATION, PHILLIPS SQUARE. The Loan Exhibition Witness Will close on 5/12 SATURDAY, DECEMBER 7th. 6 Open Daily from 9 a.m. to 6 p.m. Music on Saturday Afternoon ...Art Association. Phillips Square. THE LOAN EXHIBITION Will Close ou SATURDAY, December 7th Open daily from 9 a.m. to 6 p.m. ADMISSION, 25 CENTS. Music on Saturday afternco ART ASSOCIATION, levette Phillips Square. b THE LOAN EXHIBITION WILL CLOSE ON SATURDAY EVENINC, DECEMBER 7TH. Open daily from 9 a.m. to 6 p.m. and Saturday from 8 to 10 p.m. Admission, - 25 cts. Music on SATURDAY afternoon.

ART NOTES ART NOTES The Yart Gallery, it may not be out of the Art Gallery, it may not be out of the Art Gallery, it may not be out of the Art Gallery, it may not be out of the Art Gallery, it may not be out of the Art Gallery, it may not be out of the Art Gallery, it may not be out of the Art Gallery, it may not be out of the Art Gallery, it may not be out of the Art Gallery, it may not be out of the Art Gallery, it may not be out of the Art Gallery, it may not be out of the Art Gallery, it may not be out of the Art Gallery, it may not be out on the Art Gallery, it may not be out of the Art Gallery, so we will contend the Horch and Maes. Surely these of Duthmen must have been men of very human attributes, men who had an in the Horch and Maes. Surely these of but the end their own kind and their own how do ded their own kind and their own homes, and took a keen delight in repro-tioning their daily experience. This is in part accounted for when we reflect in the period in which they lived; direct-her for the rising against Spain. Dury mission the camp, when every man capable of wielding a sword pressed forward to bondes from which they were so cruely with what a deep satisfaction must bone veterans have regarded their homes, with what a deep satisfaction in the bone veterans have regarded their homes, and the freedom of which they have of the bone veterans have regarded their homes, with what a deep satisfaction in the bone veterans have regarded their homes, the freedom of which they have of the paniard have been thrown off. How

ga

often must they have thought of the difference between the weary years of war and carninge and the peacefulness of home. And as the art of a people is always the outcome of the predominant national feeling, it is this love of and ap-preciation of home and its trivial details which has so deeply influenced the Datch school. The two examples of Pieter de thorch in the exhibition are both of this character, whether it be the peasant mo-beby, or the lady playing the spinet in her richer home. Both breathe forth a spinit of quiet restfulness and peace. In both the sunlight, which de Horch al-windows and doors, giving a feeling of warmth and happiness and remoteness from the world of bustle and noise. The spotless cap and ruff has led a quiet exerving to fuels or pressing. but just serving to keep her healthily em-ployed. She looks as though she were resting quietly after her work and think-ing ower the little events of in-terest which had taken place. Of the life of the first of these masters Fieter de Horch. very few faces are known. He appears to have been born at Rotterdam about 16 0. was married at played the gastranger. For his duy he was paid three florins." He died in 1681, protably at Haarlem. This is al-most all that is definitely known of his life. He is though to have been apply of Rembrandt, but no proof of this ex-ist. There is in the mussue of Ams-terdam a portrait of himself, a small for the stranger. For his is the date on one of his master, Pieter de the strong to the schole with stic at-looks out, and as early as 168 his art had reached perfection. for this is the date on one of his master is not to be was student of light. To him-though in his paintings he often. In reference to the any tastes, professed to tell a study of the Dutch School. "was not a master has used to have the aspecial study of the Dutch School. This is the react pleasantness. De Horch is smot ab-texent this hest in his artive hand, the master has the gay. Trom Amsterdam. Master has the gay. Trom Amsterdam. Measter ha

portrait painter of these latter years was not another artist bearing the same name. He died in 1693 at the age of sixty-ore. Some of his finest work is to be seen in the museum at Amsterdam but good examples are to be met with in La Laitiere, of the Van Loon collection; La Benedicite, of the Lacage Collection; the Dutch Magistrate of the D'Arenberg Gallery at Brussels; The Idle Servant in the National Gallery, and the Listener which is the property of the Queen, 928. Among the works of the English mas-ters exhibited in this season's loan col-lection, Old Crome, as he was called, to distinguish him from his painter sons, is represented by two small examples. An admirable draughtsman and color-ist, with a deep love of nature, one of the great English painters of the greatness to his own unaided efforts and perseverance. He was born in Nor-wich in 1760, and, owing to the poverty of his parents, his art education was of the most meagre description. He sign painter, worked for a time as a house painter, and finally, on the ad-vise of friends took up the teaching of drawing as a means of livelihood. Like many another artist, his works were not appreciated during his lifetime — nor, indeed, for nearly half a century after-wards. The view of Household Heath, which now hangs in the National Gal-lery, was originally sold for £12. After the International Exhibition of 1862, the value of Old Cromes rose steadily, and a few years ago one of his landscapes realized close upon £1600.

ART ASSOCIATION. Phillips Square. 10/1 GALLERIES OF PAINTINGS

Open Daily, 9 a.m. to Dusk. Admission, 25 ets. : : Saturday Free. Reading Room open to members till 6 p.m.

...Art Association ... Phillips Square.

Galleries of Paintings, Open Daily from 9 a.m. to Dusk-Admission 25c. Saturday Free. Reading room open to members till 6 p.m.

...Art Association ... Phillips Square. MR. JOSEPH GOULD Will read a paper entitled "MUSIC-WHAT IS IT P" With Vocal and Instrumental Selections, ON FRIDAY, JANUARY 31st, 1896, At 5.15 p.m. Admission-50c.

3

ASSOCIATION. ART garuth Phillips Square, 97 MR. JOSEPH GOULD will read a paper entitled, "MUSIC-WHAT IS IT ?"

with Vocal and Instrumental Selections, On Friday, Jan. 31, 1896, at 8.15 p.m. Admission, 50 cents.

MR. GOULD'S LECTURE.

An Interesting Evening at the Art Gallery.

<text><text><text><text><text>

the soul. In conclusion the first associated as selection from "Music and Mor-als" (Hauser). Mrs. Shaw played (a) "Pastorale," (b) "Capriccio" Scarlatti, smoothly and del-icately, showing much study. In res-ponse to an encore she played a Hun-garian dance by Brahms. Mrs. Laing, contralto, and Mr. Dubois, cellist, were extremely happy in the rendering of their respective solos, the latter having to respond to a hearty encore. To say that the choruses were conduct-ed by Mr. Gould is equivalent to saying they were a great success.



6

Under the title of "Some Characteristics of Under the title of "Some Characteristics of Music," Mr. Joseph Gould, who, is so wide-ly known as an authority on musical matters, delivered a very interesting and instructive lecture, last evening, to a crowded audience, in the gallery of the Art Association, Rev. J. Edgar Hill presiding. Mr. Gould started out by asking what was that familiar, but mys-terious, indefinable, influence which so cap-tivated and swayed our senses? Assuredly, he said, it was no ordinary, no insignificant by asking what was that familiar, but mys-terious, indefinable, influence which so cap-tivated and swayed our senses ? Assuredly, he said, it was no ordinary, no insignificant thing; and when we would analyse this influence, all our efforts failed, and we could only turn to the point "It is music." Comparatively few people seemed to grasp the thought that musical ideals were of an independent order, and were incapable of being expressed through any other medium; hence the common ten-dency to translate into words, or, as Spen-ad said, "the language of the intellect." Under its influence, the emotions of the lis-tener were worked upon, not by distinct positive ideas, such as language could com-mand, but by a vague and wholly indefinable agency, existing nowhere outside the realm of music. The general misconception of the proper function of music was largely due to our attributing the abstract and definite ideas conveyed by the words of vocal music to the music itself, instead of to the words, and, upon this error, basing a claim for instrumental music alone with the same kind of power vocal music possessed. Having stated that music did not aim so much to engage the under standing as the emotions, he went on to possible for music to exert a bad or unholy influence; music was utterly powerless for each of the effect that music had upon the humon character, and said that it was im-possible for music to exert a bad or unholy influence; hus that was the worst he could do, usic alone and unapproachable. The musician did not always exert a good infla-nce; but that was the worst he could do, usician did not always exert a good infla-nce; but that was the worst he could do, usician did not always exert a good infla-nce; but that was the worst he could at musician did not always exert a good infla-nce; but that was the worst he could at the suble programme of vocal and in-strumental selections was rendered. The usual votes of thanks terminated the gather-ing.

.. Art Association .. Phillips Square. Herald ART CLASSES.

The second term of the Art Classes will commence on Wednesday, February 5th. Two scholarships for competition. In-tending students please communicate with the Secretary.

Galleries open daily 9 a.m. to dusk. Admission 25c. Saturday fu Saturday free.

ART ASSOCIATION, Jagette Phillips Square, 1/2/94 8 ART CLASSES.

The Second Term of the Art Classes will com-mence on Wednesday, February 5th. Two scholarships for competition. Intending stu-dents please communicate with the Secretary. Galleries open daily 9 a.m. to dusk. Admission, 25c. Saturday Free.

ART ASSOCIATION OF MONIREAL, 9

The ECOUNTIEND OF MURALITY Phillips Square, February 15th, 1896. The Annual General Meeting of the members of this Association will be held in the Gallery, Phillips Square, on Friday afternool, February Zist, at half-past four o'clock. Business—To receive the report of the Coun-cil for 1895, and to elect officers for the ensuing year. year.

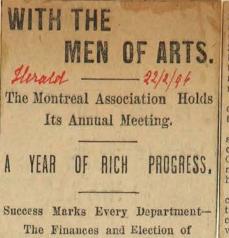
BOBERT LINDSAV. etary.

THE ART ASSOCIATION OF MONTREAL, PHILLIPS SQUART.

Herald February 15th, 1896.

February 15th, 1896. The annual general meeting of the mem-bers of this association will be held in the Gallery, Phillipe Spuare, on Friday after-noon, February 21st, at half past four o'clock Business —To receive the re-port of the Council for 1895 and to elect officers for the ensuing year. the ensuing year, ROBERT LINDSAY, Secretary.

10



la

Officers.

The annual meeting of the Montreal Sts Association was held yesterday afternoon in the board noom of the asso lation, Philip's Square, the following councillors and members being present

Councillors-W. G. Murray, R. B. Angus, C. I. Fleet, E. B. Greenshields, D. A. Watt, A.T. Taylor, Rev. Ed. H.II, Jas, Ross, Dr. F. W. Shepherd.

Members-W. L. Malby, Ed. Holton, J. M. Kinghorn, A. C. Clarke, R. W. Miller, O. M. Gould, G. Cheney, J. Try. Lavies, -- Turpin, G. C. Dunlop, Col. El lott, H. C. N. Ison, Foster Brown, Dr. W. S. Morrow, Pro. F. Scrimger, S. Bagg, A. Baile, L. P. Stearns.

President E. B. Greenshields occuried the chair and called upon Secretary Lindsay for the annual statement; who

said: A is counced have once more the pleasure of submitting to the members of the assist of their report for the past year and their resources in an end to be able to say that the association has largely increases of the the members of its work in the public favor, and of the appreciation shown of its work in the fause of art. In 1891 the annual members were 400; in 1895 they were b21. This is a very grafifying increase and it is hoped that next year it will be still greater. The private view evening is the han in the past, and were evidently much appreciated by the numbers who there appreciate of the date of holding the data of the greater. The private view event is is hoped that next year it will be still greater. The private view events is the appreciated by the numbers who there appreciated by the numbers who there appreciated by the date of holding the spring exhibition, alluded to in last year's report, has been a decided important donations they have male the association, and or the important donations they have male the association in November and December, the pictures being of a very high class. Special attendion is drawn this year to the donet ons to the great attending the spring exhibition of a secret were for the association of a meriper of lass of the choir and of the date of lass and they are maken. They find example of the great attending the secret is of the choir and of the favor, the pictures being of a very high class. Special attendion is drawn this year to the donet ons to the gall of a very find example of the great attending the secret of the date of the great attending the secret of the date of house of the secret attending the theorement of the choir and of the favor and for the cause of music in donates. The bus to find the secret attending the theorement of the secret by the derive the the secret of the great attending the theorement of the secret attending the theorement of the secret by the derive the the secret atthe the secret at the the secret by the derive the the secret

<text><text><text><text><text><text>

cd. and the exhibition was a very suc-cessful one. The report then deals with the library. showing its contents, catalogues bought and reports and catalogues received. Four interesting and instructive lec-tures were given during the year: On "Mendelssohn." by Mr. Joseph Gould, February 15. with vocal and instru-mental examples. On "The Great Venetians," by Prof. John C. Van Dyke, of New Brunswick, N.J., March 16, with numerous lantern views. On "Impressionism," by Monsieur J. A. Rat-faell, of Paris, France, May 2. On "Sappho," by Mr. Thomas Davidson, of New York, December 4. A lengthy account then followed of the presentation of Mr. Gould. The thanks of the association were tendered to the morning papers for free copies received during the year. The number of visits to the gallery during the last year were: By mem-bers 17,212, free visitors visited the galleries during fair week. <u>OEITUARY.</u> The council have to regret the re-moval by death during the year of Mr.

OBITUARY. The council have to regret the re-moval by death during the year of Mr. R. W. Shepherd, a governor and coun-cilior; Mr. Justice Cross, Hon. Edward Murphy, life members; and of Mr. E. F. Ames, Mr. S. Davis, Mr. R. L. Gault, Mr. E. M. Gibb, Mr. Warden King, Mr. Jas. Maclean Mr. W. H. Meredith, the Rev. W. A. Mervya, Mr. F. H. Reynolds, Mrs. Ritchie and Mr. C. B. Bohertson annual Ritchie and Mr. G. R. Robertson, annual

On behalf of the council, E. B. GREENSHIELDS,

ROBERT LINDSAY, Secretary.

SUBSCRIPTIONS TO THE ENDOW-MENT FUND.

SUBSCRIPTIONS TO THE ENDOW-(MENT) FUND. Er Donald A. Smith, K.C.M.G., \$6,000; Mr R. B. Angus, \$4,500; Miss Orkney, \$4,000; proceeds of Art) fair, 1887, \$2,-949,93; Miss Dow, \$2,000; Mr. John Mac-Gillycuddy, \$1,500; Mr. Hector, McKenzie, Mr. W. G. Murray, Mr. J. W. (Tempest, Mr. W. G. Elmenhorist, The Robert Wood Studenship, per Mr. W. Drake, Mrs. Dow, Mr. James Ross, Mr. E. B. Greenshields, \$1,000 each; Mr. J. H. R. Molson, Mr. F. Wolferstan Thomas, Miss Jessie Dow, Mr. James Burnett, Hon. G. A. Drummond, \$500 each; Mr. A. T. Taylor, \$275; Mr. John Harris, Mr. James Moore, Mr. S. Carsley, Mr. A. F. Riddell, Mr. W. R. Miller, Miss Ethel Frothing-ham, Mrs. W. R. Miller, Mrs. John Mc-Dougall, Mr. Donald F. Angus, Mr. F. L. Wanklyn, Mr. Edgar Mill McDougall, Mr. Hugh Paton, Mr. W. L. Maltby, \$100 each; Very Rev. Dean Norman, \$55; Mrs. Gault, \$5, making at total of \$38,654.93. The receipts of the past year were \$2,898.71, and the expenditure \$2225, Heaving a cash balance in bank of \$373.71. The capital account totals up \$87,164.45.

110 ASSETS AND LIABILITIES, 1895. Assets. --- \$99,394 01 Works of Art-Cibb bequest ______228,685 00 Subsequent dona-tions _____28,175 50 Tempest bequest _____19,495 00 Tempest bequest pur-chases ______6,000 00 82,355 50 68,000 00 Cash in Molsons Bank (en-towment fund) 3 564 53 239 90 \$253,553 94 Liabilities. 139 80 Vance Open accounts Balance que Molsons Ek\$4,716 11 Less cash Less cash on hand ... 75 45 4,640 66 87,285 69 Co - \$216,268 25

Audited and verified. P. S. ROSS & SONS,

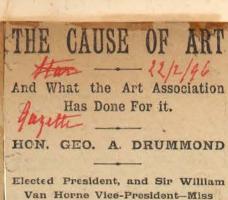
Chartered Accountants. Maintenance account for 1895 shows re-

Chartered Accountants. Chartered Accountants. Maintenance account for 1895 shows re-relipis to be \$6,958.26, and expenditures \$7,298.35, leaving a deficit of \$305.09 to be charged to profit and loss account. In moving the adoption of the report. President Greenshidds said the record of the association had been a remarkable one, and it was gratifying to see so many new members. If each member tried to secure one member they would soon have the 1,000 members which was necessary to carry out thein plans. He referred to the benevolence of Mr. Gould and to the financial condition of the as-sociation, and although they were in debt it did not show that progress was not being made. The association might be compared to a tree which grew each year. The debt of the building must be paid off, and he drew attention of the association they best in the country, and add that it was well equipped for the vork in this respect, and might soon expect to have some of the masterpleces of the greatest artists in the world. In speaking of the canvass, said that unless the membership was in-reased they would not be able to follow to programme they had laid out. The sociation to have such a collection. Mr D.A. P. Wayt seconded the adoption and in speaking of the canvass, said that unless the membership was in-the send they sould not be able to follow the programme they had laid out. The report was unanimously adopted. The report was unanimously adopted. Subscription was very small for the ad-son scrutineers for the election of officers, which resulted as follows: Hon. Geo. A. Drummond, president; Wm. Van Horne, vice-president, and J. A. Murray, treas-us. The six councillors elected were: Rev. Edgar Hill, E. B. Greenshields, Wm.

The six councillors elected were: Rev. Edgar Hill, E. B. Greenshields, Wm. McLennan, C. F. Fleet, James Ross, and D. Morrice.

ART ASSOCIATION. Amatte Phillips Square, 12/2/ **GALLERIES OF PAINTINGS** Open Daily 9 a.m. till Dusk. Admission, 25 cents. Saturday Free. Reading Room open to Members till 6 p.m. Art : Association. PHILLIPS SQUARE GALLERIES OF PAINTINGS Open Daily 9 a.m. to Dusk. Admission 25c. Saturday Free

Reading Room open to members till 6 p.m.



Cameron and Miss Hammond Win Scholarships.

The annual meeting of the Art Association was held, yesterday afternoon, in the Art Gallery, the President, Mr. E. B. Green-shields, in the chair. There were also in at-tendance Messrs. R. B. Angus, C. J. Fleet, W. G. Murray, D. A. Watt, A. T. Taylor, James Ross, Rev. J. Edgar Hill, Dr. Shep-herd, Rev. Prof. Scrimger, W. L. Maltby, Ed. Holton, G. M. Kinghorn, A. C. Clark, W. R. Miller, O. M. Gould, Gilman Cheney, J. Try-Davies, W. J. Turpin, G. C. Danlop, Lieut. Col. Elliott, H. C. Nelson, W. Foster Brown, Dr. Morrow, R. Stanley Bagg, A. Baile and S. P. Stearns. The report of the Council was submitted.

Baile and S. P. Stearns. The report of the Council was submitted. It stated:— They are very glad to be able to say that the Association has largely increased in its membership, and they are much pleased to see this evidence of its steady growth in the public favor, and of the appreciation shown of its work in the cause of art. As the many advantages it offers—among which are the well furnished and cozy reading room, where many of many of

THE ART PERIODICALS

many of THE ART PERIODICALS of the day can be seen and enjoyed at leisure, and free entrance for its members to all pri-vate views and exhibitions held during the year—become better known, the member-ship must continue to increase. To promote and hasten so desirable an object, the Coun-cil would, this year, ask as many members as possible to use their best efforts to secure even one new subscriber each. A great many new members could be got in this way. In 1891 the annual members were 400; in 1895 they were 527. This is a very gratifying in-erease, and it is hoped that next year it will be still greater. The "private view" even-ings this year were even more largely at-tended than in the past, and were, evidently, much appreciated by the numbers who thronged the galleries. A new departure was made in having an afternoon tea during the loan exhibition, and this friendly gather-ing proved very successful. It is the desure of the Council to do all in their power to at-tract the members, to make the rooms a pleasant place of resort, and to cause the Association to occupy a prominent place in public favor, for they feel certain, when at-Association to occupy a prominent place in public favor, for they feel certain, when at-tention is once drawn to paintings or art matters, wherever there be any latent taste, it will surely be developed, and the cause of art benefitted by the addition of new votaries at its shrine.

at its shrine. The change of the date of holding the spring exhibition, alluded to in last year's re-port, has been a decided improvement. Better results were realized at this exhibition than hitherto, and the Council are glad to be able to report that, taking

to be able to report that, taking THE SPRING AND THE LOAN EXHIBITIONS together, there was a small surplus of re-reme this year, in place of the usual deficit. Owing to the liberality of certain friends of the Association, and to the large and im-portant additions they had made in the last two years to the galleries, the Council were enabled to hold a loan exhibition in Novem-her and December. The pictures were of a very high class, and were very much ad-mired, and the exhibition was one of the most successful ever held here. Special at-tention is drawn this year to the donations to the gallery of a very fine example of the grates. by Mr. James Ross; and a large and characteristic painting by the German master, Prof. H. Zugel, by Mrs. W. R. Elmen-horst. The association also received pre-sentation of a marble bust of Mendelssohn, from the Mendelssohn Choir, as a memento of the choir, and of the labor and love of its lader, Mr. Joseph Gould, who has done so much for this Association, and for the cause of misci in Montreel. A fine photograph of Rembrandt's painting, "The Syndics," was presented by Mr. George Hague, and it is hung in the library, where it is seen to much advantage. THE SPRING AND THE LOAN EXHIBITIONS advantage.

310

The Council regret that, for a portion of the year, two shops have been vacant. One of these, however, has just been rented to a good tenant. Notwithstanding these vacan-cies, the financial results are fairly satisfac-tory, and the deficit, this year, in the main-tenance account, is only \$350.09. The Council wish to draw the attention of the members to members to THE DEBT ON THE BUILDING,

and would be very glad to receive any sub-scriptions, on this account, that the members wish to give. When the new building was erected there was no general canvass of the members made for subscriptions, and it is hoped they will now consider the matter, carefully, and send contributions for this object

carefully, and send contributions for this object. The number of pupils who attended the session of the advanced art classes was 23, and, up to the present date this session, 26. There were fifteen competitors for the asso-ciation scholarships at the annual competi-tion, the successful ones being:—In the 1st Section, Lihan Cameron; in the 2nd Sec-tion, Ethelwyn Hammond. The work of Ada Kelly received honorable mention. The attendance at the water color classes was not so good as in the previous year,

was not so good as in the previous year, probably owing to the weather being less favorable for out-door work, which is gener-ally preferred. Some very creditable ally preferred. So sketches were made.

The sixteenth annual

EXHIBITION OF CANADIAN ART opened, with a private view for members and exhibitors, on Wednesday, March 6th, and closed on Saturday, March 30th. There were exhibited 142 oils, 69 water colors and 4 pastels; also some architectural drawings and a quantity of decorated china. The attendance was good, and a number of sales were effected.

were effected. The eighteenth Loan Exhibition opened on Monday, November 18th, with a conversa-zione and private view for members. Eighty-three paintings were exhibited, including fine examples of the old Dutch masters, and of the modern Dutch. The early English school was likewise represented. In this exhibition there was also shown a small, but interesting, collection of pictures by modern French impressionists.

exhibition there was also shown a small, but interesting, collection of pictures by modern French impressionists. The following donations have been re-ceived during the year: From Mrs. W. R. Elmenhorst, oil painting, "Sheep Returning from Pasture," by H. Zugel; from Mr. Jas. Ross, oil painting, "Early Moonrise, Flori-da," by George Inness, N.A.; from the Mendelssohn Choir, marble bust of Men-delssohn, with pedestal, by Robert Reid; from Mr. George Hague, photograph of Rembrandt's painting, "The Syndics." After referring to the lectures which had been given during the year, the Council ex-pressed its regret at the removal, by death, of Mr. R. W. Shepherd, a governor and councillor; Mr. Justice Cross, Hon. Elward Murphy, life members; Mr. E. F. Ames, Mr. S. Davis, Mr. R. L. Gault, Mr. E. M. Gibb, Mr. Warden King, Mr. James Maclean, Mr. W. H. Meredith, the Rev. W. A. Mervyn, Mr. F. H. Reynolds, Mrs. Ritchie and Mr. G. R. Robertson, annual members. The maintenance account showed there had been received \$5,958.26, and paid out \$7,293.35, leaving a deficit of \$335.09. THE PRESIDENT'S REMARKS. In moving the adontion of the report and

THE PRESIDENT'S REMARKS.

THE PRESIDENT'S REMARKS. In moving the adoption of the report and financial statement, the President said that the record of the Association, for the past year, was, in many ways, an interesting one. There had been no burning questions brought up which required discussion at a special meeting, but, at the same time, there had been steady and quiet progress all through the year. He referred, with sat-isfaction, to the increased membership, and said that if each member would all through the year. He referred, with sat-isfaction, to the increased membership, and said that if each member would carry out the suggestion contained in the report, and try to get one new member during the coming year, it would make a very large increase, and the Association would be getting near the num-ber that it had always looked forward to having, viz., 1,000. He said that the Coun-cil had always kept a high aim betore it, and, to day, the Association stood very well quipped for its work, having fine buildings, gallenies and pictures, and most modern art studios for the classes. But they must not imagine that they are to stand still here; they must continue to progress, and he thought that the time had come when they might look forward to having on the walls of the galleries some representative works of the great masters. He did not think that they could hope to have a collection repre-senting the great Italian painters, from whom the early Florentines first rediscovered painting up to the time of Raphael and Tithn, but, he thought, that they might have a collection which would illustrate the growth of landscape art. It could hardly be imagined what an advantage such a collec-tion would be to Montreal it would be an ndvantage to the student of art, and it would be a delight to every one, and would attract great numbers of people to the city. In this meantime, they must keep before them the same high aim as had been shown by the Council in the past, and must work for its meanwhich and accomplishment.

60

accomplishment. The motion for the adoption of the report and financial statement was seconded by Mr. D. A. Watt, who said that, if they could get 1,000 members, they could go shead and make a good show. The motion was arread to

The motion was agreed to.

THE ELECTION OF OFFICERS then took place, and resulted as under, the scrutineers being G. C. Dunlop and W. R.

scrutineers being G. C. Daniop and W. K. Miller. President-Hon. G. A. Drummond. Vice-President-Sir William Van Horne. Treasurer-Mr. W. G. Murray. Members of Council (elected for two years)-Rev. J. Edgar Hill, Messrs. C. J. Fleet, E. B. Greenshields, David Morrice,

Jas. Morris and Wm. McLennan.

THE ART ASSOCIATION.

Interesting Review of the Past Year's Work. 12/1/1/ star

The Art Association held its annual meeting yesterday afternoon, Mr. E. B. Greenshields, the president, in the chair and among those present were Rev. J. Edgar Hill, Messrs. James Ross, R. B. Angus, C. J. Fleet, W. G. Murray, D. A. Watt, A. T. Taylor, Dr. Shepherd, Rev. Prof. Scrimger, W. L. Maltby, Ed. Hol-ton, G. M. Kinghorn, A. C. Clark, W. R. Miller, O. M. Gould, Gilman Cheney, J. Try-Davies, W. J. Turpin, G. C. Dun-lop, Lieut.-Col. Elliott, H. C. Nelson, W. Foster Brown, Dr. Morrow, R. Stanley Bagg, A. Baile and S. P. Stearns. The annual report of the Council is as follows:

The annual report of the Council is as follows: They are very glad to be able to say that the Association has largely increased in its membership, and they are much pleased to see this evidence of its steady growth in the public favor, and of the appreciation shown of its work in the cause of art. As the many advantages it offers – among which are the well furnished and cozy read-room, where many of

the many advantages it offers – anong the method we of further bad add coay read-toor. Where many of a straight of the straig

THE SPRING AND THE LOAN EXHIBI-

glad to be able to report that, taking THE SPRING AND THE LOAN EXHIBI-THE SPRING AND THE LOAN EXHIBI-Display to the liberality of certain friends of the Association, and to the large and important additions they had made in the last two years to the galleries, the Council were enabled to hold a loan exhi-bition in November and December. The pictures were of a very high class, and were very much admired, and the exhibi-tion was one of the most successful ever held here. Special attention is drawn this year to the donations to the gallery of a very fine example of the great American landscape painter, George Inness, by Mr. James Ross, and a large and character-istic painting by the German master. Prof. H. Zugel, by Mrs. W. R. Elmenhorst. The Mendelssohn Choir, as a memento of the Mendelssohn Choir, as a memento of the first spainting. The Syndies," was presented by Mr. George Hague, and it is hung in the library, where it is seen to music in Montreal. A fine photograph of Rembrandt's painting, "The Syndies," was presented by Mr. George Hague, and it is hung in the library, where it is seen to music in Montreal. A fine photograph of Rembrandt's painting, "The Syndies," was presented by Mr. George Hague, and it is hung in the library, where it is seen to music in Montreal. A fine photograph of Rembrandt's painting, "The Syndies," was presented by Mr. George Hague, and it is hung in the library, where it is seen to music in Montreal. A fine photograph of Rembrandt's painting, "The Syndies," was presented by Mr. George Hague, and it is hung in the library, where it is seen to music in Montreal. A fine photograph of Rembrandt's painting, "The Syndies," was presented by Mr. George Hague, and it is hung in the library, where it is seen to music in Montreal. Notwithstanding these vacancies, the financial results are fairly satisfactory, and the deficit this year in the meintenance account is only \$350.09. The Council wish to draw the attention of the members to

4a

THE DEET ON THE BUILDING

EXHIBITION OF CANADIAN ART

EXHIBITION OF CANADIAN ART opened with a private view for members and exhibitors, on Wednesday, March 6th, and closed on Saturday, March 80th. There were exhibited 142 oils, 69 water colors and 4 pastels; also some architectural drawings and a quantity of decorated china. The attendance was good, and a number of sales were effected. The eighteenth Loan Exhibition opened on Monday, November 18th, with a conver-satione and private view for members. Eighty-three paintings were exhibited, in-duding line examples of the old Dutch masters, and of the modern Dutch. The early English school was likewise repre-sented. In this exhibition there was also shown a small but interesting collection of pictures by modern French impression-ists.

of pictures by modern French Impression-lsts. The following donations have been re-ceived during the year: From Mrs. W. R. Elmenhorst, off painting, "Sheep Return-ing from Pasture," by H. Zugel; from Mr. James Ross, oil painting, "Early Moon-rise, Florida," by George Inness, N.A.; from the Mendelssohn Choir, marble bust of Mendelssohn, with pedestal, by Robert Reid, from Mr. George Hague, photograph of Rembrandi's painting, "The Syndics." After referring to the lectures which had been given during the year, the Council expressed its regret at the removal by death of Mr. R. W. Shepherd, a governor and councillor; Mr. Justice Cross, Hon. Ed-ward Murphy, life members; Mr. E. F. Ames, Mr. S. Davis, Mr. R. L. Gault, Mr. E. M. Gibb, Mr. Warden King, Mr. James Maclean, Mr. W. H. Meredith, the Rev. W. A. Mervyn, Mr. F. H. Reynolds, Mirs. Rit-the and Mr. G. R. Robertson, annual mem-bers.

Horne. Horne. Treesurer-Mr. W. G. Murray. Members of council, elected for two years-Rev. J. Edgar Hill, Messrs. C. J. Fleet, E. B. Greenshields, David Mor-rice, Jas. Morris and Wm. McLennan. Annual Exhibition.

Phillips Square, Gallery Closed

PREPARATORY TO THE

HUPHILLIPS SQUARE.

GALLERY CLOSED

Preparatory to the ROYAL CANADIAN

Reading Room open to members.

Reading Room open to Members

ART

3

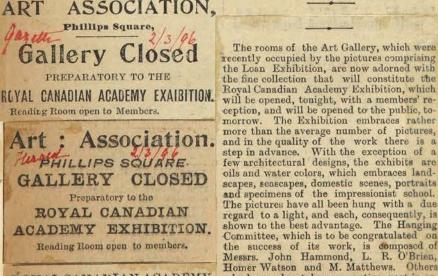
THE LEET ON THE BUILDING and would be very glad to receive any built was erected there was no general can vase of the members made for subscrip-tions, and it is hoped they will now con-state the matter carefully and send con-urbuiltons for this object. The number of pupils who attended the reason of the advanced art classes was 28, and up to the present date this session, 28, built of the present date this session, 28, the st Section. Lilian Cameron in the 2nd section, Ethelwyn Hammond. The work of Ada Kelly received honorable mention. The attendance at the water color classes was not so good as in the previous year, probably owing to the weather being lees avorable for outdoor work, which is gener sectors. Ethelwyn Hammond. The work of Ada Kelly received honorable mention. The attendance at the water color classes was not so good as in the previous year, probably owing to the weather being lees avorable for outdoor work, which is gener sectors. The sixteenth annual EXHIBITION OF CANADIAN ART

Ha

<text><text><text><text><text><text><text><text><text><text><text><text><text>

A dervyr, Mr. F. H. Reynolds, Mirs. Affrage of the rest of the rest of the resolution are selected by 58.52, and resulted that satisfactory progress had been made during the year. The membership had increased, and if and the resport, of getting another membership would soon attain the resport, of getting another membership would soon attain the resport, of getting another membership would soon attain the resport, of getting another membership would soon attain the resport, of getting another membership would soon attain the resport, of getting another membership would soon attain the resport, of getting another membership would soon attain the resport, of getting another membership would soon attain the resport, of getting another membership would soon attain the resport, of getting another membership would soon attain the resport, of getting another membership would soon attain the resport, of getting another membership would soon attain the resport, of getting another membership would soon attain the resport, of getting another membership would soon attain the resport, of getting another membership would soon attain the resport, of getting another membership would soon attain the resport, of getting another membership would soon attain the resolution of the great Ital-ing painters, they might have a collection witch was adopted. Missing been chosen as serutimers, the election, of officers was proceeded with and resulted as follows: "President—Hon. G. A. Drummond. The ROTAL CANADIAN ACADEMY OF ARTS EXHIBITION—"THLERS OF THE SOIL," BY J. L. GRAHAM. The majority of visitors had arrive as collection. Sir William 'tan at the resolution of the resolution of the resolution of the resolution as follows: "The correct the motion of the resolution are the resolution of the resolution of the resolution of the resolution of the resolution at the resolution of the resolution of the resolution at the resolution of th

THE SOLL," BY J. L. GRAHAM. The majority of visitors had arrived by 9 of olock, and for a time the new gal-lery was crowded. The lights were well arranged, and the pictures appeared as a rule at their best. Among the many B. Stand Mrs. Harris; Forshaw Day, 8 C.A., and Mrs. Harris; Forshaw Day, 8 C.A., Kingston; James Smith, R.C.A., Toronto; M. Matthews, R.C.A., Toronto; Homer Watson, Doon, Ont.; S. C. Curley, A. C.A., Toronto; L. R. O'Brien, R.C.A., Toronto; W. Matthews, R.C.A., Toronto; Homer Watson, Doon, Ont.; S. C. Curley, A. C.A., Toronto; L. R. O'Brien, R.C.A.; Toronto; W. Brynner, R.C.A.; Miss S. Holden, A.R.C.; A. F. Dunlop, R.C.A.; A. T. Taylor, R.C.A., and Mrs. Taylor; Hutchison, R.C.A.; E. Dijonnet, A.R.C.A.; Other exhibitors present were: D. P. MeMillan, Miss Tucker, Miss Macdonnell, Miss Penfold, Miss Stikeman, Miss Aur-baborne, Mrs. Walts. - Mong the members of the association were K. E. B. and Mrs. Greenshields, Miss Cassils, Col and Mrs. Oswald, C. J. Foroes angus and Miss Angus, Mr. and Mrs. R. Stanley Bagg, Mr. and Mrs. French, and Mrs. French, Prof. Cox, Prof. and Mrs. Prenacis Mer-Arthur French, and Miss Angus, Mr. and Mrs. R. Stanley Bagg, Mr. and Mrs. Scoulson, Mr. and Miss Angus, Mr. and Mrs. R. Lindsay and the, Misser Kondary, Miss Mitcheson, Mr. and Mrs. S Coulson, Mr. and Miss Angus, Mr. and Mrs. R. Lindsay and Miss Mitchell, Mr. W. F. Hobertson, Mrs. and Mrs. G. C. Dunlop, Mr. W. J. Learmont, Mrs. Dr. Bell and Miss and Mrs. W. Matson, Rev. E. D. Barkor, and Mrs. W. Watson, Rev. E. D. Barkor, and Mrs. Wiltee, Major Haig Sims and



5a

ROYAL CANADIAN ACADEMY 17th ANNUAL EXHIBITION, Art Association Galleries, Phillips Squar March 13, to April 11, 9 a.m. to 6 p.m. ADMISSION 25c. Wednesday Evening from 8 to 10.

terpion, and will be optical to bit plane, to morrow. The Exhibition embraces rather more than the average number of pictures, and in the quality of the work there is a step in advance. With the exception of a few architectural designs, the exhibits are oils and water colors, which embraces land-scapes, seascapes, domestic scenes, portraits and specimens of the impressionist school. The pictures have all been hung with a due regard to a light, and each, consequently, is shown to the best advantage. The Hanging Committee, which is to be congratulated on the success of its work, is domposed of Messrs. John Hammond, L. R. O'Brien, Homer Watson and M. Matthews. Others who have, also, taken an active part in ar-ranging the Exhibition are Messrs. Robert Harris, President; A. C. Hutchison, Vice-President, and James Smith, Secretary.

CANADIAN teenth Exhibition.

Ileraid_ 13/3/96 The R.C.A. of A. Opens Its Seven-

MANY PROMINENT PEOPLE PRESENT

A Herald Critic Tells What He Thought of the Great Collection.

The 17th annual opening of the Exhibition of the Royal Canadian Academy of Arts, in the Art Association building last evening, was, as it has been on for-mer occasions, a brilliant society event. Hundreds of the elite of Montreal society thronged the spacious galleries, on whose walls hang the best productions of Can-edian artists. Unqualified admiration, sweet to the ears of those exhibitors who happened to be present, and now and then a severe criticism, intermingl-ed with congratulations, met the ear, while the eye was at once delighted by a swaying crowd of the brightest and bires that Montreal produce gazing on the built of those who have combined bring Canadian art to a high excel-tence. of Arts, in the Art Association building

6a

<text>

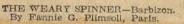
bC.

1.1 1

THE ROYAL CANADIAN ACADEMY OF ARTS EXHIBITION .-. "MOTHER," BY D. P. MACMILLAN. 11-11

2









LA PLAINE ANGLAISE-Forest of Fontainbleu. By E. Dyoiimet, A.R.C.A.



The Royal Canadian Academy of Arts Exhibition—Portrait Wilfrid, son of Prof. Mavor, by A. D. Patterson, R. C. A.

MANY FINE PAINTINGS.

THE CANADIAN ACADEMY.

The Opening of the Seventh

Annual Exhibition.

Weturs -- 13/3/96

10

13

A LARGE ATTENDANCE OF LOVERS OF ART.

The seventh annual exhibition of the Royal Canadian Academy of Arts was opened to the members of the Montreal Art Association last night; they being privileged to obtain a private view of the pictures previous to the admission of the public in general. The visitors began to arrive soon after eight o'clock, and between nine and ten o'clock the galleries were crowded with the members of the Academy and the elite of Montreal society. Gruenwald's orchestra



A LITTLE SCULPTOR-MARY BELL.

stationed at the head of the stalrcase, rendered a choice programme of music, which contributed much toward the pleasures of the evening. Light refreshments were provided in the class room during the course of the evening. The even o'clock and at half-past eleven the proceedings were brought to a close. Among those present were Mr. Robert Harris, P.R.C.A., and Mrs. Harris, Mr. Forshaw Day, R.C.A., Kingston; Mr. James Smith, R.C.A., Toronto; Mr. M. Matthews, R.C.A., Toronto; Mr. Homer Watson, R.C.A., Doon, Ont.; Mr. S. C Curry, R.C.A., Toronto; Mr. L. R R. O'Brien, A.R.C.A., Toronto; Mr. Wm. O'Brien, A.R.C.A., Toronto; Mr. William Brymner, R.C.A.; Mr. E. Dyonnet, A.R. Brymner, R.C.A.; Mr. E. Dyonnet, A.R. C.A.; Mr. J. W. L. Forster, R.C.A., Tor-onto; Mr. A. F. Dunlop, R.C.A., and Mrs. Dunlop; Mr. A. T. Taylor, R.C.A., and Mrs. Taylor; Mr. A. C. Hutchinson, R.C.A.; Miss S. Holden, A.R.C.A.; Mr. D, P. Macmillan, Miss Lillian Tucker, Miss Penfold, Mr. H. and Miss Etikeman, Miss Auerbach, Mr. E. Fosberry, Cutawa; Miss A. Livingston, Mr. K. R. Macpherson, Miss Smardon, Mrs. Watts, Mr. and Mrs. E. B. Greenshields, Miss Thomson, Quebec; Mrs. Jarvis, Miss Cassils, Lleut. Col. and Mrs. Oswald, Mr. C. J. Fleet, Mr. and Mrs. E. S. Clouston, Mr. and Mrs. Wm. McLennan, Miss Olapham and Miss Welch, of Quebec; Mr. Justice Wurtele, Rev. A. French and Mrs. French, Prof. Cox, Prof. and Mrs. Penhallow, Mr. and Mrs. Stanley Bagg, Mr. and Mrs. Richard White, Miss White, Mr. Geo. Durnford, Mr. and Mrs. Guy Ross, Miss Fisher, Miss Ethel Fisher, Mr. Edgar idge, Miss Ludington, Miss Walton, Mr. d Mrs. Forbes Angus, Miss Angus, Mr. Mrs. Ewan, Miss Ewan, Mr. and Mrs. rt Lindsay, the Misses Lindsay, Miss son, Mr. and Mrs. Frank Bond, Miss



'PORTRAIT' NO. 15-WILLIAM BRYMNER R. C. A.

Miss Nelson, Dr. Simpson, and the Misses Simpson, Mr. and Mrs. Geo. Hooper, Miss Bertha Cochrane, Hillhurst; Mr. Frank Houghton, Miss Margaret Houghton, Mr. and Mrs. S. Coulson, Mr. and Mrs. J. Mulholland, Mr. Roswell Fisher, Mr. Francis McLennan, Mr. M. Bethune, Mr. and Mrs. J. H. Peck, Mr. Alex. Mitchell, Mr. and Mrs. S. H. Ewing, Mr. and Mrs. G. C. Dunlop, Mr. W. J. Learmont, Mrs. Bell and Mrs. Arnton, Mr. and Mrs. Godfrey Weir, Mr. and Mrs. Ives, Mr. and Mrs. Watson, Rev. Principal Rexford and Mrs. Rexford. Rev. W. S. and Mrs. Barnes, Mr. and Mrs. Haig Sims, the Misses Clay, Mr. and the Misses Pangman, Mr. and Mrs. Lansing Lewis, Mr. and Mrs. A. E. Lewis, Mrs. T. G. Shaughnessy, Mrs Gascoigne, Mr. W. De M. Marler, Mr. Philip and the Misses Scott the Misses Galt, Mr. and Mrs. S. P. Stearns, the Misses Daw, Mr. and Mrs. Campbell Nelles, Mr. and Mrs. Turnbull, Mrs. and Miss Mackedie, Mr. and Mrs. David Macpherson, Mr. and Mrs. Lilly, Miss Ferguson, Miss Finkel, Woodstock; Mr. and Mrs. McCuaig and Miss Drenan, Toronto; Dr. Ruttan, Miss Bertha Stevenson, Mr. W. F. Robertson, Mr. and Mrs. Rufus Fairbanks, Mrs. C. E. Gault, Mr. F. Fairbanks, Misses Ir-win, Miss Hiam, Rev. A. E. Lewis, Mr. and Mrs. Lyman, Miss Lyman, Professor Bovey, Mr. and Mrs. Ferguson, Mr. and Mrs. Hutchison, Mrs. Charles Porteous, Mr. A. P. Peterson, Mr. and Mrs. Walter Drake, Miss Porter, the Misses Lamb, the Misses Martin, Mrs. G. H. Flint, Miss Bryson, Miss Lawlor, Miss Heurietta Lawlor, Misses James, Mr. H. C. Nelson, Dr. Nelson, Miss Ben Oliel, Mr. Savage, Rev. Professor Scrimger, Mrs. Watt, Lt .-Col. Sinton, Mrs. Sinton, the Misses Hill, Miss Hunter, Miss Derick, Mr. Robert Torrance, Miss Mussen, the Rev. Mr. Lewis, the Rev. J. B. Pyke and many others.

Messrs. L. R. O'Brien, John Hammond, M. Matthews and Homer Watson, who constitute the hanging committee deserve praise for the perfection of their arrangement of the works of art. Credit is also due Mr. Hobert Harris, the president of the association, and Mr. James, Smith, the secretary, for their efforts in Bond, Mr. and Mrs. Eadle, Mr. and Smith, the secretary, for their efforts in making a success of the entertainment. 10

A second visit to the gallery increases one's admiration of the pictures and of the work of the hanging committee. Each picture is hung in the most suitable position, both with respect to light and juxtaposition, so that while the general fect is excellent, the parts display their proper values.

'The ministry of love,' by J. W. L. Forster, A.R.C.A., is pleasing in subject and excellent in technique. The grouping and expression are appropriate, the light is treated with knowledge, the flesh tones are true to nature and the management of a large body of white, with its reflections is a scholarly performance. The

picture tells its own story. The landscapes of John Hammond, A.R. CA. are, worthy of that artist's birb rep-utation. In 'Tantramar Marsh, N.B.', the effect of loneliness and space is very fine; the sky, water and cattle are admirably managed. 'Sand Dunes, Holland,' and 'Summer' will repay attention. 'Early morning, Bay of Fundy,' and 'Evening, Bay of Fundy,' have a Turneresque charm.

The largest and one of the most striking canvasses in the room is William Brymmer's 'Portrait' No. 15. The blacks of the dress are manipulated with great judgment and the flesh tones are very true to life. The background is chosen with effect and the orange ribbon is a telling piece of color. Three slight studies in oil, named respectively, 'Old build-ing, Lower Lachine Road,' 'Study of a boy's head', and 'Gird's head' will repay attention. In water color, Mr. Brymner exhibits 'Francie,' a study in browns and greens showing admirable scholarship. Mr. Robt, Harris, P.R.C.A., contributes

seven canvasses, of which the portraits of Mrs. P. A. Peterson and Francis J. Shepherd, M.D., display all his knowledge of technique and insight into charaoter and will be especially remarked. Mr. Harris also contributes some charming little seascapes, dainty, and tender in tone and sentiment.

'A little sculptor,' by Mary Bell, A.R. C.A., has a quaint charm; the subject is unusual and the treatment is original and pleasing. The green, blue and gray are effectively contrasted in their values with the orange.

At the meeting of Council this morning E: Wyly Grier's diploma picture was ac-

septed. At the afternoon meeting six of the Council retired by rotation and suc cessors were appointed. The election of officers also took place. This evening the members of the Council, officers and friends will slt down to a fraternal dinner at which the following amongst others are expected to be present -Messrs. Robt. Harris, L. R. O'Brien, M. Matthews, A. T. Taylor, H. R. Watson, James Smith, A. C. Hutchinson, D. B. Dick, J. W. Hopkins, Forshaw Day, A. D. Pabierson, A. F. Dunlop, J. L. Graham, E. Dyonnet, S. C. Curry, Jas. Nelson, J. W. H. Watts, T. Fuller, J. W. L. Forster, and Hamilton MacCarthy



INAUGURATED BY A PRIVATE VIEW LAST NIGHT. The Opening Largely Attended by a Fashionable Crowd-More About the Pictures--Some of the Charming Water-colors.

The seventeenth annual exhibition of the work of Canadian artists was opened last evening with a private view in the new gallery of the Art Association, under the auspices of the president and members of the Royal Canadian Academy of Arts.

The beautiful gallery where the pic-nres were hung was filled to overtures crowding with a great many smartly-dressed people, and the changing groups of living pictures were nearly as interesting, as they laughed and criticized and appreciated, as the pictures themselves. There is no doubt that this year's exhibition is the finest yet held, which must be a great encouragement which must be a great encouragement to the people who have interested them-selves in the growth of art in Canada. Many of the pictures are ambitious; in-deed, very successfully so; while a num-ber of the water colors show strength of drawing as well as delicacy of color-ing. ing.

2a

ded, very successfully so; while a number of the water colors show strength of drawing as well as delicacy of coloring. A good orchestra added its quota to the evening's enjoyment and refreshments were served in the large upper drawing as well as delication of the evening's enjoyment and refreshments were served in the large upper drawing as the evening's enjoyment and refreshments were served in the large upper drawing as the evening's enjoyment and refreshments were served in the large upper drawing as the evening's enjoyment and refreshments were served in the large upper drawing as the evening's enjoyment and refreshments were served in the large upper drawing as the evening's enjoyment and refreshments of the drawing as the evening's enjoyment and the set of the drawing as the evening's drawing the drawing and the drawing as the evening's drawing the drawing the drawing as the evening's drawing the drawing as the evening's drawing the drawing

MIN Mr. Ma Willing MI WUTINAI, 11

THE ROYAL CANADIAN ACADEMY OF ARTS EXHIBITION-BREAKING A ROAD, BY W. CRUIKSHANK, R.C.A.

THE ART EXHIBITION. Witness __ 16/3/96 Some Beautiful Landscapes on View.

At the general assembly of the Royal Canadian Academy of Arts, on Saturday, all the officers were re-elected and are as follows: Robert Harris, president; A. C. Hutchinson, vice-president; James Smith, secretary-treasurer; H. Langley and D.B. Dick, auditors. The council was declared as follows, from the list of rotation :---Wm. Brymner, H. MacCarthy, Wm. Cruikshank, Forshaw Day, A. F. Dunlop, E. W. Grier, J. W. Hopkins, H. Langley, M. Mathews, A. T. Taylor, Ho-mer Watson, and J. W. Watts.

Canada, in painters and among the poets, seems to induce and foster a love of nature and much of the best work in the present exhibition is landscape. The pertraiture is unusually fine, some of the genre pictures tell a story with dramatic effect, and the still life work though small in quantity is distinctly above the average.

There is much careful work in 'Still Life,' by Ernst Muller. The peaches and grapes are very true to nature and the light is admirably managed. · A Blue Bill Duck,' by T. Mower Martin, R.C.A., is an excellent piece of realism. Other still life work worthy of attention is No. 55 by Ernest Forsbury. The lobster is an exceptionally fine piece of coloring. 'Christmas Eve,' by Ludger Larose, has a readistically painted turkey and acces-scrips. The 'Noix' of Sulor Cote, has already been commended.

Four landscapes by James M. Barnsley, have all his well known charm of feeling and manner. They are very quiet and unassuming, but they repay attention and are pictures one would like to live 'Misty Moonlight' is a charming with. nocturne.

W. E .Atkinson, A.R.C.A., exhibits five canvasses, of which 'Old Stage Days, Ontario,' will recall many romantic and exciting memories.

'Breaking the Road' by William Cruikshank, R.C.A., is a dramatic and scholarperformance. The action of the animake is well represented and the land-scape is very convincing. 'Dutch Interior' by Fanny Plimsoll, conveys a pleasing sense of quietude and

The old-fashioned fire-place is peace. very realistic. 'The weary spinner' is life-like, is pose and expression.

Franklin Brownell, A.R.C.A., exhibits three paintings diverse in subject and treatment. 'The Photographer' is an attractive work, the apparatus, especially the bratles and developing tray, being admirably painted.

J. C. Franchere's two studies of plascasts are clever and amusing. The silk draperies are well rendered.



THE ROYAL CANADIAN ACADEMY OF ARTS EXHIBITION-COMING IN-GULF SHORE FISHING BOAT, BY ROBT. HARRIS, P.R. O. A.

'Cariboo Road, B.C.,' will be a novel scene to most spectators. It is a good piece of work, especially the background of hills.

Miss Blanche B. Evans exhibits 'The Knot'; an elder sister trying to unfasten a little one's shoestrings. It is unpretentious but worthy, and shows advancement.

Miss Sarah B. Holden, A.R.C.A., sends three canvasses, 'I was an Hungered,' "The Hour of Service, Holland,' and 'The Poppyfield, Holland.' 'The Hour of Ser-vice' is a very striking picture and the management of the light and cross shades admirable.

Miss Etta Watts has 'Moonlight on the Scottish Coast' and 'A Spring Morning.' In the first picture the romance of moonlight is cleverly suggested.

Among the architectural drawings are 'The Diocesan College, Montreal'; 'The St. Peter's Church, Sherbrooke,' and 'Bank of Montreal, and Seigneurs street, Montreal,' all by Andrew T. Taylor, R.C.A. Arnold S. Finley, J. Rawson Gardiner and Charles J. Saxe, of Montreal, send drawings. The Toronto architects represented are S. G. Curry, A.R.C.A., and D. B. Dick, R.C.A.

Sculpture has only two representatives. G. W. Hill, of Montreal, exhibits a striking sketch model for proposed monument to Samuel De Champlain, at Quebec, and a panel symbolizing wealth. Hamilton McCarthy, R.C.A., is represented by a cleverly executed portrait bust of Rev. J. Geo. Hodgins, LL.D., ex-deputy Minister of Education, Ont., and a por-trait medallion of the Rev. Henry Scalding, D.D.

A TORONTO ARTIST'S WATER COLORS.

The following notice of the work of Mr. George Bruenech of Toronto, will be read with much interest in Montreal. It is an extract from the 'Court Circular,' of Dec. 21 last, and reads as follows:-

At the Newmarket House Gallery, 33 Haymarket, Mr. George Bruenech, A.R. C.A., exhibits water-colors painted in Norway, Canada and parts of England, which, one can safely say, with one or two exceptions, are the most interesting and beautifully-painted water-colors to be seen in London. Mr. Bruenech is at his best as a painter of sea and sky, both of which he observes largely. His style is bold and clear, every detail well and carefully finished, though not in that too minute fashion that at once makes a drawing hard. There is a breadth of feeling and realism in his finest picture (43) "Sunset on 'Hornelen,' Norway" -in fact, it would be hard indeed to beat this painting, which is wonderfully true to nature, conveying at once the impression of the great beauty of the scene. It is decidedly the gem of Mr. Bruenech's collection, although (26) "Svaer holtklubben, near North Cape, Norway, at Midnight," (29) "Midnight in the Lofoden Islands," and (38) "Midnight Sun Effect, Tys Fjord," are all hardly less beautiful in their coloring and scenery. Mr. Bruenech is, without doubt, a great artist as regards the depiction of sea, sky, distance and atmospheric effect. Another charming picture is (46) "Midnight on Hyen Fjord," the gloom and weirdness

the night painted in bold, feeling

1C

lines."

NEW PAINTINGS. Witness MUCH CANVASSES WHICH ARE ADMIRED.

A picture may have great technical qualities and be displeasing because of some jarring factor in its composition. some cynical or morbid lesson, or an affected sentiment; when the sentiment is wholesome and comes near to the heart of fife and these are combined with good and sufficient work, the picture is a de-light both to the connoisseur and the or-dinary observer. Mr. J. W. L. Forster's picture, 'The Ministry of Love.' on ex-bilition in the Art Gallery, comes under the latter catagory; the technique is ex-cellent, the composition pleasing, and the sentiment is close and vibrant to our daily lives. It is the beginning of con-valescence, joy has come to the home once more, the ensitivitie sick child ex-amines the playthings with a pleased but languid interest, while the fervid but quiet joy of the mother and the heilthy little ones is convincingly expressed. The chilari-oscura and the coloring shows ad-mirable scholarship; the management of the white bed and draperies with its re-flected tones is worthy of high commen-dation. of fife and these are combined with good

<text><text><text><text>

Pictures at the R. C. A. Extinct and ian The exhibition of the Royal Canadian Academy of Arts, which is now being held in Reademy of the Art Association, Phillips The exhibition of the Royal Canadian Academy of Arts, which is now being held in the gallery of the Art Association, Phillips Square, is attracting a goodly number of those who take an interest in the beautiful in art. The exhibition comprises close upon 300 works in oil, water colors, architectural designs, and sculpture. Among the can-vases are works by well known artists, as well as examples by painters of lesser note. Many of the pictures have been already noted in the GAZETTE, but among the col-lection, at the head of the stairway, are three small oils by Capt. Bloomfield Douglas, R. N.R., that are worthy of notice. "The Wreck of the George Conway" (39), is a clever piece of work, and "The Bay, S.W. Point, Anticosti," portrays in fine detail, the peculiar coast-line of that bleak portion of the Gulf of the St. Lawrence, whilst "A Heavy Squall, St. John Harbour, N.E." (41) well depicts the leaden sky, and the "White Horses" on the crests of the waves that portend so much to mariner and land-inber alike. Probably one of the most noticeable water colors is "A Market Day, Jacques Cartier Square, Montreal (221) by J. H. Macnaughton. He also has a most admirable sketch entitled, "Old Market-Man, Quebec," (224).

ROYAL CANADIAN ACADEMY.

Seventeenth Annual Exhibition Athana Pletures, etc. ART

ASSOCIATION GALLERIES, Phillips Square, 13th MARCH TO 11th APRIL. 9 a.m. to 6 p.m. Admission, 25c. Wednesday Evening, 8 to 10. Matinee on Saturday after-

SOME OF THE WATER COLORS.

21-

<section-header><section-header><section-header><text><text><text><text>

Torvetto 17/3/96 THE ROYAL CANADIAN ACADEMY.

In another column will be found a letter from Miss Harriet Ford, the well-known artist, of this city, who is visiting in the interests of this journal the seventh exhibition of the Canadian Royal Academy, which is now open in Montreal. In describing that exhibition Miss Ford of course speaks from her own standpoint, and her remarks are interesting and in-structive from the fact that in many respects she represents several phases of modern artistic development, and brings to bear the results of experience gathered during a series of years in those countries of Europe where art has been pursued for centuries, and where the facilities for art study are, as a matter of course, much greater than they are here.

as

The Royal Canadian Academy is an evidence that this country has advanced to a point considerably beyond the early beginnings of a settlement in a new land. When the earth has to be subdued, the forest to be felled, and the first steps of road-making and cultivation to be painfully taken, there is not much room for art. But in our cities the log hut of the pioneer has given place to buildings of architectural beauty, wealth has increased, and the artistic instinct which previously had to spend itself and die amid rude surroundings begins to blossom, in a modest and frugal way, perhaps, but in such a degree as to give promise of future fruition of much vigour and refinement. Our Canadian artists have already produced works which are destined to live, and Canadian art is already spoken of with respect in places that are far removed from the boundaries of the Dominion. The Royal Canadlan Academy endeavours to do for art in Canada what the Roval Academy does for British art. It may be said, perhaps, that it is less celection than the older institution, and freer from the conventionalities that come with conservatism and privilege. It welcomes art of various classes, provided that it be good of its kind. Its members may hold very different theories as to colour and technique, and a method which is new, strange, and criginal does not prevent a gifted man or woman from being included within its companionship. The importance of such an institution to the cause of art cannot be overrated. Its exhibitions provide a centre of attraction for budding genius. They likewise afford a stimulating means of growth for painters who are no longer in the bud, and who but for the periodical necessity of doing something might show a deterioration of bloom. But their chief work is undoubtedly the art education of the people. During the past quarter of a century this has had an encouraging development. Something has been done in the way of showing us that it is just as well to do things in an artistic way if we can, and that it is well to eschew ugliness in colour and form. Painting is only a branch of art, but where good pictures are valued the love of beauty follows. It is a branch which decorates the home and nurtures the love of natural beauty. In time it will carry its mission of refinement even to those parts of our land which are still the habitation of the prosaic and commonplace.

CANADIAN PICTURES. mail - L - Empire THE ROYAL ACADEMY EXHIBITION Torouto AT MONTREAL.

Miss Harriet Ford Describes the Inauguration of this Artistic Gathering-Montreal is Ahead in Art Matters_The Building Which Mr. Gibb Gave to His City-Some of the Pictures Described-Critical Remarks on Portraiture,

The varnishing day and press view of the Royal Canadian Academy's seventeenth exhibition took place on Thursday afternoon last. It proved a rendezvous for artists, although, in accordance with modern methods, there was very little varnishing done. was a time for a good deal of discussion, and the "hanging committee" felt that their hour was come to re-ceive the favourable or unfavourable comments of their confreres. The comments or their conferes. The comments are often unfavourable upon these occasions, for a variety of rea-sons, but the public at large congratu-lates, or should congratulate, the com-

ROBERT HARRIS, R.C.A.

President Royal Canadian Academy.

2 Ba

mittee upon the satisfactory conclusion of their difficult task. The open-ing and "private view" was on Thurs-day evening, and in keeping with the tradition of private views, it was quite impossible to see the pictures; indeed, no well regulated person goes on an opening night with any intention of trying to see them. There were a great many people there, and the ex-cellently arranged and well lighted rooms were thronged all evening. There was a band in attendance. In fact the management throughout was very maiseworthy. They certainly do these things rather better here than they do them in To-ronton. It may be that the environ-ment in which the pictures are shown has an air of stability, and permanent fueressing and unimportant accident in treesting and unimportant accident in the year's business; but a scrious mat-ter, affecting the community and life generally. I, of course, don't mean no individual exhibition, but only in so far as it represents the art develop-ment of the country, and thus to be locked upon as a subject for serious attention.

Montreal owes to Mr. Gibb the fine building, which has almost an Euro-pean dignity about it, in which are held the annual shows of the Montreal building, which has almost an European dignity about it, in which are held the annual shows of the Montreal Society and the Academy Exhibitions when held here. It has in it bosides the very fine and well decorated room in which the transient exhibitions take place, an excellent reading-room, with the latest papers and magazines, a permanent gallery of pictures, and lofty and well ighted art schools. As to the permanent collection, it can, as yet, hardly be called valuable, either educationally or aesthetically; never-theless, it has a fine Peter de Hooghe, a good Inness, and a Thalen, which would not disgrace any gallery; and besides it is a beginning. If some enterprising citizen would only give us such a beginning in Toronto! Eut to return to the present exhibition. Up-on entering, the general effect is very good indeed. The hanging committee deserves the thanks of everybody con-cerned for their judicious management of many conflicting elements, both aes-thetic and personal. One exception night be made in the choice of Mr. Hammond's picture, No. 69, "Tartra-mar Marsh," as the centre of the end wall, opposite the door. It is hardly important enough in either treatment of the collection. Mr. Robert Harris, the president of the academy, is "par excellence" a portrait painter, and in his portrait of Dr. Shepherd, No. 73, he has done himself ample justice. It is a very ex-cellent piece of work; life-like, solid, and simple in effect. The tones are full of greys, with the warm under glow of flesh. The president is to be congratulated, I think, in this por-trait, for his vigorous, manly, direct handling, but which is, nevertheless, full of the "happy accident" of know-ledge. Mr. Harris shows also a large canvas of two boys in a boat; No. 75. It is strongly felt and strongly paint-ed in "plain atr" effect of breeze and sunshine. I should like more light in the sea, and more play of colour; and perhaps, too, the drawing is a little clumsy in line; a little lacking in curi-ous research. The president's portra

The president's portrait of "Mrs. The president's portrait of "Mrs. Peterson" is not as successful as his men's heads; but it has a stately dignify and directness which goes far to redeem a somewhat monotonous colour effect. Whatever Mr. Harris does commends itself for its absolutely artistic integrity; its qualities and thoroughness. To the ordinary pub-lic the first requirement in a portrait is that it shall be a good likeness. We have not yet reached the point when we will readily welcome por-traits simply for their supreme clear-ness, their technical interest; but as to ihose terribly, preternaturally graphic

traits simply for their supreme clear-ness, their technical interest; but as to those terribly, preternaturally graphic likenesses generally dear to the sit-ter's family, the present exhibition, fortunately, is free from them, and throughout there is a large feeling for portraiture promisingly suggestive. Mr. A. D. Patterson has in all five can-vascs—a splendid advance both in number and quality upon last year. The portrait of Judge Burton, with plenty of breadth and originality in it, is a good balance to Mr. Harris' Dr. Shepherd. Mr. Patterson is ac-quiring a grasp and knowledge of his means which bids well for his ultimate achievement. His "Judge Burton" is a very successful portrait, and excel-lently painted. In it and in No. 129 Mr. Patterson shows a large feeling for form, and fine manipulative quali-ties. His studies of women are not

B 2

so successful. There is some very good work in the head in his portrait of a child in a yellow dress, but I find fault with a forced contrast such as that of the yellow and the drab of his background. It is forced up too strongly and looks enveloping. But decidedly the best of his is a portrait study of "Homer Watson," done for the pure pleasure of the thing. It is painted with a certain snap and viril-ity, and frankly calls itself a sketch. Of Mr. Brymner's portrait of a lady in black one must speak in qualified praise. The figure is placed well into the canvas, but is yet too close to the frame by reason of too vigorous contrast and lack of necessary atmos-phere. There are unhappy lines about

the canvas, but is yet too close to the frame by reason of too vigorous contrast and lack of necessary atmos-phere. There are unhappy lines about the composition, and the head and shoulders, in spite of free handling, lack charm and subtlety. It is, how-ever, a striking attempt to overcome the difficulties of the full length. Mr. F. McGillvarary Knowles has two portraits, both of them heavy in colour, but with painterlike qualities. Mr. Knowles overdoes it a little. I think. There is such a thing as an ef-fort to do things too well. And these portraits lack personality and charm. Mr. Grier this year only shows one portrait, of a child, about half life-size. It is clever-clever in handling; the head is the best part of it. One could wish a little more delicacy of construc-tion and flexibility in the hands and feet. Mr. Grier shows but one other canvas; accepted, I believe, as his di-ploma picture. It has much charm of line and colour-a graceful effective-ness, if occasionally lacking in sincer-ity and simplicity. It is, in fact, "chie." but with much clever and dexterous handling. Miss Holden touches a point in recent treatment of such sub-jects in her symbolic study, "I Was an Hungered." It does not tell a story, but it suggests an idea-a number of ideas-as modern symbolism is suppos-

point in recent treatment of such subjects in her symbolic study, "I Was an Hungered." It does not tell a story, hut it suggests an idea-a number of ideas-as modern symbolism is suppos-ed to do; it is well painted, and per-haps a little exaggerated in treatment. In the larger canvas, "The Hour of Service," Holland, Miss Holden has struggled with a Hmited number of notes, principally in greys and whites, and has, I think, gone far towards overcoming her difficulties. Miss Holden's method is direct, and her schemes of colours, or effect, are care-fully worked out. In the freedom and directness of his always interesting, and always strong. In the freedom and directness of his always interesting, and always strong. In the freedom and directness of his always interesting, and always strong. In the freedom and directness of his always interesting, and always strong. In the freedom and directness of his always interesting, and always strong. In the freedom and directness of his always interesting, and always strong. In the freedom and directness of his automation of the base of the base outlook, if sometimes one feels he has not quite successfully achieved his in-tention. No. 173 is one of the best in masterly knowledge of tree form. "The Wayfarers," No. 174, is the most suggestive and generally most success-ful in harmony of tone. Mr. Watson has in all seven canvases, not all of enal merit; but all marked with the hall-mark of his qualities. Mr. J. S. Graham, an A.R.C.A., of Montreal, is a young man, but he is already on the right road. His "Tillers of the Soil," No. 58, shows re-markable qualities in both drawing and colour. Mr. Graham is certainly a colourist, and his handling is strong and true. Smacking of hard and con-scientious study, accurate but withal easily used knowledge, we may expect great things some day from Mr. Gra-man. "The Vaster of the Soil," No. 58, shows re-markable dualities in both drawing and true. Smacking of hard and con-scientious study, accurate but withal easily used knowledge,

great things some ham. Mr. L. R. O'Brien has several can-marked by his delicate manipvases, marked by his delicate manip-ulation. The best is "Mackerel Fish-ing," which is freely managed and has

vases, marked by his delicate manip-ulation. The best is "Mackerel Fish-ing," which is freely managed and has a pleasant suggestion of movement and wind in sea and sky. The exhibition is decidedly the best one we have had for several years, and it might have been much better were it not for the lack of work by several of the best painters. Mr. Martin, the water-colourist, and Mr. Ahrens are both conspicuous by their absence, while Mr. and Mrs. G. A. Reid are very inadequately represented, and Miss M. Bell also. But in my next letter I shall have opportunity to speak of many pictures which the harassing limits of this one prevents me men-tioning. HARRIET FORD.

23C

HARRIET FORD.

AMONG THE WATER COLORS Witness - 19/3/ A Notable Corner of the Art Gallery.

1a

Not so long ago, the delicate art of aquarelle was belittled by the worker in oils for insufficiency, but, like all things of sterling worth, it has conquered early prejudices and has long since taken an honorable place among the arts. It is a O'Brien, is a thing of beauty and a joy delightful medium for all that is delicate, dainty and refined, and there are those who use it aptly to express strength, ruggedness and the tragic pas- H. MacNaughton shows some exceptionalcions. There are about eighty watercolors in the present collection at the Art Gallery, displayed in a little room by themselves, and the diversity of subject, difference of treatment and excellence of result, shown here, will make this little corner not the least attractive spot during the exhibition.

C. Franchere's 'On Lake Champlain,' has a quiet charm in its subtle modulations of tone. Forshaw Day's 'Van Horne Range' is convincingly cold and lonely. His 'Cap Rouge, near Que-bec,' has fine technical qualities; the effect of space, the sky and distance being particularly good. James L. Graham's pastel 'Study of a Tigress,' is very realistic; the pose is natural and the coloring true to life. 'Vegetables,' by James Griffiths, is an excellent piece of still life. In his two studies of flowers, the same excellent technical qualities are seen; the petals are light, delicate and semi-transparent as in nature. E. Hart's 'Bonsecour at Rouen,' has a distinct note of originality. 'The Glow of Autumn' and 'The Decline' of Sum-mer,' by W. D. Blatchly, are deep and rich in tone; the perspective is good and the light well managed. 'A Quiet Coris sober in contrast, but not less pleasing. F. H. Bridgen's 'Meadowvale Bridge' and 'A River Study' are two pleasant little landscapes. There is a well counterfeited effect of the gloaming in Henry Carter's 'Iron Mountain, Knowlton.' George Bruenech's Svorbolt Klubben' and 'Gjata Mountain, Norway, are two bright spots of color showing much technical skill and admirable expression. 'Sunflowers,' by Emily Clemes, shows knowledge in the detail of foliage and flowers. The graduated background of brown contrasts well with the subject

Henry Sandham's Crow's Nest, Monhegan, Maine,' and 'The Fisherman's Home,' proves him a rare master of aquarelle, combining as they do completeness of realization with breadth and variety of effect. His when 'Greek meets Greek' already has been commended. Miss Margaret J. Sanborn's 'Spring' is quiet and pleasing; her 'A Hillside' is full of sweet air and spacious suggestiveness. 'Evening, Purcell's Cove,' and 'Herring Cove,' N.S., by G. Horne Russell, are charming pieces of work, the latter very simply produced. Joseph T. Rolph's 'Hayes Common, Kent,' is a very realissimply produced. tic and poetical representation of a ROYAL CANADIAN ACADEMY. charming English scene. 'Near Cater-and healthful little water color. Two and 'Neighbors,' will be observed with ample of domestic genre; the subordinate

Miss Katherine S. Penfold's 'In ncon. Gorge,' the warm browns and greens ART ASSOCIATION, of the foreground are well port-hele of the Wabash,' is a striking

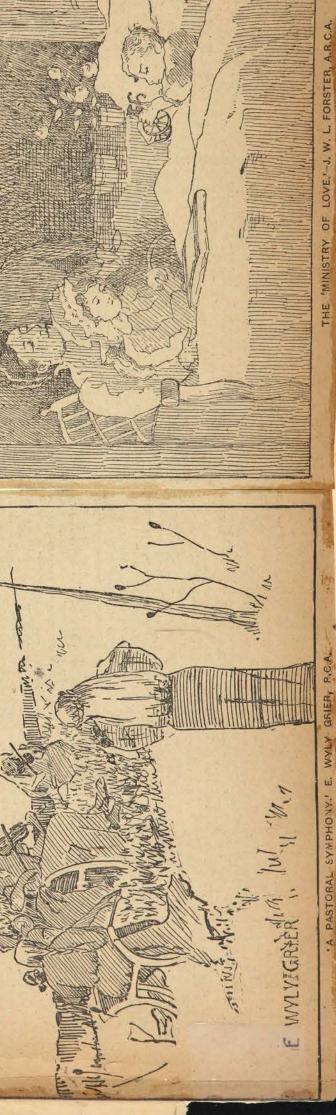
picture, full of good work; the detail o the ships, the sheen of the water, the a mosphere and perspective are admirably characteristic and expressive. In the saem manner his other seascopes are full of vitality and significance. 'Flreside Reverie,' by Charles E. Moss, is a worthy example of domestic genre.

C. Macdonald Manly's 'The Wiltshire Avon' is a very delicately toned and poetical landscape. In his other exhibits there is much good and unpretentious work; they are deliciously cool and quiet and particularly satisfying. 'Shadow River, Muskoka,' by L. R. forever; it is full of the charm of tranquil solitude, the brooding effect of stillness could scarcely be surpassed. ly notable watercolors. 'Fraser's Highlanders' has for subject some wounded soldiers and two nuns, the latter mending some garments. The juxtaposition of color, the masterly handling of light and shade and the verisimilitude of the actors in the scene make it a good example of genre painting. 'A Market Day, Jacques Cartier Square, Montreal,' is very renAstic and familiar. Miss Harriette MacDonnell's 'Quebec from L'ile d'Orleans' is light and airy; the city polsed between the blue of sky and water is charmingly effective. In Charles W. Jeffreys's 'Northern Hills' the bare herbage of the hills, the mounds and hollows, the winding roadway and the perspective show rare technical qualities and insight. 'The Old Fairbanks House,' by Miss Hetty D. Kimber, is delicate and delightful. Her 'Brookdale, Cape Breton,' is a quiet little aquarelle with a breezy, atmospheric, out-of-doors effect. Miss Alice Livingstone's 'Low Tide' and 'Wolfe's Headquarters, L'ile d'Orleans,' are unpretentious but full of charm. James A. Smith, secretary of the R.C.A., exhibits 'Sunset on the Humber, Toronto.' It represents the last glory of the sun, when color dies out with the voice of day, and is very true to nature. 'The Fishmarket, Folkestone,' by Anne Stikeman, is bright and pretty.

The aquarelles of Frederick A. Verner will be deservedly much admired. His Buffalo, Twilight,' Buffalo, Evening,' and 'Buffalo, Winter' are masterly in detail and general effect. In 'Cheswick Church' are some well modulated brown and gray. His 'Turkeys' is full of vitality and significance. Indeed, the whole six pictures exhibited by this master are admirably characteristic and expressive. Andrew T. Taylor's 'Old Houses and Wharves, Quebec, Evening,' is a pretity little nocturne. Charles J. Way exhibits 'A Basket Maker of the Apennines.' It is a scholarly piece of domestic genre, the well painted subordinate details giving an air of verisimilitude to the scene. William Brymner's 'Francie,' illustrated in the 'Witness in black and white on Friday, is attracting much appreciative attention. It deals with many technical difficulties and triumphantly overcomes them. Other meritorious work is shown by Henri Bean, O. R. Jacobi and Miss Annie Macpherson.

Pictures, etc., pastels by George A. Reid, 'A Reverle' ART ASSOCIATION GALLERIES, Phillips Square, pleasure. A 'Reverie' is a pleasing ex- 13th MARCH TO 11th APRIL. ample of domestic genre; the subordinate 9.0.m. to 6 p.m. Admission, 25c. Wednesday details give an air of verisimilitude to the Evening, 8 to 10. Matinee on Saturday afterenter.

PHILLIPS SQUARE. Wiling SECTURE BY 24/3/96 ed with the purple distance, and the effect of mist is well suggested. Looking down the Road' is a leafy idyl. SUBJECT: - ANCIENT SCULPTURE, (With limitation) (With Illustrations) Heinry Martin's aquarelles show an un-usual mastery of water, shipping and Haroscuro. His 'Boston Harbor, from





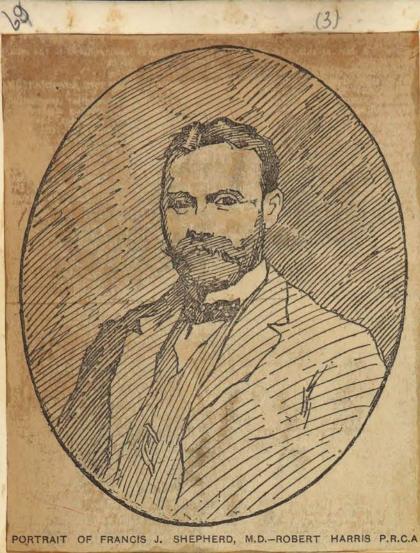
The Village Wood-By Homer Watson, R.C.A., at the Royal Canadian Academy, Montreal.

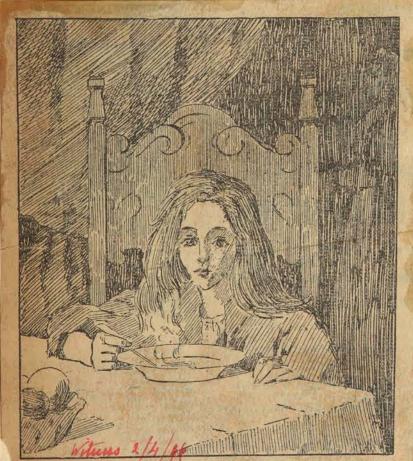
CANADIAN PICTURES. mare - 2 confure THE ROYAL ACADEMY EXHIBITION AT MONTREAL. 24/3/96 nouto -A Second Letter From Miss Harriet Ford-She Characterizes Methods and Manner-Styles of Oil Painting Described-The Water-Colour Department of the Exbition.

Montreal, March 17.—In my last notice I said that Mr. and Mrs. G. A. Reid were inadequately represent-ed in the present exhibition of the Royal Canadian Academy. Neverthe-less, Mr. Reid has several canvases and studies in pastels, the most no-ticeable being that of two children in a field of daisies. It was, I believe, exhibited, and well placed, last year in the exhibition of the Society of American Artists in New York. It is pleasing and clever, especially in the management of the difficulties of masses of flowers and grasses among which the children are half hidden. As

1a

<text>

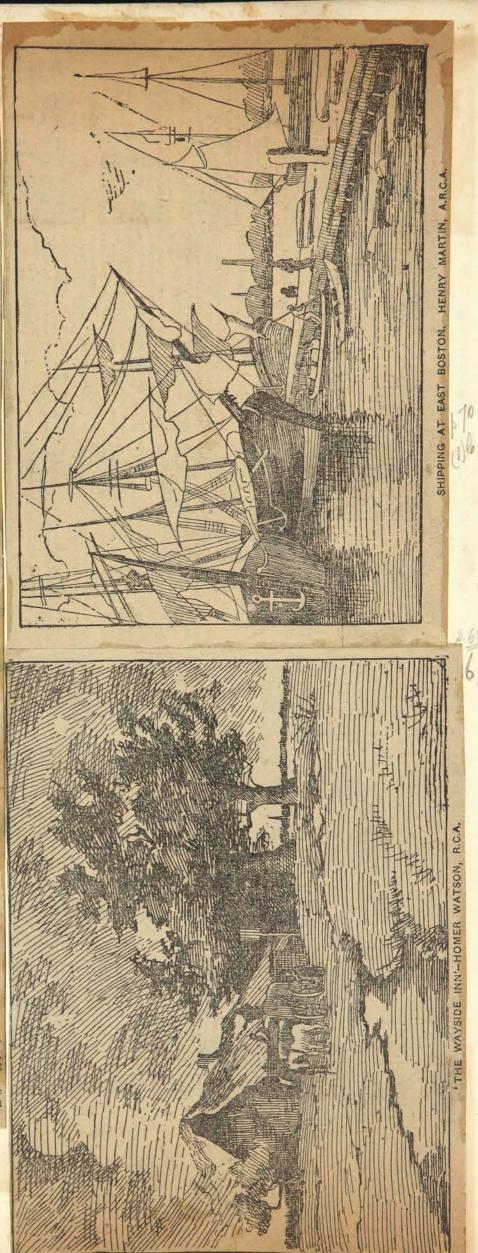




'I WAS AN HUNGERED' (MATT. 23: 35.)-SARAH B. HOLDEN, A.R.C.A.

Miss Sarah B. Holden's picture, 'I was as hungered,' now on view at the Art Gallery, depicts a Christ-like child when the naturally joyous emotions of witting at the corner of a table partaking of a simple meal. The face is a sad, re-flective one; there is the pathos of fam-ine in the child's eyes; haunting care has





台县

Mr. Hämmond's, from the very fact that the desire for an accurate record of the truths of nature dominates her personality, and with tentative attempts she strives to realize with fankness the large facts before her, the study, No. 34, "A Landscape," is a broad and veracious rendering of unishi and shadow. If, perhaps, her a little rough, one cannot expect too not be seen and the senuther of the study of the second with the fast to redeem to be a second and veracious sendering of the several figures is a little rough, one far to redeem to be a second second with the fast to redeem the second se

10

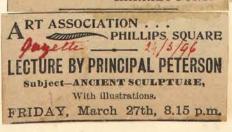
"The Drover," by Mr. Joseph Kidd, is touched by Monetism. It has, too, a sense of atmosphere in a rather dis-turbed state.

turbed state.
Miss Clara Haggarty in her several studies shows great facility, clever daylight, and excellently studied tone. Mr. Henry Sandham is hardly to be taken quite seriovsly, although, perhaps, he desires to be so. The sentimental titles he attaches to his frames forestalls criticism.
Mr. Sherwood is rather better in his small portraits than elsewhere. But such an effect as that attempted in "Hanlan's Point" requires something rather more than pigment to adequately render it.

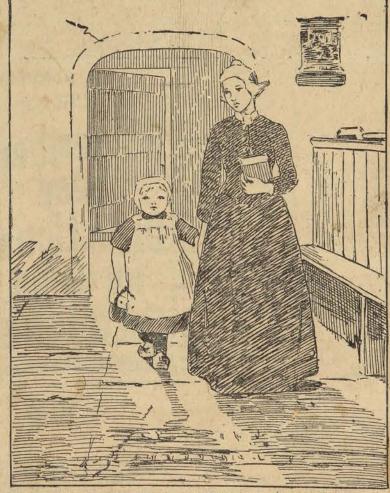
ly render it.

ly render it. Miss Gertrude Spurr has several can-vases seriously studied. No. 164, "On the G. T. R., to Galt," is her best in tone and atmosphere. Mr. Dyonuet has left his heavy and excessive greens in No. 45, "Street in Sorgues, France," for rather pleasant and harmonlous colour in the greys and warm tints of some old houses. To finally turn to the water colours

<text><text><text> finement of manners. HARRIET FORD.







'THE HOUR OF SERVICE, HOLLAND.'-SARAH B. HOLDEN, A.R.C.A.

The Hoon of Service, HotLant. -SARAH B. HotLDEN, A.R.C.A. Work is necessarily reminiscent, how-ever, but when it is considered that every expression of nature has already been rendered admirably in paint by some one or other of the great artists of the past, the wonder is that it is not more so. L. R. O'Brien's 'Mackerel Fishing is one of the most charming seascapes in the exhibition. The color scheme is sub-dued and pleasing, the yacht is noised

AMONG THE PAINTINGS. THE NEW CANVASES AT THE ART Witness GALLERY. 25/3/95

At the first visit to the present art exbibition the general excellence of the work seemed the most motable feature and subsequent visits have deepened the All sorts of problems have impression. been boldly faced and generally solved with approximate success. Much of the paintings in the exhibition.

dued and pleasing, the yacht is poised with bird-like grace and the light, mist and atmosphere are the work of a master. Mr. O'Brien has accomplished much with a few grays and greens-and brains.

The 'Hour of service, Holland,' by Miss Sarah B. Holden, continues to attract the attention of all who love serious work im-pressed with deep feeling. The color contrasts are effective, 'the dim religious light,' is well suggested, and the sentiment is not morbid, but deep. It is one of the most distinguished of the genre



4

5

60



.. 1896 from A.D. Patter fon.

Watson will meet him again in this canvas

Homer Watson follows nature into many of her devious pathways and interprets some of her most esoteric moods for us. In the 'Wayside Inn' he has well expressed what is called colloquially 'a dirty day.' The wind-blown trees give the key to the mood of his picture, and all the details, including the ominous clouds, are but parts of a unlfied whole.

HEL ART CLASSES

ART CLASSES, The Art Association classes will com-mence on Wednesday, October 14th, and will close on Friday. May 14th, under the direction of Mr. William Brymner, R. C. A. The studios are open for work every week-day, and the regular instruc-tion 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 pext. A thorough study of form being first importance, the student will draw first importance, the student will draw the figure, etc., to the entire figure the figure, etc., to the entire figure. By students as, in the opinion of frymmer, may benefit thereby, will paint fom the cast or still-life, and if suffi-tion the advanced will work from the twing model. Bubjects for composition will be given

ciently advanced will work from the living model. Subjects for composition will be given out occasionally during the session. The session for 1893-97 will extend over two terms, the first term being from the 14th of October to the 1st of Pebruary, and the second term from the 5rd of February to the 14th of May. If will be optional to students to at-tend by the session, term or month. out

9 Opening of the Art Classes. 16

The advanced art classes of the Art As-ecciation, for the session of 1896-7, will com-mence on October 14th, under the direction of Mr. William Brynner, R.C.A., and will close on May 14th. The course is, as far as possible, that adopted in the French studios, and assumes the fact that until one step is well taken, it is useless to proceed to the and essumes the fact that until one step is well taken, it is useless to proceed to the next. The session will extend over two terms, the first being from October 14th to February 1st, and the second from February 3rd to May 14th. Two Association scholar-ships will be offered for competition at the end of the session, each entitling the winner to two years' free tuition. The water color classes will commence on September 14th, under the direction of Mr. C. E. Moss, and will continue until the end of October.

Art Association agute PHILLIPS SQUARE. The Classes in Water Color Drawing Under the direction of Mr. CHAS. E. Moss, will commence on MONDAY, Sept. 14th. GALLERIES OPEN DAILY 9 a.m. to 6 p.m..... Admission 25c.

PHILLIPS SQUARE The Classes in Water Color Drawing, under the direction of Mr. OHAS. E. MOSS, will commence on MONDAY, Sept. 14th.

ART ASSOCIATION,

Galleries open dally, 9 a.m. to 6 p.m. Admis-sion, 25 cents,

The Water Color Classes.

The Water Color Classes. The water color classes in connection with the Art Association of Montreal commanced perterday afternoon under the direction of Mr. Charles E. Moss. Instruction in these classes is given on four days in each week, and is from nature when the weather is favorable. The hours are from 2 to 5 p.m. on Mondays and Thursdays, and from 9.30 a.m. to 12.30 p.m. on Tuesdays and Satur-days. The first lesson yesterday afternoon was from nature, and the time was very profitably spent.

ART ASSOCIATION, Her Phillips Square. 17/9/96 ADVANCED ART CLASSES. Session 1896-97.

Classes will commence on Wednesday, 14th October, nder the direction of MR WM BRYMNER, R.C.A. Jass rooms open daily for instruction and study. TWO CHOLARSHIPS FOR COMPETITION Intending indents please communicate with tho secretary as soon

6



THE 8TH.

Many Interesting Features Promised - Canadian Architectural Art Expected to Receive Useful Stimulus.

An exhibition which promises to be more than ordinarily attractive will open here the week after next, when the Province of Quebec Association of Architects will hold an architectural and arts and cratts exhibition in the galleries of the Art Association, Phillips square, commencing on Thursday, 8th October, 1826. This exhibition will con-sist of architectural drawings, a loan collection of antiques, and modern in-

Cctober, 1816. This exhibition will consist of architectural drawings, a loan collection of antiques, and modern industrial art in its application to architecture. The Art Association of Montreal have kindly granted the use of their fine galleries for the purpose and are co-operating with the Architects' Association in promoting the exhibition. Committees composed of members of the Association of Architets and Art Association have been appointed to select and arrange extensits. The architectural section will consist of pen and ink and color prespectives, drawings of original designs, and of sketches in ink or color of old work. The industrial art section will consist of stone and wood carvings and sculpture original architectural models, artistic iron and metal work, ornamental and figure glass work and original cartions for same, original designs for wall paper, artistic book binding, colored designs for interior decorations, figure mossics in glass, marble or tile, architectural Ceramic work, textile fabrics applicable to interior decorations, etc. The time, it is believed, is ripe for such and original cartistic trait and arts and craft exhibition have direct application to the emplication to find the direct application our original architectural is ripe for such an exhibition. A number of industries are in existence and are springing up that have direct application to the emplification and workers as a rule can only produce second rate things and the best things in all lines of decoration and industrial art have and are being imported. Canada, it is maintained, ought to be able to produce the best herself. The promoters hope that this explicit is used to the work, are the produce, but also to the public to decoration and industrial art work.

Art Craftsmen's Exhibition.

An exhibition of modern industrial art in its application to architecture will be held in the galleries of the Art Association, Phillips Square, under the auspices of the Province of Quebec Association of Architects, opening on Thursday, the 8th October. The follow ing work is desired : Stone and wood carv-ing, original architectural models, artistic iron and metal work, ornamental and figure glass work, designs for interior decoration, figure mosaics, textile fabrics applicable to interior decoration, etc. The initial idea of this exhibition is that the articles exhibited, be as far as practic-able, the individual work of the exhibitor, and should bear his or her name. Articles must be delivered at the Art Gallery not later than Friday next, the second of Octo-ber, the delivery and removal to be at the expense of the exhibitor. Every care will be taken of the work while on exhibition, but no liability will be assumed for loss or dam-age. Forms of entry can be obtained at the Gallery.

age. Fo Gallery.

8

INDUSTRIAL ART In Its Application to Architecture-The

9

Scope of the Exhibition. An exhibition of modern industrial

art in its application to architecture will be held in the galleries of the Art Association of Montreal under the auspices of the Province of Quebec Associ-

pices of the Province of Quebec Associ-ation of Architects, opening on Thurs-day, 8th of October. The following work is desired: Stone and wood carving, original architectural models, artistic iron work and metal work, ornamental and figure glass work, designs for interior decoration, figure mosaics, textile fabrics, applicable to in-terior decoration, etc. The initial idea of the exhibition is that the articles exhibited be as far as practicable the initividual work of the exhibitor. Articles must be de-livered at the Art gallery not later than Friday next.

ART ASSOCIATION PHILLIPS SQUARE GALLREIES CLOSED 10 Preparatory to Architectural and Arts and Crafts Exhibition.

Reading Room open to members 9 a m to 6 n.m.



Association of Architects.

Association of Architects. The sixth annual meeting of the Associa-tion of Architects of the Province of Qaebec will take place today in the New York Life Building. The sessions will open at 10 o'clock when the annual report will be read and officers elected. In the afternoon the members and invited guests will be driven around the city, visiting some of the princi-pal buildings. In the evening a private view of the architectural arts and crafts ex-bibition in the Art Gallery will take place The exhibition will be opened by His Worship the Mayor and Hon. George A. Drummord, President of the Art Associa-tion.



very interesting exhibition, consisting of architectural drawings, a loan collection of antiques, and samples of modern industrial art in their application to architecture, opened last evening in the galleries of the Art Association, Phillips square, under the auspices of the Province of Quebec Association of Architects

<text><text><text>

13a

<text><text><text><text><text>

work, there being sepia, water totor, pen and ink, pencil and wash draw-ings. The exhibition will remain open for a few days. Yesterday afternoon the invited guests and members of the Association were driven to the old Chateau de Ramezay. Laval University and the Diocesan Col-lege of Theology, which buildings they visited thoroughly. The visitors were loud in their praises of the Diocesan Theological College and Laval Univer-sity, the plans of which were drawn respectively by the president and seo-retary of the Association. The party then went around the mountain and greatly enjoyed the scenery.

ASSOCIATION OF ARCHITECTS. Sixth Annual Meeting Yesterday -

Names of the Officers Elected.

The Association of Architects of the Province of Quebec held their annual meeting yesterday in the association's offices, in the New York Life Build-ing. Mr. A. C. Hutchison, the presi-dent, occupied the chair. The other

ing. Mr. A. C. Hutchison, the presi-dent, occupied the chair. The other officers present were: Messus. A. T. Taylor, J. F. Peabody, Joseph Venne, Joseph Perrault, Charles Baillarge, Robert Findlay, A. H. Lapierre, G. E. Tanguay and Theodore Daoust. After various matters of interest to the members had been discussed, a tariff of charges was drawn up and adopted as allowed by law. Two of the members, however, doubted whether the association had the right to fix such a tariff without first ob-taining permission from the Lieuten-ant-Governor, ant-Governor. The following were elected officers,

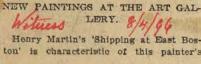
The following were elected oncers, for the ensuing year: President, A. T. Taylor; 1st Vice-President, J. F. Feabody; 2nd Vice-President, A. Raza; Secretary, J. Venne; Treasurer, E. Maxwell; Council—A. C. Hutchison, H. C. Nelson, J. Wright, R. Findlay, C. Baillarge, Quebec, and F. X. Ber-linguet, Quebec. In the afternoon the Quebec mem-

and a number of invited guests drove to Laval University, St. Denis Street, the Diocesan College of Theo-logy, University Street, Mount Royal Park and Westmount.

The architects held their private view last evening in the Art Gallery, Phillips Square. The rooms, as usual, were so growded that these when were were so crowded that those who were able to observe the collection of cu-rios, antique furniture, wrought iron grilles, decorative designs and archigrilles, decorative designs and attan-tectural drawings were indeed fortun-ate. The diversity of talent display-ed in the architectural department was greatly admired.



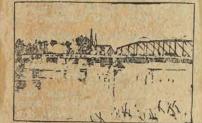
UN CHEMIN CREUX, EN BRETAGNE .- SUZOR COTE.



a



'THE KNOT'-BLANCHE B. EVANS. Mr. Martin is a lover of all methods. that concerns the sea and he paints the



water and accessories with truth and freedom. Three pleasing little pictures are the



WINDMILL NEAR ALKMOOR -FANNY G. PLIMSOLL.

Windmill,' by Miss Fanny Plimsoll; 'A Grey Day,' by Miss Margaret Houghton; "The Knot,' by Miss Blanche Evans,



AND DISTR

Lord Mount Stephens' Gift to the Parithe Art Gallery. 13/6/06

THE BODY IDENTIFIED.

"The Canadian Pansy Show-Where is Mr. Dayton ?- The Police Courts.

The Art Association of Montreal has jus' rsceived the gift of a valuable oil painting from the Right Hon. Lord Mount-Stephen. The picture is entitled "Sunday in the Backwoods," and was painted by T. Faed, R.A., in 1859. The beautiful picture ar-rived at the Art Gallery, yesterday, with the following letter addressed to Mr. Robt. Lindeay, the Secretary :-DEAR SIR, -I take pleasure in informing you

Lindeay, the Secretary :--DEAR SIR, -I take pleasure in informing you that I have received from Lord Mount-Stephen for presentation to the Art Association, Faed's picture "Sunday in the Backwoods." It was landed from the Parisian this morning, and will be delivered to you, at the Art Gallery, in the course of the day. I am, dear sir, Yours faithfully, Johns TURNBULL.

JOHN TÜRNBULL. In his letter to Mr. Turnbull Lord Mount-Stephen says: "I bought this picture some years ago at Christie's with the intention of some day presenting it to the Montreal As-sociation, as it seemed to me that Canada was the most fitting place for a picture so characteristically Canadian in its subject to find its home."

The picture is now on exhibition at the Gallery.

ASSOGIF PHILLIPS SQUARE SUNDAY IN THE BACKWOODS, By T FAED, R. A. Presented by Lord Mount-Stephen, NOW ON VIEW Galleries open daily, 9 a.m. to 6 p.m. Admis-ion 2: cents. sion 2: cents, Art Association-PHILLIPS SQUARE. Gerald Sunday in the Backwoods BY T. FAED, B.A. 26/6/94 Presented by Lord Mount-Stephen. Now on View. GALLERIES OPEN DAILY 9 a.m. to 6 p.m..... Admission 25c. Grateful to Lord Mount-Stephen. At a meeting of the Council of the Art ssociation of Montreal, held yesterday, the Association of Montreal, held yesterday, the following resolution was unanimously adopted:— The Council of the Art Association of Montreal desires to record its appreciation of the kind gift by Lord Mount-Stephen of a picture by T. Faed, R.A., entitled "Sunday in the Backwoods," which will be placed immediately on view in the gallery, and will, beyond doubt, be most interesting to the members and visitors. The Council desires to return its thanks

The Council desires to return its thanks to Lord Mount-Stephen, and gratefully ac-cepts this gift, which it recognizes as a fresh proof of Lord Mount-Stephen's kindly in-terest in this country.

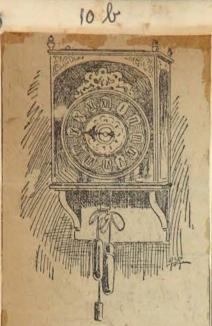
THE ART ASSOCIATION / 16 THE ART ASSOCIATION. /// The results of the art classes for the Beason 1895-96 in connection with the Art Association of Montreal have just been announced. The winner of the scholar-ship in the life class is Ethel Arnton, while Pauline Townsend and Mrs. Fitzgibbon have gained honorable mention. In the antique class the scholarship is awarded to Zotique H. Fabien. All the exhibits are excellent in character, and are well worth seeing. The art gallery will be open free for one week, so that all can have an opportunity of inspecting the exhibits.

ART SCHOLARSHIPS.

The following scholarships in the Art classes for 1835-96 have been awarded by the Art Association of Montreal: Life class, Miss Ethel Arnton; honorary men-tion, Miss Pauline Townsend, and Miss Fitzgibbon; Antique class-Zotique H. Fabien. The awards were made known yesterday afternoon.

8

0



CLOCK MADE IN DIEPPE IN 1694.

bible of 1664, which one would take pleasure in opening to examine the type and printing, but for the numerous placards 'Please do not touch.' Then there



CURIOUS OLD BLADES

are the old scimitars and short swords which might have been laid beside instead of inside their sheaths, so that the blades could be seen.



FROM POMPEIL

Among the wrought iron work exhibit were a number of panels of flowering plants, done most skilfully by Japanese artists, also some more useful articles. such as door knobs and fenders.

Yesterday the Hon. Wilfrid Lau-rier visited the exhibition, unaccompani-ed, and it was easily seen that he was much more interested in antiquities than in architectural designs.

The Aschilectural Exhibition. 96

The Additectures Exhibition of The Secretary of the Art Association of Montressi, Mr. Robert Lindsay, has, at the origination of the Council, sent a circular to many of the leading firms of the city in re-gard to the present Architectural and Arts and Crafts Exhibition. As this exhibition is specially intended, it says, to encourage and timulate the individual art oraftsman by the exhibition of his work, the Council have prepared special tickets of admission at the or of art craftsmen, artisans and others en-gged in industrial art, and their families. The Council hope by this means and by the origination of business men and influeness with their employes, that many who might otherwise be prevented from seeing this ex-hibition will be induced to visit it.





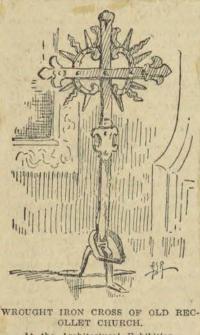
WROUGHT IRON GRILLE-BY A. RAZA.

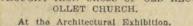
Exhibition. As this exhibition is specially intended, it says, to encourage and stimulate the individual art craftsman by the exhibition of his work, the Council has prepared special tickets of admission at the low rate of \$5 per hundred, for the exclusive use of art craftsmen, artisans and oth-



WROUGHT IRON HANGING LAMP.

ers engaged in industrial art, and their families. The Council hopes by this means and by the co-operation of business men and influence with their employees, that many who might otherwise be prevented from seeing this exhibition will be induced to visit it.









have introduced a new and most interesting feature in their annual exhibi-tion, held, as usual, in the galleries of the Art Association, Phillips square, in

<text><text><text><text><text>



A RT ASSOCIATION, Thillips Square. LAST WEEK OF THE AROHITEOTURAL and ARTS and ORAFTS EXHIBITION. OPEN DAILY, 9 a.m. to 6 p.m. And on THESDAY and FRIDAY Evenings from 8 to 10 o'clock. Admission, 25c. 26



Subject Better Than a Series of Perspectiva Drawings.

<text>

QUEBEC ARCHITECTS.

Mr. A. T. Taylor Elected President of

the sixth annual meeting of the Associa-The sixth annual meeting of the Associa-tion of Architects of the Frovince of Quebec was held yesterday morning in the offices of the Association in the New York Life Build-ing. The President, Mr. A. C. Hutchison, R.C.A., was in the chair. The other officers of the Association present were Messrs. A. T. Tsylor, F.R.I.B.A., B.C.A.; J. F. Feachy, Quebec; Joseph Venne, Joseph Per-rault, Charles Bailiarge, M.A., F.R.S.C., Quebic; Robt. Findlay, J. Z. Resther, A. H. Lapierre; G. E. Tanguay, Quebec; Theo. Daoist, besides a great number of members. The Secretary, Mr. Joseph Venne, read the minutes of the last meeting and the an-nual report of the Council, which were acopted. Mr. Jos. Perrault, the Treasurer, laid his report on the table, which was also adopted.

12

adopted

A lively discussion took place on the question of a tariff of charges. Mr. Baillarge called the attention of the meeting to the called the attention of the meeting to the fact that an architect was not allowed to testify in his own case, as the other profes-sional men could do. Mr. Raza, seconded by Mr. M. Persault, moved that this im-portant question should be referred to the new Council, who should call a special meet-ing and report as soon as possible. It was also tranimously decided that the idea of a Dominion Association of Architects be re-ferred to the same Committee. The request of the authorities of the Association to allow their students to follow a course of three years, instead of four years, was taken into consideration, but no imme-diate conclusion was arrived at. Letters of regret were read, and the secretary an-

was taken into consideration, but no imme-diate conclusion was arrived at. Letters of regret were read, and the secretary an-nounced the result of the elections for the ensuing year as follows : President, A. T. Taylor; 1st. Vice-President, J. F. Peachy; 2nd Vice-President, A. Raza; Secretary, J. Venne; Treasurer, E. Maxwell; Council, A. C. Hutchison, Jas. Nelson, J. Wright, R. Findlay, C. Baillarge, Quebec, and F. X. Berlinquet, Guebec; Auditors, G. E. Tan-guay and H. C. Nelson. The retiring president then introduced his successor, Mr. A. T. Taylor, who thanked the members of the Association for the honor conferred upon him and said that he hoped that they would help him to make the Asso-ciation a flourishing one. In the afternoon the invited guests and Quebec members were driven to the old Chateau de Ramezay, Laval University and the Diccesan College of Theology, which buildings they visited thoroughly. The visitors were loud in their praises of the Diocesan Theological College and Laval University, the plans of which were drawn respectively by the President and Secretary of the Association. The party then went around the Mountain and greatly enjoyed the scenery.

the scenery.

SPLENDID DEAWINGS AT THE ART GALLERY. The private view and conversazione en-titled "Architectural and Arts and Crafts Ex-hibition" under the patronage of "The Quebec Association of Architects" was par-ticularly well attended, considering the conter attraction of "The Hospital Fair" and the miserable weather. The gallery was bronged with local talent and a galaxy of beauty. The large room is filled with antique furniture rugs, tapestry, spinning wheels and clocks. In the centre of the gallery are cabinets filled with curios from all parts of the world; bronzes from Italy, vases from Spain, swords and daggers irom China and Japan, urns and lamps from Pomeii, tapestry from France, and a choice selection of brie-a-brac. It would be impessible in a short article to give the remotest description of all the beauting things that are the. SPLENDID DRAWINGS AT THE ART GALLERY.

the remotest description of all the beautiful things that are there. The drawings are a credit to the Quebec Association of Architects as a whole. Many of the beau upon the walls have been done by foreign talent. Among the men who shine out like fixed stars are D. A. Gregg, H. F. Bigelow, C. D. Maginnis and J. D. Meyers. There are twenty six names upon the cata-logue of architectural drawings, and thay whow a diversity of talent in their work, there being sepia, water color, pen and ink, pencil and wash draw-ings. These drawings have been placed upon the walls indiscriminately. Some of them have been seen in former exhibitions and rather pall on one through constant obof them have been seen in former exhibitions and rather pall on one through constant ob-servation. The young exhibitors seem to have been able to more than hold their own, and the vigor shown augers well for archi-tecture in Canada. Such men as A. T. Tay-lor, C. A. Mitchell, C. J. Saxe, C. B Pater-son and S. A. Finley are worthy a place on any wall of an architectural exhibition.

120, is a large pencil perspective, by B. A. Gregg, who shows to advantage his mas-terly technique and vigorons style. Another, No. 6, by the same artist, is particularly worthy of commendation. Close to this is a water color of shops in Gilbertsville, N.Y., by H. F. Bigelow, that is very free in hand-ling and good in color. Two pen and ink drawings, Nos. 41 and 42, by Robert Findlay, is clean, bright and good in handling. In No. 89, C. A. Mitchell gives us one of Montreal's old landmarks on Guy street that will soon pass away and be forgoten. E. Maxwell is the largest contributor, having some sixteen drawings.

Maxwell is the largest contributor, having some sixteen drawings. Two pen and and ink drawings, by J. D. Myers, drawn for Brown & MacVicar, are strong and vigorously handled. One of the best pieces of sculpture is Mr. Hebert's "Le Rapt." In the same room are good examples of carved work, wrought iron work, decorative designs, stained glass and wall paper designs by Castle & Son and Arthur Hasley. This is a brief summary of some of the 434 exhibits. The good outweighed that which was poor, and there is not the slightest doubt but that the exhibition will be a great edu-cator for the people and show that which is best in architecture, decorative art and house furnishing. furnishing.



9b Art Association Furald PHILLIPS SQUARE, Architectural and Arts and Crafts Exhibition -INCLUDING-A Loan Collection of Antiques. Open Daily-Admission 25c. And on Tuesday and Friday Evenings, from 8 to 10 o'clock-Admission 25c. MUSIC ON SATURDAY AFTERNOON. A RARE EXHIBITION. Vituero -- 14/10/01 SOME OF THE INTERESTING THINGS DISPLAYED BY THE ARCHI-TECTS' ASSOCIATION. The Architectural and Art and Crafts' Exhibition now on view at the Art Gallery on Phillips square, is beyond a doubt as beautiful a display of its kind as ever appealed to cultured taste in Montreal. It is not, as many are under the impression merely an exhibition of highly tech-ANCIENT BRONZES. nical drawings of ground plans, eleva tions and other designs of the geometrical spider pattern, but a collection that includes, besides drawings, a number of antiques that possess both beauty and interest. The architectural drawings, again, ary not at all so dry as they sound and will well repay examination by even those who have not specially studied architectural beauty in buildings. Such can find a new interest awakened in them by



giving some attention to these drawings,

showing as they do such a number of

GREEK 'KALPIS,

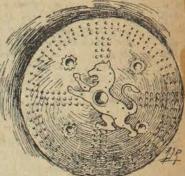
From a tomb in Eastern Italy, 320 B.C. styles and demonstrating the efforts that are at this time being made to mate beauty with utilitarianism.

The sketch of the Board of Trade building in this city, is architecturally correct, as may be expected, but the notion conveyed by the drawing, that there is a large space in front of it, is a sad reminder to the citizen, of the congested state of the buildings generally in the



a

business quarter of Montreal. sketches of public and commercial buildings, churches, private residences and the like, all show that in the matter of taste, Canada is not behind other countries. The collection of antiques is diverse and most interesting. It comprises European and Japanese bronzes, some marvellous tapestry, curious furniture of



OLD SCOTTISH TARGET.

cottages, pottery, etc. A Flemish tapestry of the sixteenth century, representing Diana and Aeneas, is a very fine one. Another of a later date, of Adam and Eve in the garden of Eden, show that the maker had his own ideas as to both anatomy and natural history. Were he now alive, it is probable that 'Punch' would employ him for the ultra-comic sketches. The old clocks are interesting; the notion of old-fashioned comfort that they convey is very apparent Taken altogether, the exhibition is

worthy of the Province of Quebec Association of Architects, who caused its formation, and people should not miss an opportunity of seeing a display that cannot fail to excite interest.

ARCHITECTURE AND ART. Witness - 16/10/90 PROGRESS OF THE EXHIBITION-ITS SUCCESS.

ise exhibition of architectural drawings and antiquities has not yet attracted the public to the extent which its merit The comfortable old-fashionwarrants.



A PIECE OF A. HEASLEY'S MODEL ---LING.

ed furniture, its curious old bronzes and clocks are well worth examining. Some of them indeed would bear more examination than is allowed, as the old Dutch

10a

Of the architectural designs the same note f extraordinary diversity may be safely affined – characteristic perhaps of the rest-less eclecticism and uncertainty (in art) of the nineteenth century, but not, therefore, to be altogether welcamed. It is hard, for instance, to feel convinced in church design-ing that such different work as Nos. 118 and 93 (hung close together), or Nos. 117 and 64. which not only differ radically in design, but seem essentially antagonistic in spirit, can be equally suited for, and therefore ar-chitecturally interpret, our common Chris-tian faith and needs in public devotion. In this connection the Diocesan Theological College, but lately opened, may be fittingly mentioned, a building, the importance of which, as well as the success of its design, would have justified a much faller exhibit the theseness of design already noted marss many of the buildings illustrated, and is, perhaps, the chief defect of current architectural work here, as elsewhere; so many buildings seen load up with all the designer knows. But many of the exhibits, particularly some of the country houses, are very quiet and fective from their unaffected simplicity. The did work a good deal is illustrated, many of the drawings being delightful

the centry houses, are very quiet and effective from their unaffected simplicity. To did work a good deal is illustrated, may of the drawings being delightful thouses. The Old Chapel of St. Benizet, on the bridge at Avignon, may be instanced as a charming water color, powerful without string garish. To the same brush is due No. 83, a series of foreign sketches, mostly towers, very interesting and, as architectural sketches, excellent. The Rambling sketches in the St. No. 69 gives a series of most delicate and charming pencil notes at Rouen : No. 62 a street of French towers, also in provide at the series of most delicate and charming pencil notes at Rouen : No. 64 a street of French towers, also in fixed establish of old work. No. 116 may be specially noted and commended to the attention of young architects on their streict's notebook, all useful and all suf-ficiently and very charmingly rendered. No. 66, also sketches (in ink) from Rheims and frietpretation. The importance of such architect's notebook, all useful and all suf-ficiently and very charming and practical in interpretation. The importance of such areful study of old work cannot be over article for the architect, both young and old its offer the architect is only limited by the inderstanding and appreciation of the student and watcher. Of the arts and crafts substates one notes may be deferred to a

S. H. C. ARTS AND CRAFTS. Augette -- 30/10/96 Second Paper Upon the Exhibition in the Art Gallery. PROMISE FOR FUTURE Is Good in Many Lines-The Carved and Wrought Iron Work. II.

II. The connection with the architectural estimates of old work may be marked also No. 70, entitled (without further of planation) "A Street in Old Editburgh" is snot an existing Editburgh etreet, but for street in Old Editburgh. The is not an existing Editburgh etreet, but for the old work, so for the old work, so for the old work, so the decorative Moorish work of the decorative Moorish work of the Alhambra, but their small scale models, baborately wrought though they are, give the full the decorative Moorish work of the Alhambra, but their small scale models, baborately wrought though they are, give the full the decorative Moorish work of the decorative Moorish work of the greatest contrast imaginable, is an offinal fragment from as ancient Experiment, which with a final fragment from as decorative the work of the greatest contrast imaginable, is an offinal fragment from as decorative the decorative the source of the sourc

su) face decorators that have ever lived. In the second section-Arts and Crafts the exhibition is unfortunately far from rich; the exhibition is unfortunately far from fich; but at any rate enough is shown to be inter-esting and fraught with excellent promisa for future years, when, it is much to be hoped, this section of the exhibition will be constantly enlarged in importance and scope. Several casts of crnament afe shown - some

1a

meant to illustrate, many of which are shown as architectural perfections in the adjoining room. Not one visitor in fifty, it may safely be guessed, has the least idea that these spendrils and panels and columns are integral parts of the architectural designs exhibited. An interesting heraldic panel is No. 137, the "mantling" being well treated, but the shield itself is not aufficiently im-portant. Two caryatid figures are nicely modelled, but the bases and caps seem too small; architecturally the figures would hardly be in scale. A good deal of carved woodwork is shown, some of it very good, some rather lumpy in relief; but perhaps the wrought iron is a fascinatiog material, lending itself most readily to individual treatment, and rarely succeeding in being quite uninteresting or bad. Not much is shown, but enough to prove that architects have artistic workmanship ready to hand. shown, but enough to prove that architects have artistic workmanship ready to hand. No. 160 is a nice, spiky, lamp; No. 161 is a fine, substantial grille, intended it seems for a coatroom window in a bank, but massive enough, one would think, to be the grille of the bank safe itself. No. 144 fails a little, perhaps, from the lack of leading lines in the scroll work, and several exhibits seem hardly simple enough in treatment; but the show is good and gives promise of excellent work. is good and gives promise of excellent work, is interesting to compare the Chinese wrought iron work of exhibits Nos. 232 to 235, so entirely different, being almost too naturalistic and delicate in its interpretation

18

ny of which are shown

meant to illustrat

naturalistic and delicate in its interpretation of nature. By way of confession, too, with the wood-carving, No. 328—an old Burmese carving, is very interesting, the figure full of character, if poor in modelling, and the con-ventional border very successfully designed. The third section consists of a loan collec-tion of antiques, and the Association are much to be congratulated on the excellence of the exhibits, got together, probably, hur-riedly, yet exceedingly comprehensive and interesting. It is impossible to take up the lous collections in detail, but a few gen-eral notes may not be without some interest.

eral notes may not be without some interest. Of furniture there is a good collection; some Of furniture there is a good collection; some of the larger pieces are admirable specimens of the arts and crafts of by gone days, as, for instance, No. 269, a sideboard, very deli-cate and graceful in its rich oak carving and contrasting with the heavy and rather over-laden, yet imposing, old Scotch work of No. 258. No. 348, too, is interesting in a very different style, roccoo Italian, with broken pediment and inlaid marbles. The collection of chairs, however, is the most striking, the array being remarkable and all the specimens interesting, though of varying degrees of excellence, some of the old Canadian chairs, No. 279, of chairs, however, is the most striking, the array being remarkable and all the specimens interesting, though of varying degrees of excellence, some of the old Canadian chairs, No. 279, for instance, or 316 and 315, have a pleasant chaim in their quaint simplicity that might well suggest to a modern designer less flowery, but not less satisfactory lines on which to work. They compare most favor-ably with Nos. 271 and 272, which are said to be French and to have a historr, but are somewhat ordinary in design. It is a pity that the catrlogue is not a little ampler in description and date (if these were forth-coming), as it is scarcely gratifying, as a re-ward of research, to learn that one exhibit is a "spinning wheel" or another a "high-backed chair;" and it may be doubted if all the chairs attributed to Chippendale really deserve that famous pedigree. But many of these an called Chippendales are admirable the chairs attributed to Chippendale really deserve that famous pedigree. But many of these so called Chippendales are admirable in design, most graceful specimens of crafts-marship. Nos. 200 and 244, for instance, may well be compared in their beautiful con-trasts of straight lines with curves and in the graceful sweep of the arms. These are but single instances amid many; the whole collection is well worth study. In sculpture again a most interesting and instructive series is provided in small com-pass, from the reproduction of the antique Narcissus, through the ever delightful sing-

Narcissus, from the reproduction of the antique Narcissus, through the ever delightful sing-ing and dancing children of Luccadella Robbia (from the Organ Gallery of Florence), and the charming Flemish cherub's head—so much less extravagant than the usual Flemish work of the XVII. century—to the mcdern work of Barge and Gardet, masters of animal mcdelling, and their anequal rival, Swan. Swan.

Swan. In conclusion, a few notes may be added of the hangings and tapestry that lend so much lite to the walls of the galleries, and are, in themselves, so interesting. The most striking, at first sight, is No. 402, an excel-lent example of Flemish work, but garish in color and false in design to the last degree. but at any rate enough is shown to be inter-esting and fraught with excellent promise for future years, when, it is much to be hoped, this section of the exhibition will be constantly enlarged in importance and scope. Several casts of tramment affers shown -some tatteful and good, others (especially the prize work), hardly so successful; but it terms a pity to have so completely separated these exhibits from the buildings they are

to the modern Japanese silk embroidery (467 and 408) in lovely tones (but with atro-cions figures), and the grand piece of Japan-ese antique wall hanging (No. 406), where design and color alike are perfectly suited to the material and its purpose. In this we have a combination of water (amazingly con-ventionel) and mountains and dragans and ventional) and mountains and dragons and planets, with the clouds most deftly wrought planets, with the clouds most deftly wrought into a fiery dragon and a splendid stork above-apparently an allegorical subject-but all treated with the atmost convention ard in the flat, and as to produce a piece of surface decoration, entirely suitable for a lustrous hanging, without the least attempt to make a picture in a material unsuited for pictorial effect.

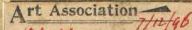


Classes in Art. 7 The advanced art classes in connection with the Art Association of Montreal are now well under way. They are under Mr. Brymner's charge, and it is satisfactory to note that there is a marked increase in the number of pupils attending. It might be re-marked that there is at present a most in-teresting exhibition of Mr. Brymner's water-colors at Messrs. Scott & Sons' store on Notre Dame street. They are admirable, and a number have already been sold. They are all the work of the artist this past sumare all the work of the artist this past sum.

mer. It has been decided that the galleries of the Art Association will be free to the public until the end of December. An event of much interest among the art community in the city will be a loan exhibi-tion of water-colors. The Council are now arranging the matter, and the exhibition, which promises to be very fine, will be held some time in January. some time in January.

ART ASSOCIATION, PHILLIPS SQUARE, THIRD ANNUAL EXHIBITION 7/12/96

Mazette WOMAN'S ART ASSOCIATION Of Ceramics, Tapestries, Wood Carving and eather Work will be held in the Small Gallery om December 7th to 19th, inclusive. Admission free.



Wald PHILLIPS SQUARE. Third Annual Exhibition Woman's Art As-

Coramics, Tapestries, Wood Carving and Leather Work, will be held in the Small Gallery from

December 7th to 19th inclusive. Admission free.



74

11

12

13

A Lecture on Goethe. Mr. Leigh R. Gregor, B.A., Ph. D., of Heidelberg University, one of the lecturers at McGill College, will give a lecture in the Art Gallery tomorrow evening on the sub-ject "Goethe." The lecture will be illus-trated with musical selections. The lecturer's abulity is well known and an artistic treat is promised. Journal 15/1496

A LECTURE ON GOETHE

By Professor Gregor at the Art Star Gallery. 17/12/94

Professor Gregor gave a most interesting lecture last night in the Art Gallery on Goethe. He was introduced Art by Rev. J. Edgar Hill in a few happy words.

"Dante, Homer, Goethe, Shakespeare, Virgil stand alone in royal state-Dante, the poet of the middle ages; Goethe, the great artistic mind of the Teutonic race. Long-lived, prosperous, a states-man, practising more than one, art, studying the sciences he was worthy of <text><text><text><text><text> the tribute paid him. For his wonderful gift of narration he thanks his mother

A Lecture on Gosthe.

A Lecture on Gosthe. "Goethe" was the subject of a most interesting lecture in the Art Gallery last evening by Mr. Leigh R. Gregor, B.A., Ph.D. (Heidelberg), of McGill University. A very large audience was present, and the lecture, which was one in the regular course given by the Art Association, was listened to with evident appreciation. The Rev. J. Edgar Hill introduced the lecturer to the audience in suitable words. The lecture beam with a full account of the student life of Goethe at both Leipsic and Strass oburg. He outlined cleverly the obarder of the master poet's parents, especially that of his mother, whose cheerful and wholesome disposition and alogether love y character was especially dwelt upon. From her, he said, Goethe had inherited his gift of story telling A lengthy account was given of the life at Weimar, of Madme de Stein. He described his poetie divelopment, and also dwelt upon his in timacy with Schiller and his great liking for the Scotch poet Burns. Altogether the lectimacy with Schiller and his great liking for the Scotch poet Burns. Altogether the lec-ture was a rare treat, and the Rev. Mr. Hill, when tendering Mr. Gregor a hearty vote of thanks, voiced the sentiments of the entire audience. One of the particularly en-joyable features of the lecture was the musical illustrations. Mrs. Laing and Miss Atwater, whose musical ability is so well known, gave some delightful selections by Mendelssohn, Rubenstein and Schubert, and each time received great applause. The pianist, Mrs. Shaw, added much to the plea-sure of the evening by her sympathetic ac-companiments.

ABT ASSOCIATIO Galleries Open Daily. 9 A.M. TO DUSK. SATURDAY FREE. ADMISSION, 25C. Reading Room open to members till 6 p. m. Art Association-PHILLIPS SQUARE. GALLERIES OPEN DAILY 9 a.m. to Dusk. Saturday Free. Admission 25c. Reading Room open to Members till 6 p.m. Art Association throld PHILLIPS SQUARE,

Loan Exhibition of Water Colors Will Open with a Private View for Members, on ... Tuesday Evening, January 19th, All are cordially invited to join the

ART GALLERY.

The Loan Exhibition to be Opened Mar To Morrow. 15/1/97

The loan collection of paintings, which is to be opened in the Art Gallery tomorrow evening, appears to far excel any previous collection ever gathered together in Montreal. The work of the masters of the past is there along side

Indext of the past is there along side that of the painters of the present. Turner and Millet appear side by side with our own Brymner and Harris. The treasures of the past, of which so many are hung in Montreal houses, hid away too often from public notice, have now been brought forth, and one realizes as he can do in no other way that ours is after all an artistic city and the resting place of many an art treasure. Turner is represented by "Fonthill Abbey," "Wesleydale," Yorks, and "Florence," Each is of a different school, yet each possesses the same distinctive genius which made the painter so beloved of Ruskin. One of the gems of the collection is Fortuny's "Eastern Bazaar," a very wealth of color. Another striking picture is "Waiting for an audience," from the brush of Arthur Melville, Perhaps the oldest and most historically valuable picture in the collection is Sir W. Paton's "Assassination 'James L."



THE Containty invited to your the Association. THE ART ASSOCIATION. Loss Exhibition of Water Colors and Fattis Opens Tomogrow. The of the advantages the present general in and, is that of being able to see, without leaving home, some of the works of the gince, in order to see the works of any of the old masters, it was necessary to visit Europe. Now fine examples of many of them are owned in Montreal by men who have gener-ously, on many occasion, allowed the Art Association to bring them within reach of the public by exhibiting them in their galler-ies. The exhibition, which is to be formally perfect comorrow night, is not by any means-therefore, the first loan exhibition that 'has been held, but is the first devoted especially to water colors; and the fact that there are enough good water colors and pastels in Montreal to make yourly. It is no small matter to have within sight fine examples of Turner, Con-stable, David Cor, Prout, Millet, Decamps, fortuny, or of the more modern Israels, Marine first devoted english painters is not be expected, considering the vogue it has at the present day, but the fine work of the motion all, or nearly all, the names in the present day, but the fine work of the motion file, on side alongside of the other and deputifed alongside of the other is of the vote degist painters is no vershedowed by it, but looks very sections and deputifed alongside of the other hold the fact the Art Association has been en-able to provide for them by coing matter to the treat the Art Association has been enfacile clever pictures. There are, be-sides, a few examples of work by Conadians, which hold their own. The public should show their appreciation of the treat the Art Association has been en-abled to provide for them by going not only once, but offen, so as to make a careful study of the collection. A picture cannot be under-stood at the first glance, but must be seen over and over again. In fact a very good test of a picture's quality is whether it be-comes thresome or whether it improves on acquaintance. Let all who can, therefore, make friends with some of the works of the men whose names only are all that is known men whose names only are all that is known to most of us. Those who already know something of them will not require to be told to take this opportunity to improve the acquaintance.

Belendid loan exhibition of water-As ART EXHIBITION. A splendid loan exhibition of water-colors will be on view at the Art Gallery, Phillips' square, during the next three weeks, the exhibition being formally open-ed this evening, when members are in-vited to be present. A large and fashion-able gathering is expected, as there are over five hundred members. Then as to the exhibition itself, it is undoubtedly the finest loan collection of water-colors and pastels ever brought together in Canada. Among the most celebrated of the pictures are four very fine examples of that strange master genius Turner. The subjects are "Florence," "Fonthill Abbey," "Ehren-breitstein," and "Autumnal Morning, Wensleydale, Yorkshire." There are two beautiful works of David -Cox differing widely in style and execution, but each perfect and demonstrating the versatility of his genius. The subjects are "Warwick Castle" and "A scene in Wales." A large majority of the pictures belong to the Dutch school. The two great artists, Toh-len and Weissenbruch, showing many fine examples. The most striking and valuable work in examples.

examples. The most striking and valuable work in the whole collection is a pastel by Millet, entitled "La lecon d'Equitation." Other works by Fortuny, Copley, Fielding, Con-stable, Mauve, Melville and other great artists can be seen and admired at this highly creditable and admirable exhibition of true art of true art.

The view this evening is for members only, from 8 to 11 o'clock.

Beautiful Pictures to be Seen at Art Gallery. THE EXCELLENT WORK OF CANADIAN ARTISTS

ga:

Montreal Citizens Who Have Contributed to the Fine Collection.

The members of the Art Association and their friends who have received invitations to the private view this evening of the loan exhibition of water colors and pastels, have a great treat in store. The collection of art treasures gathered together is undoubtedly the finest ever seen in Canada, and will well repay careful and repeated inspection. In all 184 paintings have been loaned and admirably placed in position in the large gallery under the personal supervision of Mr. Robert Lindsay, the popular and painstaking secretary.

The chef d'oeuvre is undoubtedly Millet's pastel, "La Lecon d'Equitation," which has the place of honor. Its color-ing is as remarkable as its execution

<text>

0

9.6. The Art Association and the art lov-ers of Montreal should be most grateful for this opportunity of seeing the beau-tiful art treasures which so many of Montreal's homes contain. In addition to the gentlemen mentioned, the public of Montreal are under a debt to the fol-lowing, who have so kindlyf placed the gems of their collections on view. Mr. George Sumner, Dr. Gardner, Mr. V. G. Murray, Mr. Sam Coulson, Mr. J. Reid Wilson, Hon, G. A. Drummond, Dr. R. F. Ruttan, Mr. T. B. Brown, Mr. Edward Holton, Dr. F. J. Shepherd, Mr. J. B. Cantin, Dr. A. A. Browne, Mr. A. B. Macfarlane, Mr. W. R. Miller, Mr. W. W. Watson, Mr. James Gardner, Mr. W. S. Paterson, Mr. Hugh McLennan, Mr. C. E. L. Porteous, Mr. E. S. Clouston, Mr. K. S. Robertson, the estate A. Wil-son, Mr. E. W. Parker, Mr. David Mor-rice, Mr. A. Arthur Hodgson, Mr. I. G. Ogden, Mr. W. T. Leach, Mr. T. E. Hodg-son, Mrs. Richard L. MacDonnell, Mr. C. A. Cantin, Prof. H. T. Bovey, Mr. G. R. Robertson, Mr. H. McDonnell, Mr. C. A. Cantin, Prof. H. T. Bovey, Mr. G. Bobertson, Mr. R. Meighen, Mr. Fran-cis McLennan, and Messrs. W. Scott & Sons. Sons.

WATER COLOR EXHIBITION. Witness - 19/1/ A NOTABLE REPRESENTATION OF GREAT MASTERS.

The Art Association of Montreal is entitled to view with complacent pride the 'Loan Exhibition of Water Colors' now upon the walls of the new Art Gallery. The bringing together of such a notable collection of pictures in this pleasing medium reflects the greatest credit upon all concerned. It speaks volumes, too, for the diffusion of artistic appreciation among our wealthy citizens that pictures of such real merit and in such numbers should have found a home in our city.



FEEDING THE PET CROW.

Alike to the connoisseur, the student and the amateur, the exhibition cannot fail to afford both pleasure and profit, and increased respect, perhaps, for an and increased respect, perhaps, for an art that not so long ago was the play-thing of the dilletante and the butt of the 'art critic.' Looking around upon the many subjects in this pleasant room, one meets at every turn works of trans-cendent merit and a wealth of celebrated names that or out of Europe. that one did not expect to find

To the student especially it will be of absorbing interest to observe how vary-



JOSEF ISRAELS.

ing results have been obtained by differ-ent masters, and methods here are many and manifold; and the simple picture-lover will find this collection \bar{a} thing of lover will find this collection a thing of beauty and a joy until the day it shall have been dispersed. Amongst the many paintings by artists of world-wide celeb-rity are three Turners, two in his earlier manner, 'Fonthill Abbey' and 'Wesley-dale, Yorkshire,' the former especially a fine study in composition; and one, 'Florence,' in his later manner—what has been called his 'cadmium period'; all three have the charm of this greatest of

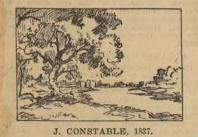
10 a



106

FLORENCE-J. M. W. TURNER.

landscapists and will repay careful study. Two examples of David Cox also are worthy of especial attention, as they show his well-known mastery over styles show his well-known mastery over styles as far asunder as the poles in an especial degree, the one being treated in his bread, strong manner, the other show-ing a delicate elaboration of detail. There are two good examples of Copley Fielding and a Constable that, while charming, is not characteristic of this artist's work.



Two Eastern scenes will be sure to attract the spectator and gain his admira-tion. Fortuny's 'Carpet Warehouse, Tangiers,' has been seen here before, but it is a perfect study of its kind, and 'custom cannot stale' its wealth of color and other merits; Arthur Melville's 'Waiting an Audience with the Pasha' will be new to most of the visitors, and its many charms will surely gain their hearty ap-

charms with same and preciation. Perhaps J. F. Millet's pastel, 'La Le-con d'equitation,' which occupies the place of honor, will win the greatest share of favor. It is indeed a beautiful share of favor. It is indeed a beautiful share of favor. It is indeed a beautiful and masterly study, and criticism upon it here would be almost an impertinence. In Dutch subjects the exhibition is es-pecially noteworthy; there are many examples of Tholen and Weissenbruch, and the versatility of the former will be sure to attract attention. The modern Evench English and Caradian painters French, English and Canadian painters are also well represented; so that no one who takes an interest in art in gen-eral, or the art of aquarelle in particucan afford to miss this magnificent aggregation of serious and beautiful work. The exhibition is a liberal education, and should be visited again and again during the three weeks it will be open. private view to members takes place The night and the gallery will be opened to the public to-morrow.

LOAN EXHIBITION. Witness - 20/1/97 The Private View a Pronounced Success.

1a

CHARMING PASTELS AND WATER-COLORS FURTHER DESCRIBED.

The private view of the Art Association of Montreal, which took place last evening, between eight and eleven o'clock, was a pronounced success. The pleasant rooms were filled with all that is best and brightest of Montreal society, and few, if any, of these occasions have been so completely satisfactory. Among the guests were :- Mr. Forbes Angus, the Miss Angus, Mr. and Mrs. C. R. Hosmer, Mr. Wm. Brymner, Dr. F. J. Shepherd, Dr. William Gardner, Mr. and Mrs. A. T. Taylor, Mr. W. J. Learmont, Mr. E. B. Greenshields, Mr. and Mrs. G. W. Stephens, Mr. W. G. Murray, Mr. and Mrs. G. B. Burland, Mr. Jeffrey Burland, Dr. and Mrs. James Bell, Miss Arnton, Mr. David Morrice, Mr. D. A. Watt, Mr. C. J. Fleet, Mr. and Mrs.



J. H. WFISSENBRUCH-THE OLD MILL. Francis McLennan, Mr. and Mrs. Geo. Sumner, Mr. S. Coulson, Mr. J. R. Wil-oon, Mr. and Mrs. Stanger, Miss Murray, Mr. and Mrs. E. Holton, Mr. and Miss Marler, Mr. A. B. Macfarlane, Mr. and Mrs. Robert Mackay, Miss Mackay, Mr. and Miss Austin, Mr. and Mrs. Fayette Brown, Mr. and Mrs. Roswell Fisher, the Misses Fisher, Mr. and Mrs. John Turnbull, Mr. and the Misses Finley, Dr. and Mrs. Adami, the Misses Mac-Callum, Miss O'Brien, Miss Thomas, Mr. and Mrs. Grant, Dr. and Miss Foley, Mr. and Mrs. Grant, Dr. and Miss Foley, Mr. and Mrs. Goert, Mr. Charles Holt, Miss Cochrane, Mr. G. F. C. Smith, Miss Symmers, Miss Smith, Mr. George Durn-ford, Miss Durnford, Mr. and Mrs. Al-bert Lewis, Mr. Robert Lindsay, Mr. and Mrs. Thomas Tait, Mrs. and Miss Stevenson, Dr. and Miss Lovejoy, Mr. and Mrs. Thomas Tait, Mrs. and Miss Stevenson, Dr. and Miss Lovejoy, Mr. and Miss Budden, Mr. and Mrs. A. G. B. Claxton, the Misses Simpson, Dr. Tait McKenzie, Dr. Ruttan, Dr. Ridley Mac-kenzie, Miss McEachran, Miss Eadie, Mde. Cornu and many others.

Amongst the one hundred and eighty-four water-colors and pastels in this, the



FORTUNNY-ARAB SHEIK.

nineteenth, loan exhibition of the Art Association of Montreal, there is more work above the average and less below it than in any previous collection of maintime. it than in any previous collection of paintings we remember to have seen here. In the small room, there is a little sketch of Turner's, 'Ehrenbreitstein,' not noticed yesterday, that will repay close attention and give some insight into the simplicity of the methods by which this unrivalled painter often pro-duced bis most surprising results. At duced his most surprising results. At first, the little picture does not especial-At ly attract one, set amidst the others upon the walls, but the most superficial examination reveals the master workman and its quality appreciates the more it is studied. A 'Church Interior,' by Prout, 'A launch at Chatham,' by De Wint, and 'The Old Gamekeeper,' by Decamps, are worthy of more than pass-

Of the moderns, Swan has two notable studies of lions, 'At Evening they seek their Prey,' and 'The Wounded Lioness,' there hefere, but they are such perfect studies of their kind that they cannot be seen too often. Of the modern French school, Besnard's 'Etude de Femme,' is mosterly in drawing, and will doubtless delight the student and connoisseur, but the subject and treatment are disagreeable from a pictorial point of view, and to the ordinary observer the study will be distasteful. It is too realistically painful for the lover of the romantic and the pretty. Of Canadian work, there are four pieces by one of our best landscap-ists, the late Allan Edson; a landscape

R



VERVEER-FISHING BOATS. M.

M. VERVEER TISTICE Cartload of by James M. Barnsley; 'A Cartload of Seaweed,' by Wm. Brymner; 'Flowers,' by Lucius Richard O'Brien of Toronto; and 'The Maple Wreath,' by the presi-dent of the R.C.A., Robert Harris. The late Alfred William Hunt, who died last year, is represented by 'Snowden,' Inte Alfred William Hunt, who died last year, is represented by 'Snowden,' Welsh Mountain Scene' and 'On the Rhine.' These are very pretty and char-acteristic pieces by this painter, who only just missed a place in the front ranks of his art. Other representatives of the modern British school are Geo. Barret, Wyke Bayliss, P.R.B.A., T. Austen Brown, A.R.S.A., R.I., Joseph Little, Stuart Lloyd, R.B.A., Arthur Melville, A.R.S.A., Joseph Milne, Sir Joseph Noel Paton, R.S.A., Waller H. Paton, R.S.A., Thomas Poyne, R.I., Helen Thornycroft, Edward A. Walton, Geo. F. Wetherbee, R.I., and Pownoll T. Williams. Nearly all these painters arc Williams. Nearly all these painters are seen at their best, and from their work a good general idea of what is being done British water-color art to-day may be thered. The late Anthony Vandyke opley Fielding, P.R.W.S., who died in gathered. 1855, is represented by two charming pictures, 'Llangollen, Wales,' and 'Land-

Of the modern Dutch school, there are five pieces by Josef Israels, five by Louis Apol, eleven by the late Johannes Bos-boom, rather an old modern, perhaps, as he was born in 1817 and died in 1892; three by Bernardus Johannes Blommers three by Bernardus Johannes Blommers, four by Frederick Jacobus Du Chattel, three by Jacobus Maris, six by Anton Mauve, three by Albert Neuhuys, nine by Willem Bastien Tholen, who is very popular here; thirteen by J. H. Weissen-bruch, and a number of others. So that in this school which is new room much in this school, which is now very much in vogue, it will be seen that there is plenty of scope for study and interesting comparison.

In the past, the public has failed to appreciate the educational advantages of such a collection, and the pure pleasure that may be derived from it; it is to be hoped that the attendance at the present exhibition may remove this reproach in some degree.

ART IN WATER COLORS. Private View of a Magnificent Loan Exhibition Held Last Evening.

There was a large and fashionable gather-ing in the galleries of the Art Association last evening on the occasion of the private view to members of the loan exhibition of water colors. Although this is not by any means the first loan exhibition held by the Art Association of Montreal, yet this is the first that has been devoted exclusively to water colors. The loan exhibitions have each year commanded more and more atwater colors. The loan exhibitions have each year commanded more and more at-tention until now they are looked forward to with great anticipation by all art lovers as a rare artistic treat. As has been already remarked one of the advantages which the present generation has over preceding generations in Canada, is that of being able to see without leaving home, some of the works of the great mas-ters of painting. And beit to the credit of those men in Montreal who own many fine ex-amples of the old masters, that they so gen-erously lend them that the public may not only have a glimpse of their beauties, but may study and examine at leisure if they so may study and examine at leisure if they so desire.

2a

The well lined walls of the new gallery show that there are enough really fine pastels show that there are enough really fine pastais and water colors in Montreal to make a first-class exhibition. The members' private view last evening would hardly be the time chosen to get a good view of the pictures. While the evening was a charming one in every respect, many were able to get but a glimpse of the pictures; it was quite impossible to study any one of them. Apart from the crowd in the galleries, the music and the conversation, it was difficult! at times to see the pictures in a good light, for the lights overhead were often reflected j in the glass covering the pictures. All will, however, have opportunity of visiting the ex-hibition in the mornings and afternoons when the excellent lighting brings out the desired effect to perfection.

effect to perfection. It was shortly after eight o'clock last evening when the guests began to arrive, and it was not until after eleven when the and it was not until after eleven when one last had departed. An orchestra was stationed at the head of the stairs, and an excellent programme of music added much to the pleasure of the evening. Light re-freshments were also served in the large

excellent programme of music added much to the pleasure of the evening. Light re-freshments were also served in the large class room adjoining the new gallery. The evening was generally considered to have been one of the most pleasant "private views" on record. Among those who were present were Dr. William Gardner, Mr. and Mrs. A. T. Tay-lor, Mr. W. J. Learmont, Mr. E. B. Green-shields, Mr. and Mrs. G. W. Stephens, Mr. W. G. Murray, Mr. Forbes Angus, the Misses Angus, Mr. T. Brown, Mr. and Mrs. C. R. Hosmer, Dr. F. J. Shepherd, Mr. Wm. Brymner, Mr. and Mrs. G. B. Bur-land, Mr. Jeffrey Burland, Dr. and Mrs. James Bell, Miss Anton, Mr. David Mor-rice, Mr. D. A. Watt, Mr. C. J. Fleet, Mr. and Mrs. Francis Mc-Lennan, Mr. and Mrs. Francis Mc-Lennan, Mr. and Mrs. Geo. Sumner, Mr. S. Coulson, Mr. J. R. Wilson, Mr. and Mrs. Stanger, [Miss Marler, Mr. A. B. Macfarlane, Mr. and Miss Marler, Mr. A. B. Macfarlane, Mr. and Miss Marler, Mr. A. B. Macfarlane, Mr. and Miss Marler, Mr. and Mrs. Fayetto Brown, Mr. and Mrs. Roswell Fisher, the Misses Fisher, Mr. and Mrs. John Turnbull, Mr. and the Misses Fibley, Dr. and Mrs. Gaunt, Dr. and Miss Foley, Mr. and Mrs. Gosten, Miss Thomas, Mr. and Mrs. Robert, Mr. Charles Holt, Miss Cochrane, Mr. G. F. C. Smith, Miss Symmers, Miss Smith, Mr. George Durnford, Miss Durnfard, Mr. and Miss Foley, Mr. and Mrs. Robert, Mr. Charles Holt, Miss Cochrane, Mr. G. F. C. Smith, Miss Symmers, Miss Smith, Mr. and Miss Foley, Mr. and Mrs. Adami, the Misstes Simpson, Dr. Tait McKonzie, Dr. Ruttan, Dr. Ridley Mackenzie, Miss Mo-Zenhran, Miss Eadie, Mde. Cornu and many others. To go into any elaborate criticism of this collection, the first loan exhibition of

others. To go into any elaborate criticism of this collection, the first loan exhibition of water colors given by the Art Association of Montreal, would be quite unnecessary. Indeed, criticism of aby kind is not needed; it would seem almost impertinent to at-tempt it with the grand examples before one of Turner, Millet, Fortuny, Decamps, David Cox, Prout, Maure, Israels, etc., etc. Let it be rather to call attention to some of the more prominent enes in this notable col-Let it be rather to call attention to some of the more prominent ones in this notable col-lection. The picture that will receive the largest share of attention is Millet's pastel, "La Lecon d'Equitation," which has been lent by Mr. James Ross. It is an exquisite thing absorbing one's attention and growing more and more in beauty with study of it. There is also a crayon of Millet's "Mdlle Emilie Millet" that will attract attention. There are no less than four Turnes's in the Emilie Millet" that will attract attention. There are no less than four Turner's in the exhibition. Two of them, Fonthill Abbey and an Autunnal Morning are of about the same period. Another, No. 154, Florence, is of this [painter's later period, of the time when he painted the Venice Canal and Dido Leaving Carthage. The exquisite coloring and grouping of the figures command instant attention. In a prominent position is one of the most remarkable colors in the exhibition. "The

remarkable colors in the exhibition, " Sultan's Audience," by Arthur Melville. Sultan's Audience," by Arthur Melville. It is a magnificant interior with really marvel-lous grouping and coloring. It will be a favorite with many. Another Oriental interior is that of a Morocco Carpet Warehouse, by Fortuny. It has been seen before, yet one could not tire of it. There is another and very much smaller example of this master ia an "Arab Sheik." Two examples of David Core. "Warwick Castle" and "A Scene in Wales," apart from the separate beauties of each, "Warwick Castle" and "A Scene in Wales," apart from the separate beauties of each, serve to show the painter's versatility. Two scenes of Copley Fielding, one of Con-stable, and yet two others of the modern school, by Swan, are charming. The draw-ing in the pastel, "The Wounded Lioness," by this latter artist, is very fine. Of Weissenbruch, Bosboom and Tholen there are the largest number of examples. The thirteen of the former will all, it is safe to say, be carefully studied, one of his Holland scenes in particular showing the atmospheric effect after rain. 20

A good deal of interest will staad to No. 64, "The Maple Leaf," for it is a very deli cate portrait by the President of the R.C.A. foobert Harris. It will repay more than ordinary notice. There are examples of the work of two other Montreal artists in the collection. "Francie," by William Brymeer, here, and has been leat by Mr. James Ross for the exhibition. Another water color by the same artist, "A Cart Load of Sas Weed," as already attracted attention, and is lend by Mr. J. Reid Wilson. The one example of James M. Barnsley, an excellent lands-ope, is lent by Hon. G. A. Drummond. Of that gifted artist, Allan Edson, whose un-tid y death has been a loss to art in Can-so. The exhibition at once partly on account of the statenting of the impressionist school for vivid coloring. Besnard's pastel, "Etud-fe Femme," lent by the Hon. Geo. Drum modd, is not pretty, yet the wonderful more, is not pretty, yet the wonderful for of the most attractive of the smaller pio-trise is the pastel "Atumm" of L'Hermite, by wid Morrieg, C. R. Hosme, be of the most attractive of the smaller pio-trive admiration from all. They are lent by Missers. David Morrieg, C. R. Hosme, E. B. Greenshields and A. B. Mao falane, Indeed the modern Dutch school is very fully represented. The one examples be highest credit upon the Art Association of nexters must be a source of congratulation of masters must be a source of congratulation of masters must be a source of congratulation of masters must be a source of congratulation of al. Co all, from the connoisser to the best the mast of viewing it will be the best the Montreal and boast of such a collection of masters must be a source of congratulation of al. Co all, from the connoisser to the best the aster of viewing it will be the best the mast be a source of congratulation of masters must be a source of congratulation to be the the of the work of the work of the source of boast of all the source of the work of the source of boast of aller to the best the aster of the work of the source of the of masters must be a source of congratulation to all. To all, from the connoisseur to the amateur, the effect of viewing it will be the best. Many a visit to the gallery, and a long one too, can be the only means of ap-preciating such an artistic treat. The pub-lic of Montreal can do nothing else but show their appreciation of the Association's labors.

ASSOCIAT Jer PHILLIPS SQUARE, Jal LOAN EXHIBITION-WATER COLORS AND PASTELS Open daily-9 a.m. to 6 p.m. Wednesday even-ngs 8 to 10. Admission 25 Cents.

A RT. ASSOCIATION,

bers of the Association. THE PUBLIC OPENING TOOK PLACE TO-DAY.

Members Who Attended and Viewed the Pictures.

Last evening the Loan Exhibition of water colors and pastels, held in the Art Gallery, was thrown open to the members, who, as is their privilege, had a private view before the admittance of the general public, which took place today.

People go to an exhibition of this kind obviously to see the pictures. It is safe to say, however, that few of the crowd that thronged the galleries to repletion last night, saw, or rather were able to see anything but the crowd. In the hall an orchestra played a most enjoyable programme of dance and other popular music during the evening. Refreshments were served in the large class room, where ices, cakes and other sweets were arranged on prettily de-corated tables.

36

Refreshments were served in the large class room, where ices, cakes and other sweets were arranged on prettily decorated tables.
Anong those present were: Mr. R. B. Angus, Miss Angus, IMr. W. Angus, Mr. and Mrs. James Ross, Mr. and Mrs. F. B. Greenshi'lis, Miss Nutriel Greenshields, Mr. Wolferstan Thomas, Miss Yan Horne, Miss Adel. Me Yan Herne, Miss Yorteous, Miss Porteous, Mr. and Mrs. C. E. L. Porteous, Miss Porteous, Mr. and Mrs. C. E. L. Porteous, Miss Porteous, Mr. and Mrs. C. E. L. Porteous, Miss Porteous, Mr. and Mrs. Yan Mrs. G. W. Stephens, Jr., Mr. and Mrs. John Logan, Mr. Justice Wurtels, Miss O'Brien, Mrs. G. W. Stephens, Jr., Mr. and Mrs. A. J. Frguson, Mr. and Mrs. Yan, Stanger, Miss Adice Murray, Mrs. George B. Burland, Lt.-Col. Burland and Mrs. Stanger, Miss Alice Murray, Mrs. George B. Burland, Lt.-Col. Burland and Mrs. Stanger, Miss Alice Murray, Mrs. George B. Burland, Lt.-Col. Burland, and Mrs. Burland, Mr. and Mrs. John Yanes Beal, Miss Arnton, Mr. and Mrs. James Bell, Miss Arnton, Mr. and Mrs. James Bell, Miss Arnton, Mr. and Mrs. MacCallum, the Misses AncCallum, Mr. and Mrs. Mrs. Richard MacDonnell, Miss Harrer, Miss Evelyn Marler, Miss Rodi Miss Bertha Connell, Mrs. Turpin, Mr. and Mrs. George Marler, Mr. and Mrs. Harner, Miss Evelyn Marler, Miss Beatrice Taylor, Miss Stevenson, Mr. and Mrs. Turpin, Mr. and Mrs. Charles Holt, Miss Bertha Cochrane, Mr. and Mrs. Turpin, Mr. and Mrs. Charles Holt, Miss Bertha Cochrane, Mr. and Mrs. Guiden, Miss Bertha Cochrane, Mr. and Mrs. Charles Holt, Miss Bertha Cochrane, Mr. and Mrs. Guiden, Miss Marcher, Miss Stevenson, Misses Stevenson, Miss Beatrice Taylor, Miss Bertha Cochrane, Mr. and Mrs. Guide, Miss Misses, The and Mrs. Henviel Eadie, Misse Adami, Mr. Harold Eadie, Misse Adami, Mr. Haro

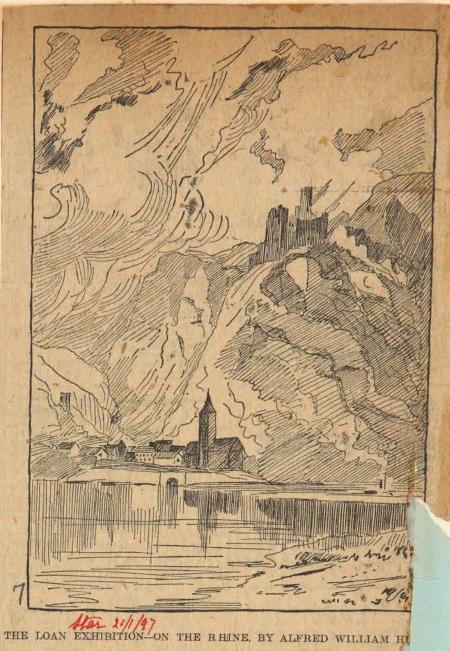
A RT ASSOCIATION, Phillips Square. LOAN EXHIBITION (1/4) WATER COLORS and PASTELS. Open Daily 9 a.m. to 6 p.m. Wednesday Evenings, 8 to 10. ADMISSION, 25c 20 THE LOAN (1/4) MATER DOAN (1/4) MATER DOAN

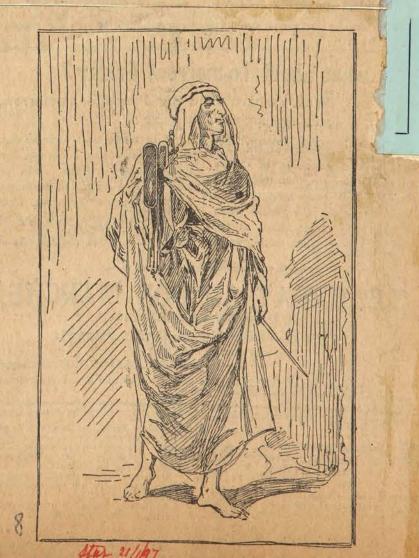
PHILLIPS SQUARE. LECTURE maritte -BY-Professor Capper

Subject :- The Egyptian Pyramids and Thei Builders, with illustrations. Being the first of the course under the auspice of the P. of Q Association of Architects. Friday Evening, Jan. 22nd, at 8.15

A RT ASSOCIATION, Phillips Square. LECTURE 2///// By PROPESSOR CAPPER, SUBJECT

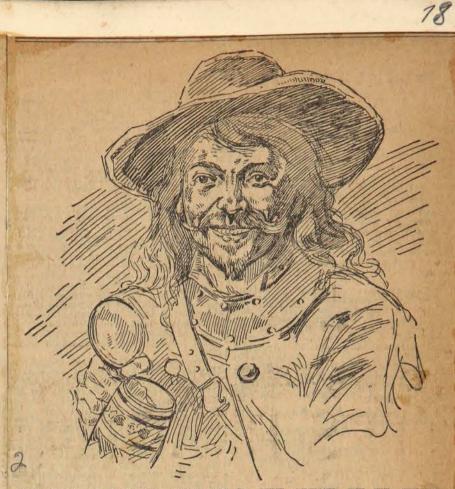
The Egyptian Pyramids & their Builders, WITH ILLUSTRATIONS. Being the first of the course under the Auspices of the P. of Q. Association of Architects. FRIDAY EVENING, Jan. 22, at 8:15.





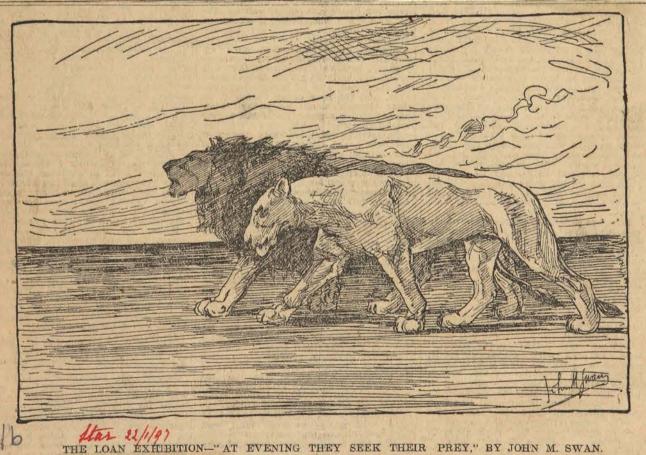
THE LOAN EXHIBITION-AR AB SHEIK. BY FORTUNY.





THE LOAN EXHIBITION-PORTRAIT OF THE ARTIST, BY TH. WINDT.

THE LOAN EXHIBITION- "LECON A EQUITATION." 4as 22/1



ARCHITECTURE.

Prof. Capper's Lecture on Egyptian A most interesting lecture on "

The Egyptian Pyramids and Their Builders" was given last evening in the Art Gallery by Prof. Capper, of McGill University, under the auspices of the Province of Quebec Association of Archi-tects. The Hon. Geo. A. Drummond presided and introduced the lecturer. Prof. Capper in his opening remarks, re-ferred to the antiquity of Egyptian evil-ization, and stated that it could claim to be the oldest in the world, as it dated back to 4000 B.C. In considering the history of Egypt its architecture also had to be considered. The Pyramids

AT EVENING THEY SEEK THEIR PI were the oldest kind of architecture, and the people who built them were allied to the Punic or Carthaginian race and originally came from the shores of the Persian Gulf, finally crossing over the Red Sea to the valley of the Nile, af-terwards settling at Memphis. It was believed that the Philistines mentioned in the Bible were another branch. The manners and customs of these people the physiognomy and other characteristics were dwelt upon, after which Prof. Cap-per proceeded to exhibit some very bean-tiful lime light pictures of the Pyramids, especially the Pyramid Medum, which is supposed to belong to the first king of the fourth dynasty. The construction of the Pyramids was explained and re-ference made to the scientific labors of Mr. Flanders Petrie, The organiza-tion of labor and the Egyptian methods of workmanship were illustrated by the lecturer, who was accorded a hearty vote of thanks at the close.

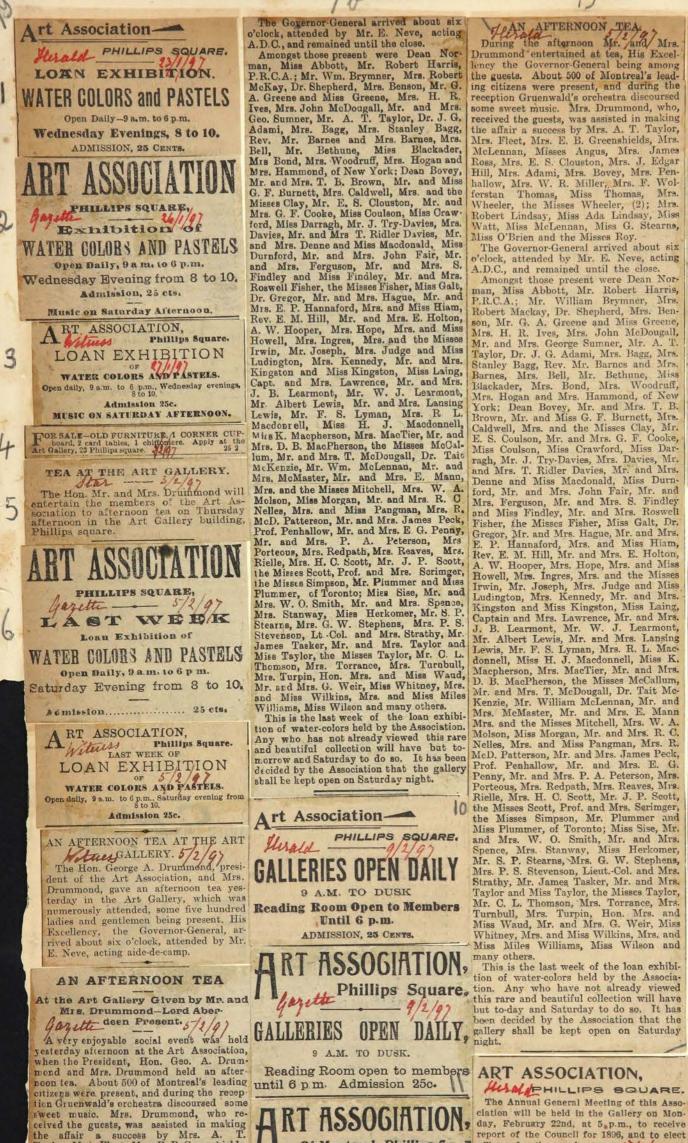
THE PYRAMIDS AND Watuess THEIR BUILDERS INSTRUCTIVE LECTURE LAST NIGHT BY PROF. CAPPER.

A highly instructive and deeply interesting lecture was delivered last evening by Professor Capper, of McGill University, in the large room of the Art Association, Phillips square, on 'The Egyptian pyramids and their biulders.' The lecture was given under the auspices of the Province of Quebec Association of

Architects. The chair was occupied by the Hon. George Drummond and a numerous and select audience filled every seat in the room. The chairman hay-ing introduced the lecturer the latter commenced by briefly reviewing the fea-tures of the early Egyptian civilization and in the course of his remarks stated that there were evidences of a high social life among the Egyptians at as early a date as 4000 B. C. Although their resources for the purposes of art were not at all large they displayed great technical skill in all branches of art. Two thousand years later the quality of the technical skill displayed was dis-tinctly poorer than that of the earlier times, although the objects of sculpture and painting were more numerous. Com-ing to the pyramids, which Prof. Cap-per stated to be the oldest kind of ar-chitecture, several splendid limelight il-lustrations of the pyramids of Ghiseh were displayed which included views of erous and select audience filled every per stated to be the oldest kind of ar-chitecture, several splendid limelight il-lustrations of the pyramids of Ghiseh were displayed which included views of their exterior, ground plans, and views of the interior of the great pyramid. Although the lecturer stated that he had never been to Egypt and was therefore unable to speak of the pyramids from a personal examination thereof, it could be seen that he possessed a thorough know-ledge of his subject. The wonderful nature of their construction, the ad-mirable manner in which the dimensions had been selected, the character of the master-minds who designed them. The method of labor organization which had been employed in their construction was touched upon and showed that the construction of the pyramids was carried out with faultless precision in the handl-ing of the vast army of laborers who were employed upon the work, and that, from the methods probably followed, this con-struction was most likely, so far from having been a curse to the nation, to have been most beneficial to the people of the land, as the pyramids were public works on which the mass of the people worked during their idle periods caused by the annual inundation of the Nile. At the close of Professor Capper's lec-ture, on the motion of the chairman, a hearty vote of thanks to the lecturer

hearty vote of thanks to the lecturer was tendered by an audience apprecia-tive of his ability.





noon tea. About 500 of Montreal's leading ottizens were present, and during the recep-tion Gruenwald's orchestra discoursed some sweet music. Mrs. Drummond, who re-ceived the guests, was assisted in making the affair a success by Mrs. A. T. Taylor, Mrs. Fleet, Mrs. E. B. Greenshields, Mrs. McLennan, Misses Angus, Mrs. James Ross, Mrs. E. S. Clouston, Mrs. J. Edgar Hill, Mrs. Adami, Mrs. Bovey, Mrs. Pen-hallow, Mrs. W. R. Miller, Mrs. F. Wol-ferstan Thomas, Miss Thomas, Mrs. Wheeler, the Misses Wheeler, (2); Mrs. Roberts Lindsay, Miss Ada Lindsay, Miss Watt, Miss McLennan, Miss G. Stearns, Miss O'Brien and the Misses Roy.

The Governor General arrived about six o'clock, attended by Mr. E. Neve, acting A.D.C., and remained until the close. Neve, acting

A nonget those present were Dean Nor-man, Miss Abbott, Mr. Robert Harris, P.R.C.A.; Mr. Wm. Brymner, Mrs. Robert McKay, Dr. Shepherd, Mrs. Benson, Mr. G. A. Greene and Miss Greene, Mrs. H. R. Yee, Mrs. John McDougall, Mr. and Mrs. Geo. Sumner, Mr. A. T. Taylor, Dr. J. G. Adami, Mrs. Bagg, Mrs. Stanley Bagg, Rev. Mr. Barnes and Mrs. Barnes, Mrs. Bell, Mr. Bethune, Miss Blackader, Mrs Bond, Mrs. Woodruff, Mrs. Hogan and Mrs. Hammond, of New York; Dean Bovey, Mr. and Mrs. T. B. Brown, Mr. and Miss G. F. Burnett, Mrs. Caldwell, Mrs. and Mis G. F. Borne, Miss Coulson, Miss Craw-tord, Miss Darragh, Mr. J. Try-Davies, Mrs. Davies, Mr. and Mrs. T. Ridler Davies, Mr. and Mrs. Denne and Miss Macdonald, Miss Durnford, Mr. and Mrs. John Fair, Mr. and Mrs. Denne and Miss Macdonald, Miss Durnford, Mr. and Mrs. Hague, Mr. and Mrs. E. Penanaford, Mrs. and Miss Findley and Miss Findley, Mr. and Mrs. Roswell Fisher, the Misses Fisher, Miss Gah, Dr. Gregor, Mr. and Mrs. Hague, Mr. and Mrs. E. P. Hannaford, Mrs. and Miss Hiam, Rev. E. M. Hill, Mr. and Mrs. Hague, Mr. and Mrs. Joseph, Mrs. Judge and Miss Howell, Mrs. Ingres, Mrs. and Miss Howell, Mrs. Lagres, Mrs. and Mrs. Kingston and Miss Kingston, Miss Laing, Gapt. and Mrs. Lawrence, Mr. and Mrs. J. B. Learmont, Mr. W. J. Learmont, Mr. Albert Lewis, Mr. and Mrs. Laasing Lewis, Mr. F. S. Lyman, Mrs. R. L. Macdonrell, Miss H. J. Macdonnell, Mis. D. B. MacPherson, Mrs. MacTier, Mr. and Mrs. D. B. MacPherson, Mrs. MacTier, Mr. and Mrs. D. B. MacPherson, Mrs. MacTier, Mr. and Mrs. McMaster, Mr. and Mrs. E. G. Penny, Mr. and Mrs. P. A. Peterson, Mrs. Rielle, Mrs. H. C. Scott, Mr. J. P. Scott, the Misses Simpson, Mr. Plummer and Miss Plummer, of Toronto; Miss Sise, Mr. and Mrs. McMaster, Mr. and Mrs. Spene, Mrs. Mrs. Bardens, Mrs. Mas. Mrs. Mrs. Stearns, Miss Wileon and many others. Thomson, Miss Wileon and Mrs. St

10

Art Association Urald PHILLIPS SQUARE. **GALLERIES OPEN DAILY** 9 A.M. TO DUSK **Reading Room Open to Members** Until 6 p.m. ADMISSION, 25 CENTS KI 42200141101 Of Montreal, Phillips Sq. W **MUSICAL EVENING**

TUESDAY, FEBRUARY 16th, 1897, at 8.15 p.m. Under the direction of Mr. Joseph Goulds Admission -50c.

13

During the afternoon Mr. and Mrs. Drummond entertained at tea, His Excel-lency the Governor-General being among the guests. About 500 of Montreal's lead-ing citizens were present, and during the reception Gruenwald's orchestra discoursed some sweet music. Mrs. Drummond, who, received the guests, was assisted in making some sweet music. Mrs. Drummond, who, received the guests, was assisted in making the affair a success by Mrs. A. T. Taylor, Mrs. Fleet, Mrs. E. B. Greenshields, Mrs. McLennan, Misses Angus, Mrs. James Ross, Mrs. E. S. Clouston, Mrs. J. Edgar Hill, Mrs. Adami, Mrs. Bovey, Mrs. Pen-hallow, Mrs. W. R. Miller, Mrs. F. Wol-ferstan Thomas, Miss Thomas, Mrs. Wheeler, the Misses Wheeler, (2); Mrs. Robert Lindsay, Miss Ada Lindsay, Miss Watt, Miss McLennan, Miss G. Stearns, Miss O'Brien and the Misses Roy. The Governor-General arrived about six o'clock, attended by Mr. E. Neve, acting

o'clock, attended by Mr. E. Neve, acting A.D.C., and remained until the close.

Amongst those present were Dean Norman, Miss Abbott, Mr. Robert Harvis, P.R.C.A.; Mr. William Brynner, Mrs. Robert Mackay, Dr. Shepherd, Mrs. Ben-son, Mr. G. A. Greene and Miss Greene, Mrs. H. R. Ives, Mrs. John McDougall, Mr. and Mrs. George Summer, Mr. A. T. Taylor, Dr. J. G. Adami, Mrs. Bagg, Mrs. Stanley Bagg, Rev. Mr. Barnos and Mrs. Barnes, Mrs. Bell, Mr. Bethune, Miss Blackader, Mrs. Bond, Mrs. Woodruff, Mrs. Hogan and Mrs. Hammond, of New York; Dean Bovey, Mr. and Mrs. T. B. Brown, Mr. and Miss G. F. Burnett, Mrs. Caldwell, Mrs. and the Misses Clay, Mr. E. S. Coulson, Mr. and Mrs. G. F. Cooke, Miss Coulson, Miss Crawford, Miss Dar-ragh, Mr. J. Try-Davies, Mr. and Mrs. Denne and Miss Macdonald, Miss Durr-ford, Mr. and Mrs. John Fair, Mr. and Mrs. Ferguson, Mr. and Mrs. S. Findley and Mrs. T. Ridler Davies, Mr. and Mrs. Denne and Miss Macdonald, Miss Durr-ford, Mr. and Mrs. John Fair, Mr. and Mrs. Ferguson, Mr. and Mrs. Roswell Fisher, the Misses Fisher, Miss Galt, Dr. Gregor, Mr. and Mrs. Hague, Mr. and Mrs. E. P. Hannaford, Mrs. and Miss Hiam, Rev. E. M. Hill, Mr. and Mrs. E. Holton, A. W. Hooper, Mrs. Hague, Mr. and Miss Howell, Mrs. Ingres, Mrs. and the Misses Irwin, Mr. Joseph, Mrs. Judge and Miss Ludington, Mrs. Lawrence, Mr. and Mrs. J. B. Learmont, Mr. W. J. Learmont, Mr. Albert Lewis, Mr. and Mrs. Lansing Lewis, Mr. F. S. Lyman, Mrs. R. L. Mac-donnell, Miss H. J. Macdonnell, Miss K. Macpherson, Mrs. MacTier, Mr. and Mrs. D. B. MacPherson, the Misses McCallum, Mr. and Mrs. T. McDougall, Dr. Tait Me-Kenzie, Mr. William McLennan, Mr. and Mrs. McMaster, Mr. and Mrs. E. Mann Mrs. and the Misses Mitchell, Mrs. W. A. Molson, Miss Morgan, Mr. and Mrs. R. C. Nelles, Mrs. Redpath, Mrs. Reaves, Mrs. Rielle, Mrs. H. C. Scott, Mr. J. P. Scott, the Misses Scott, Prof. and Mrs. S. Con-Ners, P. Stearnas, Mrs. G. W. Stephens, Mrs. P. Stearnas, Mrs. G. W. Stephens, Mrs. P. S. Stevenson, Lieut. Col. and Mrs. Strathy, Mr. Jameg Tasker, Mr. and Mrs. Strathy, Mr. Jameg Tasker, Mr. and Mrs. Strathy, Mrs. Turpin,

clation will be held in the Gallery on Mon-day, February 22nd, at 5 p.m., to receive report of the Council for 1896, and to elect officers for the ensuing year. 17/L

PRINCIPAL PETERSON Will lecture on Tuesday evening, 23rd in-stant, instead of next month, as advertised. Subject, "The Monuments of Athens.

14

A RT ASSOCIATION

The Annual General Meeting of the mem-bers of this Association will be held in the Gallery on MONDAY, February 22nd, at 5 p.m., to receive report of the Council for 1886, and to elect officers for the ensuing year.

PRINCIPAL PETERSON will Lecture on TUESDAY EVENING, 23rd inst., instead of next month as advertised. SUBJECT. -"The Monuments of Athens."

The annual general meeting of the members of this association will be held in the Gallery, Phillips square, on Mon-day afternoon at 5 o'clock.

Death of Mr. W. G. Murray

Death of Mr. W. G. Marray Another well-known Montreal business man has passed away in the person of Mr. Wm. George Murray, President of the Dominion Type Founding Company, and for some years a director in the Richelieu & Oa-tario Navigatiou Company. On Friday last a friend met Mr. Murray on St. James thetet, and he said that he did not feel well, and would first call to see Dr. Craik, and then go home, where he would lay up for a few days, fearing an attack of la grippe. That was his last visit to the city, as death took place yesterday morning at the residence of his sister, Westmount Villa, the malady having developed into a deadly case of pneumonia. Mr. Murray, who was 57 years of see, was the son of the late Wm. Murray, who was born in Edinburgh, November 30th, 1798, came to Cansda in 1832, and who died in 1874. Mr. Wm. Murray was a member of Krox Presbyterian Church. in 1874. Mr. Wm. Murray Krox Presbyterian Church.

DEATH OF MR. W. G. MURRAY.

The death occurred yesterday after a brief illness at his late residence, Westmount, of Mr. William George Murray, president of the Dominion Type Founding Company, and for some years a director in the Richelieu & Ontario Navigation Company. Mr. Murray was a member of the Montreal Snowshoe a member of the Montreal Snowshoe Club years ago, when the name figured with those of the Johnsons, McDougalls and Stanleys in the club tramps and an-nual sports. In his maturer years he was well known in business circles in connection with the Canada Shipping Company, of which he was a director. He was much interested in the House of Re-fuse work and hindred charities more fuge work, and kindred charities, was a member of the Society for the Prevention of Cruelty to Animals, his kindly dis position leading him to intercede for illtreated animals on many occasions. He was a governor of the General Hospital, and a member of St. Paul's Church. His love for art led him to spend much time in the Art Gallery, and he was an enthu-siastic member of the Art Association. Mr. Murray was a son of the late Wil-liam Murray, who came to Canada in 1832, from Edinburgh, Scotland. The immediate cause of death was pneumonia immediate cause of death was pneumonia which set in after a severe cold, which Mr. Murray had contracted early last week, and which brought the end ra-ther unexpectedly. The funeral will take place on Thursday afternoon, at 2 p.m. White 17/149

The function of Mr. W. G. Muyray! The function of the late Mr. William George Murray took place yesterday after-roon, from his late residence on Murray wenue, Westmount. At the house the Rev. Dr. Barclay, pastor of St. Paul's, conducted a most impressive service. Among those who followed the remains to their last rest-ing place in Mount Royal Cemetery were Meters. Walter Murray, and H. E. Murray, brothers; Walter Murray, ir., and William Murray, nephews; William Hall, brother-in-law, and Alfred Wright, Messrs. Selkirk Cross, P. Cleghorn, H. Cleghorn, W. Cleg-horn, C. J. Fleet, Hon. A. W. Morris, J. Thom, W. Starke, W. H. Scott, W. H. Thompson, J. B. Good, G. A. Ringland, R. Beaumont, W. F. Ramsay, John Ramsay, E. Ramsay, Allan Maccuff, G. Alex. Gor-don, A. Ross, Rev. R. Hewton, Rev. Mr. Lloyd, Geo. L. Marler and M. Williams. Faberal of Mr. W. G. Mugray.

MUSICAL EVENING.

A Delightful Couple of Hours at the

Hor Art Gallery. 17/2/97 An audience including a majority of Montreal's best known people gathered in the Art Gallery last evening to

in the Art Gallery last evening to spend a musical evening with Mr. Joseph Gould and a number of talented ladies and gentlemen under his guid-ance. The programme, which included part songs, plano, 'cello and vocal so-how was wholly classical, but was none the less interesting on that account. As a rule, classical music is calculated to become rather tedious to all but the most cultured and musical, but hast different character. The part songs proved once again that Mr. Gould is a past master in the art of gathering and conducting a band of singers, the work of the ladies in Schumann's 'Song of the Country,' and Cherubint's 'Blanche of Provence,'' being especially enjoyable, while the rendering of Morley's two-hundred year old 'Now is the month of Maying'' was without a flaw. Mrs. Shaw played as brilliantly as only she can, and gave valued assistance to Mr. Dubois in Saint Saens' concerto for A minor. Miss Matbel Chambers sang sweetly, and Mrs. Laing did full just. The conclusion of the programme dose. " The conclusion of the programme and Mosz test of thanks was tendered to Mr. Gould and those who had so ably assisted him by Rev. J. Edgat Hill and was ensitedly acknowledged." The next item in the syllabus of entrationents under the auspices of the fart Association will be a lecture on March 9 by Prof. Cameron upon 'The Egypt of the Pharaohs."

Music at the Art Gallery.

Music at the Art Gallery. The Art Gallery was the scene of a smart gathering on Tuesday evening, when Mr. Joseph Gould entertained a large audience at a nusical evening. Mr. Gould was assisted by a number of ladies and gentlemen, all well-known in musical circles here, who con-tributed solos, part songs, piano and 'cello relections. The music was wholly of a classi-cal character, and the difficulty in entertain-ing an audience with music of this descrip-tion is well known. It was a treat, however, and one that will not be forgotten by those who were fortunate enough to be present. who were fortunate enough to be present. The ladics of the Morning Musicale contri-The ladics of the Morning Musicale contri-buted much towards the pleasure of the evening. Mrs. Laing and Miss Mabel Chambers were both in good voice and sang with their usual good taste and expression. Miss Belasco's piano solos, Mr. Shaw's accompaniments and Mr. Dabois' cello solos were also much enjoyed. A hearty vote of thanks was tendered to Mr. Gould on conclu-sion of the programme. On March 9th, Prof. Cameron will lecture in the Art Gallery thanks was tendered to Mr. Outflow of the states of the programme. On March 9th, Prof. Cameron will lecture in the Art Gallery on the subject, "The Egypt of the Pharoahs." Gayytte 18/2/97

ART ASSOGIATION, Augette Phillips Square. 18/2/01

The Annual General freeting of the members of this Association will be held in the Gallery on MONDAY, February 22, at 5-p.m., to receive report of the Council for 1896, and to elect officers for the ensuing year. PRINCIPAL PETERSON

will lecture on TUESDAY EVENING, 2)rd inst., instead of next month, as advertized, Subjet-" The Monuments of Athens."

The annual general meeting of th The annual general meeting of the mem-bers of the Art Association of Montreal will be held at the Gallery on Monday afternoon

be held at the Gallery on Monday atternoon at 5 o'clock. The lecture in the Gallery on Tuesday evening will be delivered by Principal Peter-scn, of McGill University, on the subject, "The Monuments of Athens." Prof. Capper, of McGill, will deliver the lecture on March 9. The name has been erroneously stated as Cameron.

LECTURE BY DR. PETERSON.

An illustrated lecture will be delivered An illustrated lecture will be delivered this evening in the galleries of the Art Association on Phillips square by Dr. Peterson, principal of McGill University, under the auspices of the Province of Quebec Association of Architects. Sub-ject: 'The monuments of Athens.' The chair will be taken at 8.15 by the Hon, G. A. Drummond.



INCREASED MEMBERSHIP

Advocated for Furthering the Usefulness of the Institution-Election of Officers.

The annual meeting of the Art Associa-

<text><text><text><text> non-members never being sufficient to meet the expenses—and an appreciation shown by a large attendance is the one return the Association can offer to those who generously lend their treasures for the gratification of the public. Apart from this constant contribution by exhibitors towards the aims of the Associa-tion, we have to report the donation by Lord Mount Stephen of Thomas Faed's valuable painting, "Sunday in the Backwoods," so widely known by the engravings. Miss Jessie Dow has also generously contributed the sum of \$2,000 towards the Endowment fund. Mr. J. L. Graham, a student of the the sum of \$2,000 towards the Endowment fund. Mr. J. L. Graham, a student of the Association, whose promising work has been frequently exhibited on our walls, has been

Association, whose promising work has been frequently exhibited on our walls, has been sent to London for more advanced instruc-tion through the generosity of a few friends who confidently expect that he will materi-ally benefit by this opportunity. "The sixteenth session of the advanced art classes commenced on October 14th, in charge of Mr. William Brymner, R.C.A., who reports that the general work of the school has been good, and there is a marked increase in the number of pupils attending the present session. The establishment of a modelling class has more than once been recommended. Unfortunately, up to the present session this has been found impossi-ble to arrange, the obstacles in the way be-ing want of accommodation and the difficulty of finding a suitable teacher. This year Mr. of finding a suitable teacher. This year Mr. Hill, a competent instructor, who has studied abroad, has undertaken the duties, and a abroad, has undertaken one duries, and a class of ten pupils has been working under his direction for some months past with gratifying success. The study of sculpture is so essential a part of the work of any art is so essential a part of the work of any art school that the propriety of making it a part of the regular work of the art classes of this association needs no argument. The number of pupils, who attended during the session 1895-6 was 31, and up to the present date this session 31. There were twelve competitors for the Association scholarships at the annual competition, the

60

successful ones being:-In the first section (life), Ethel Arnton; in the second section (antique), Zotique Fabien. The work of Mrs. Fitzgibbon and Pauline Townsend re-

Mrs. Fitzgibbon and Pauline Townsend re-ceived honorable mention. "The eighth session of the classes in water color drawing commenced on the 14th September and closed on the 30th October, under the direction of Mr. Charles E. Moss. The weather was most unpropitious for outdoor work, and there was conse-quently a smaller number of pupils than usual, but every favorable opportunity of sketching from nature, either at the wharves or in the suburbs, was taken advantage of, and when this was found to be impossible studies were arranged in the class-room. studies were arranged in the class-room. "The triennial exhibition of the Royal

"The triennial exhibition of the Royal Canadian Academy in Montreal opened with a private view for members and exhibitors, on Thursday evening, March 12th, and closed on Saturday, April 11th. The aver-age quality of the work shown was generally held to have been a decided advance on that of former years. The attendance of visitors was : Members, 4,086; non-members, 1,772; total, 5,858. total, 5,858.

was: Members, 4,086; hon-members, 1,772, total, 5,858. "Permission was granted to the Associa-tion of Architects of the Province of Quebec to hold a unique and specially interesting exhibition in the galleries of the Association, consisting of architectural drawings, a loan collection of antiques of all kinds, and ex-amples of modern industrial art in its appli-cation to architecture. The exhibition proved a novel and most interesting one, and the results cannot fail to be of great value to all interested in art, and especially art crafts-men, as they were thus afforded an oppor-tunity of studying good examples of art work in their various branches of industry, and given a stimulus by comparison of their work with that of others to aim at a higher work in their various brainenes of industry, and given a stimulus by comparison of their work with that of others to aim at a higher standard of excellence in design and tech-

nique. "The reading room and library continue to

1893. 1894, 1895, 19 67 565 69 475

"In 1896:-Family tickets, 431; single ckets, 111; associate tickets, 23. tickets, 111; associate tickets, 23. "The number of visits to the Gallery during the last four years have been:--

1893. 1894. 1895. 1896. By members.... 13,294 14,210 17,212 17,653 Free visitors... 1.242 2,306 1.154 3,189 Paying visitors. 3,561 3,251 4,624 4,472 "The Council have to regret the removal by death during the year of Miss Grace Murray, a life member, and of Mr. Walter N. Evans, Mr. E. D. Lacy, Mr. A. C. Leslie, Mr. E. Lusher and Mr. Forbes Torrance, an-nual members."

The financial statement showed that the subscriptions to the Endowment Fund amounted to \$31,054.95. The assets of the Association were put down at \$267,035, of which real estate represented \$99,394; works of art, \$95,356; Tempest Purchasing Fund, \$88,000; library, \$2,409. The liabilities were set down at \$35,500, leaving an excess of assets of \$231,635. The principal liabili-ties were mortgage on new building, \$25,-000; loan from Tempest estate, \$9,000; balance due Molsons Bank, \$1,328, less cash on hand, \$303. The financial statement showed that the on hand, \$303.

In moving the adoption of the report, the President remarked that in the report, the sppcal was made to the individual members to use their personal influence in the direc-tion of increasing the membership. But here the Association was met with something here the Association was met with something of a dilemma, as the popularity of the lectures given under the auspices of the Association had assumed large proportions. At the last lecture the room was not large enough to hold a number of those desiring to attend, and he supposed that a consider-able number of the members were debarred from our there are the account. There from attending on that account. There-fore, if they proceeded to largely increase the membership they would have a difficulty to contend with in the size of the rooms they now occupied. It had been sug-gested that, after all was said and done, the aims of the Association would be most efficiently attained by increasing the mem-bership; and when it was considered what was the attendance and amount of support that the Association received from the out-side public, he thought that there was a good deal of force in the suggestion. At the

Royal Canadian Academy Exhibition 4 086 of those who attended were members of the Art Association, and 1,134, or one-fourth, were the outside public. Taking the Archi-tectural Exhibition, the discrepancy was still more striking, for 1,906 visits were paid by members of the Association and 295 by outside parties, whilst at the exhibition of water colors, which was a most admirable one, members of the Association turned out to the number of 1,653, and the visitors, water colors, when Association turned out one, members of the Association turned out to the number of 1,653, and the visitors, who paid 25 cents each, numbered only 391 during the three weeks that the exhibi-tion was open. These facts seemed to indi-cate that the Association's work must be carried on, if at all, through its membership. The number of non-members of the Associa-tion who showed interest in it was extremely small. If they were going to work in the tion who showed interest in it was extremely small. If they were going to work in the direction of increasing the usefulness of the Association it must be through the members. The suggestions which had been made in this direction had not yet taken any form; but they would all tend in the direction of making the rooms of the Association a resort for the members more frequently than ever before. The usefulness and attrac-tiveness of the Association might be increased than ever before. The usefulness and attrac-tiveness of the Association might be increased by inviting local artists to send new pictures, etc., occasionally, and from time to time attractive pictures which came to town might be exhibited on the walls of the Art Gallery. All that, however, was in the air; but the appeal of the Council for addition to the membership was well worth considera-tion. Beyond all question, if that appeal were successful, it would be the duty of the Council to give a quid pro quo in the shape of additional attractions to the institution in

of additional attractions to the institution in every way in their power. In conclusion, he made fitting reference to the loss that the Association had sustained by the death of Mr. W. G. Murray. Mr. Justice Wurtele having formally seconded the motion for the adoption of the report, Rev. J. Edgar Hill referred to the increased attendance at the lectures, and said that if some additional accommodation could be provided it would probably meet the case for some years to come. It had been a matter of great gratification to find that the public had attended the lectures in the numbers they had. Mr. A. T. Taylor, in reply to the Presi-dent, said that he thought it would be pos-sible to obtain a little more accommodation without much expense.

dent, said that he indugite for work 35 per sible to obtain a little more accommodation without much expense. The report was then adopted, after which Mr. R. B. Angus moved : "That the mem-bers of the Association have heard with pro-found regret of the death of Mr. W. G. Murray, and desire to acknowledge the debt of gratitude due by the Association to his memory. Mr. Murray took a deep interest in all matters pertaining to art, and vas for years connected with the Association, being a member of the Council for the past 17 years. In that capacity his active if terest in the Association was shown in a marked degree. It was chiefly through Mr. Murray that the first building fund was established, and his efforts in connection with that fund in a large measure enabled the association to acquire the property upon which the new

In a large measure enabled the association to acquire the property upon which the new gallery is built. For the last three years Mr. Murray has acted as honorary treasurer, devoting both time and attention to the duties of the office. In the death of Mr. Murray the Association has to mourn the loss of one of its oldest and most devoted members and the cause of art a true friend."

members and the cause of art a true friend." The motion was seconded by Mr. E. B. Greenshields and unanimously agreed to, and on the motion of Mr. Walter Drake, a vote of thanks was accorded Mr. Joseph Gould, Principal Peterson, Mr. Leigh R. Gregor, and the ladies and gentlemen who had assisted them in giving lectures, etc. On the motion of Mr. Richard White, seconded by Rev. J. Edgar Hill, Lord Mount-Stephen was elected a governor, and Mrs. W. R. Elmenhorst a life member of the Association, each being nominated by the

Association, each being nominated by the Council.

Messrs. G. C. Danlop and F. W. Torrance

6c

Messrs. G. C. Danlop and F. W. Torranee were appointed scrutineers for the election of officers, which resulted as under: President-Hon. G. A. Drummond. Vice-President-Sir William Van Horne. Treasurer-Mr. C. J. Fleet. A.B. Eugus, Members of Council-Messrs. E. S. Clous-top, A. T. Taylor, D. A. Watt, Dr. William Gardner, Dr. Shepherd (for two years), and Mr. W. J. Learmont (for one year in place of the late Mr. W. G. Murrey).

Accommodation. The Hon, G. A. Drummond presided at the annual meeting of the Art Association held yesterday afternoon. Among clation held yesterday afternoon. Among others present were the Rev. J. Edgar Hill, Dr. W. Gardner, Judge Wurtele and Messrs. A. C. Clarke, C. E. L. Por-teous, H. V. Meredith, F. Wolferstan Thomas, A. F. Riddell, A. V. F. Vi-bert, S. P. Stearns, F. Hague, Walter Drake, A. Henderson, James Tasker, J. Try-Davies, Edward Holton, F. W. Tor-rance, G. C. Dunlop, R. White, S. Bell, E. B. Greenshields, R. B. Angus, A. T.

la

ASSOCIATION.

28/2/97

Annual Meeting Held

Yesterday Afternoon.

A SATISFACTORY FINANCIAL

STATEMENT PRESENTED.

The Urgent Need for Increased

THE ART

Star

E. B. Greenshields, R. B. Angus, A. T. Taylor, W. McLennan, C. J. Fleet, E. S. Clouston and others.

Mr. Robert Lindsay, secretary, read the following report:

Mr. Robert Lindsay, secretary, read the following report: "It is a satisfaction to the Council to report an improved financial condi-tion for the past year. The shops are rented to a good and suitable class of manual states of the same proportion as the last three years, and the treasurer's state-ment shows that a small credit balance has been carried forward. These results are known that a small credit balance has been carried forward. These results are known that a small credit balance has been carried forward. These results are known that there is another and unportant duty, in which the Coun-the Association. The public of the Association. The public of the Association that these require little comment here. It acknowledges that the aim is good and worthy of en-torse sight of the fact that the respon-tibility for the support of the Association rests mainly with him. This results to a great extent from the what of any personal eppeal; and this is the overly member of the Association, with full confidence that if a systematic ef-tor is made the membership will be merially increased. "The Council feels that this is the more important as the loan exhibitions

GREEK ARCHITECTURE. Dr. Peterson Lectures on Architectural Monuments of Athens Before the

Architects' Association.

Dr. Peterson lectured last evening to the Quebec Association of Architects on the "Monuments of Athens." Art, he said, was part of the life of the Greek people more so than with any other nation. The essence of their art was simplicity, and on essence of their art was simplicity, and on this basis they had built up a religious architecture unequalled in all time, while their works of sculpture and statuary were the marvel of all ages. Dr. Peterson dealt chiefly with the architectural remains of the period, showing a large number of views of the buildings of ancient Athens, which had been the inspiration to the ar-chitects of all nations. He also spoke of the work being done in excavation and by the School of Classical Studies at Ath-ens. Here the the the the studies of the the school of the sc

are in reality for the enjoyment of the members,—the entrance fees from non-members never being sufficient to meet the expenses—and an appreciation show by a farge attendance is the one return the Association can offer to those who generously lend their treasures for the gratification of the public. Apart from this constant contribution by ex-hibitors towards the aims of the Asso-ciation, we have to report the doma-faed's valuable painting, "Sunday in the Backwoods," so widely known by also generously contributed the sum of \$2,000 towards the Endowment fund. Ar J. L. Graham, a student of the Association, whose promising work has been frequently exhibited on our walls, has been sent to London for more ad-ounced instruction through the general super that he will materially benefit by this opportunity.

ADVANCED ART CLASSES.

ADVANCED ART CLASSES. "The sixteenth session of the ad-manced art classes commenced on Octo-ber factors and the school has been present session. The school has been provided and there is a marked increase in the number of pupils attending the present session. The establishment of a modelling class has more than once been recommended. Unfortunately, up to the present session this has been provided abroad be arrange, the ob-stackes in the way being want of ac-ommodation and the difficulty of find-the a suitable teacher. This year Mr. Hild a competent instructor, who has tudied abroad, has undertaken the du-tion and the gratifying success. "The study of ceulpture is so essential the propriety of making it a part of the spontation needs no argument. The the propriety of making it a part of the present date this session 31. They have been econd section (inter, Ethel Arnton the present date this session 32. They were twelve competitors for the Assor-tion scholarships at the annual com-pation, the successful ones being; the time first section (iffe). Ethel Arntons in the second section (antique) Zotique pation, the work of Mrs. Fitzgibbon at Emergent argument of the fabric to the second the first section (iffe). Ethel Arntons in the second section (antique) Zotique pation and the difference of the second section (antique) dates and the instructor (iffe). Ethel Arntons in the second section (antique) dates and the mentor. "The eighth session of the classes in the first section (iffe) the dates the to the second section (antique) dates in the second s

able mention. "The eighth session of the classes in water color drawing commenced on the lith September and closed on the 30th October, under the direction of Mr. Charles E. Moss. The weather was most unpropitious for outdoor work, and there was consequently a smaller number of pupils than usual, but every favorable opportunity of elsetching from natire either at the wharves or in the suburbs, was taken advantage of, and when this was found to be impossible studies were arranged in the class room. "The triennial exhibition of the Royal Canadian Academy in Montreal opened with a private view for members and exhibitors on Thursday evening, March 12th, and closed on Saturday, April 11th. The average quality of the work shown was generally held to have been a de-cided advance on that of former years. The attendance of visitors was: Mem-bers, 4036; non-members, 1772; total, 1853.

bers, 4056; hon-members, 1772; total, 5858. "Permission was granted to the As-sociation of Architects of the Province of Quebec to hold a unique and speci-ally interesting exhibition in the gall-eries of the Association, consisting of architectural drawings, a loan collec-tion of antiques of all kinds, and exam-ples of modern industrial art in its ap-plication to architecture. The exhibition proved a novel and most interesting one, and the results cannot fail to be of great value to all interested in art, and especially art craftsmen, as they were thus afforded an opportunity of study-ing good examples of art work in their various branches of industry, and given a stimulus by comparison of their work with that of others to aim at a higher

standard of excellence in design and technique.

THE READING ROOM.

THE READING ROOM. "The reading room and library con-tinue to be a source of much satis-faction to the members, as evinced by the constantly increasing attendance; and the many valuable books of refer-ence are constantly in demand. The following gitts have been received dur-ing the year: From Mr. F. Wolferstan Thomas, a Dictionary of Artists from 1760 to 1893, by Algernon Graves, Lon-don, 1895, one vol.: Trom Mr. Francis Joyce, 'Color Vision,' by Captain W. de Abney, C.B., D.C.L., F.R.S., London, 1895, one vol. "The membership during the past four

one vol. "The membership during the past four years has been as follows:

1893. 1894. 1895. 1896,
 Governors
 23
 20
 19
 19

 Life members
 70
 60
 68
 67

 Annual members
 459
 475
 527
 665
 In 18(6: - Family tickets, 431; single tickets, 111; associate tickets, 23.

The number of visits to the Gallery dur-ing the last four years have been :--

"The Council have to regret the re-moval by death during the year of Miss Grace Murray, a life member, and of Mr. Walter N. Evans, Mr. E. D. Lacey, Mr. A. C. Leslie, Mr. E. Lusher, and Mr. Forbes Torrance, annual mem-bers." bers

The financial statement showed that The financial statement showed that the subscriptions to the Endowment Fund amounted to \$31,054.95. The assets of the association were put down at \$267,035, of which real estate represent-ed \$99,394; works of art, \$95,356; Tem-pest Purchasing Fand, \$65,000; library, \$2,409. The liabilities were set down at \$25,500, leaving an excess of assets of \$231,535. The principal liabilities were mortgage on new building, \$25,600; loan from Tempest estate, \$9,000; balance due Molsons Bank, \$1,328, less cash on hand, \$303.

INCREASED ACCOMMODATION NEEDED.

NEEDED. The Hon. Mr. Drummond, in moving the adoption of the report, referred to the need which would soon make itself teit for increased accommodation. At the Royal Canadian Academy Exhibi-tion, 4,080 of those who attended were members of the Art Association, and 1,-184, or one-fourth, were the outside pub-tic. Taking the Architectural Exhiti-tion, the discrepancy was still more striking, for 1,906 visits were pair by members of the association and 295 by ontside parties, while at the exhibition furned out to the number of 1,653, and he visitors, who pair 25 cents each, num-bered only 391 during the three weeks that the exhibition was open. The facts work must be carried on, if at all, through its membership. The number of non-members of the association who showed interest in it was extremely small. If they were going to work in the direction of increasing the useful attended the association it must be through the direction of increasing the useful the members.

ness of the association it must be through the members. The usefulness and attractiveness of the association might be increased by inviting local artists to send new pic-tures occasionally, and, from time to time, attractive pictures which come to town might be exhibited in the Art Gallery. If the appeal for increased membership were successful, it would be the duty of the council of the as-sociation to increase as much as pos-sible the attractiveness of the institu-tion. Mr. Drummond concluded with a reference to the late Mr. W. G. Mur-ray.

Judge Wurtele seconded the motion for the adoption of the report, which was unanimously agreed to. The Rev. J. Edgar Hill referred to the increased attendance at the lectures and

the desirability of increasing the ac-Mr. Taylor said that this could be done at small expense.

THE LATE MR. MURRAY.

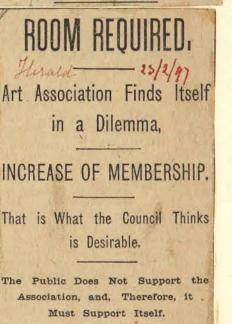
THE LATE MR. MURRAY. Mr. Angus moved: "That the mem-bers of the Association have heard with profound regret of the death of Mr. W. C. Murray, and desire to acknowledge the debt of gratitude due by the Associa-tion to his memory. Mr. Murray took a deep interest in all matters pertain-ing to art, and was for years connected with the Association being a member of the Council for the past seventeen verst in the Association was shown in a marked degree. It was chiefly through Mr. Murray that the first bilding fund was established and his afforts in connection with that fund in a large measure enabled the Associa-tion to acquire the property upon which here years Mr. Murray has acted as honorary treasurer, devoting both time. In the death of Mr. Murray the Associ-ation has to mourn the loss of one of its oldest and most devoted members and the dest of Mr. Murray the Associ-didest and most devoted members and the dest of Mr. Murray the Associ-oidest and most devoted members and the dest of Mr. Murray the Associ-tion has to mourn the loss of one of its oldest and most devoted members and the dest of Mr. Murray the Associ-tion has to mourn the loss of one of its oldest and most devoted members and the dest hof Mr. Murray the Associ-tion has to mourn the loss of one of its oldest and most devoted members and the dest hof Mr. Murray the Associ-tion has the most devoted members and the dest hof Mr. Murray the Associ-tion has the most devoted members and the dest hof Mr. Murray the Associ-tion has the most devoted members and the dest hof Mr. Murray the Associ-tion has the most devoted members and the dest hof Mr. Murray the Associ-tion has the most devoted members and the dest hof Mr. Murray the Associ-tion has the most devoted members and the dest hof Mr. Murray the Associ-tion has the most devoted members and the dest hof Mr. Murray the Associ-tion has the most devoted members and the dest hof Mr. Murray the Associ-tion has the most devoted members and

ly. Votes of thanks were accorded Mr. Joseph Gould, Dr. Peterson, Mr. L. R. Gregor, and the ladies and gentlemen who had assisted them in giving lec-

Who had assisted them in giving lec-tures, etc. Lord Mount-Stephen was elected a governor, and Mrs. W. R. Elmenhorst a life member. Messrs. G. C. Dunlop and F. W. Tor-

rance were appointed scrutineers for the election of officers, which resulted as follows: President—Hon. G. A. Drummond. Vice-President—Sir William Van

Vice-President-Sir William Van Horne. Treasurer-Mr. C. J. Fleet. Members of Council-Messrs. E. S. Clouston, A. T. Taylor, D. A. Watt, Dr. William Gardner, Dr. Shepherd, (for two years), and Mr. W. J. Learmont (for one year in place of the late Mr. W. G. Murray).



Notwithstanding the enlargement of the Art Association Building a couple of years ago the increased membership is making the necessity for more room keenly felt. This need was demonstrated at the last of those excellent lectures which have

been held recently, when the present room used for those functions was found to be quite inadequate to accommodate all those who desired to attend.

All this came out at the annual meeting, which took place yesterday afternoon at the Art Gallery. Hon. G. A. Drummond, president, was in the chair, and there were also in attendance Rev. J. Edgar Hill, Mr. Justice Wurtele, Messrs. C. J. Fleet, W. McLennan, A. T. Taylor, E. S. Clouston, R. B. Angus, E. P. Greenshields. H. V. Meredith, and F. Wolferstan Thomas.

Sa



Mr. Robert Lindsay, secretary, read the annual report of the Council. It opened by expressing satisfaction at the financial condition of the association. The membership has increased in about the same proportion as the last three years. The report then goes on to refer to the destrability of every member making a per-sonal appeal in order to materially in-crease the membership. This is ren-dered necessary by the want of support from the outside public. The individual, while achnowledging that the aim of the association is good, and worthy of en-couragement, is apt to lose sight of the fact that the responsibility for the sup-port of the association rests mainly with im. The council feels that the increasing out and the responsibility for the sup-port of the association rests mainly with im. The council feels that the increasing out and the responsibility for the sup-port of the association rests mainly with in. The council feels that the increasing out and the responsibility for the sup-port of the association rests mainly with in. The council feels that the increasing out and the responsibility for the ex-penses—and an appreciation shown by a large attendance is the one return the Association can offer to those who gen-cously lend their treasures for the grati-fication of the public. The donation by Lord Mount-Stephen of Thomas Faed's valuable painting, "Sunday in the Backwoods," and the generous con-tribution of \$2,000 by Miss Jessie Dow to he endowment fund are acknowledged. Reference is made to the art classes under Mr. William Brynner, R.C.A., the model-ing class under Mr. Hill, and the classes in water-color drawing under Mr. Charles E. Moss, the triennial exhibition of the Royal Canadian Academy in Montreal, and the architectural exhibition. The reading room and Ebrary coultings for give much atistaction. The following gifts were re-ceived during the year: — From Mr. F. Wolferstan Thomas, a Dictionary of Ar-tists from 1760 to 1893, by Algemon Governors ... 23 20 10 10 funding members ... 50 455 557 565 In 1896 --Family tickets, 431; single tic-tets, 111; associate tickets, 23. The number of visits to the gallery dur-ing the last four years have been ::- 1893 1894 1895 1899 For the last four years have been :- 1893 1894 1895 1899 For the council had for regret sirability of every member making a personal appeal in order to materially in-crease the membership. This is ren-

Free visitors . 1,242 2,306 1,104 3,109 Paying visitors . 3,561 3,251 4,624 4,472 The Council had to regret the removal by death during the year of Miss Grace Murray, a life member, and of Mr. Wal-ter N. Evans, Mr. E. D. Lacy, Mr. A. C. Leslie, Mr. E. Lusher and Mr. Forbes Torrance, annual members. The financial statement showed that the subscriptions to the Endowment Fund amounted to \$31,054,95. The assets of the association were put down at \$267,035, of which real estate represented \$99,394; works of art, \$95,3567 Tempest purchasing fund, \$68,000; library, \$2,400. The liabili-ties were set down at \$35,500, leaving an excess of assets of \$231,525. The principal liabilities were mortgage on new building, \$25,000; loan from Tempest estate, \$9,000; balance due Molsons Bank, \$1,328, less cash on hand, \$303. PRESIDENT'S ADDRESS.

PRESIDENT'S ADDRESS.

balance due Molsons Bank, \$1,328, less cash on hand, \$303. PRESIDENT'S ADDRESS. The president made a short address in moving the adoption of the report. He remarked that in the report an appeal was was made to the individual members to use their personal influence in the direc-tion of increasing the membership. But here the association was met with some-thing of a dilemma, as the popularity of the lectures given under the auspices of the association had assumed large pro-portions. At the last fecture the room was not large enough to hold a number of those desiring to attend, and he sup-posed that a considerable number of the members were debarred from attending on that account. Therefore, is they pro-ceeded to largely increase the membership they would have a difficulty to contend with in the size of the rooms they now occupied. It had been suggested that, after all was said and done, the aims of the association veceived from the outside public, he thought that there was a good deal of force in the suggestion. At the Royal Canadian Academy Exhibition 4,086 of those who attended were mem-bers of the Art Association, and 1.134, or one-fourth, were the outside public. Taking the Architectural Exhibition, the discrepancy was still more striking, for 1,906 visits were paid by members of the association and 295 by outside parties, whilst at the exhibition of water colors, which was a most admirable one, members of the association turned out to the hum-ber of 1.653, and the visitors who paid 25 cents each, numbered only 391 during the association work must be carried on, if at all, through its membership. The

number of non-members of the association who showed interest in its was extremely small. If they were going to work in the direction of increasing, the usefulness of the association it must be through the members. The suggestions which had been made in this direction had not yet taken any form; but they would all tend in the direction of making the rooms of the association a resort for the members more frequently than ever before. The usefulness and attractiveness of the asso-ciation might be increased by inviting local artists, to send new pictures, etc., occasionally and from time to time at-tractive pictures which came to town might be exhibited on the walls of the Art Gallery. All that, however, was in the air; but the appeal of the council for addition to the membership was well worth consideration. Beyond all ques-tion, if that appeal were successful, it would be the duty of the council to give a quid pro quo in the shape of additional attractions to the institution in every

a quid pro quo in the shape of additional attractions to the institution in every way in their power. In conclusion, he made fitting reference to the loss that the association had sustained by the death of Mr. W. G. Murray. After one or two remarks by gentlemen present, Mr. R. B. Angus moved a re-solution of regret at the death of Mr. W. G. Murray, which was seconded by Mr. E. B. Greenshields, and carried unani-mously. On motion of Mr. Walter Drake a vote of thanks was accorded Mr. Joseph Gould, Principal Peterson, Mr. Leigh R Gregor, and the ladies and gentlemen who had assisted them in giving lectures, etc.

Gregor, and the ladies and genuemen who had assisted them in giving lectures, etc. On the motion of Mr. Richard White, seconded by Rev. J. Edgar Hill, Lord Mount-Stephen was elected a governor, and Mrs. W. R. Elmenhorst a life mem-ber of the association, each being nomin-ated by the council. Messrs. G. C. Dunlop and F. W. Tor-rance were appointed scrutineers for the election of officers, which resulted as fol-lows:—President, Hon. G. A. Drum-mond; vice-president, Sir William Van Horne; treasurer, Mr. C. J. Fleet; mem-bers of council, Messrs. E. S. Clouston, A. T. Taylor, D. A. Watt, Dr. William Gardner, Dr. Shepherd (for two years), and Mr. W. J. Learmont (for one year in place of the late Mr. W. G. Mur-ray.)

ATHENS' MONUMENTS. 11-11

Principal Peterson's Lecture Before the Architects' Association.

A lecture on "The Monuments of Athens" was delivered last night in the Art Gallery, under the auspices of the Quebec Association of Architects. Art, said the speaker, entered more largely into all phases of Greek life than had ever been the case with any other peo-Aiming everywhere at the simple ple. and definite, it created an incompar-

ever been the case with any other people. A iming everywhere at the simple and definite, it created an incompar-Uable religious architecture, while in its sculpture and statuary if gave expression to those eternal principles of the beautiful true that had made the law for all succeeding time. If it was Rome that taught the world imperishable lessons of government, law and civil order; if it was to Jerusalem that we must look as the cradle of the religion which had impressed upon the world the ideal of holiness, no less to Athens belonged the undying fame of having exhibited to men the beauty of art in all its true perfection. Of the remains of the architectural monuments would be found the examples which for 2001 years and more had furnished a more that to the civilized world. The resterson then exhibited a number of stereopticon views of the built their principal architectural features. Nowadays we hardly took the same sentimental interest in the Greek people as was stimulated, especially by Lord Byron, in the days of the War of Independence. The nations of the civilized world is world, which where necessarily somewhat restrained in their interest in the Greeks at the present time, had another method of showing their interest in Athens and in the forefront, the British lagging, perhaps until recently, somewhat behind. Outside of Great Britain. Montreal, through McGill became the first contributor to the funds by which the British Lagging, perhaps until recently, somewhat behind.

MONUMENTS OF ATHENS.

Dr. Peterson's Lecture on the City That Taught the World the Auguste Beauty of Art. 24/2/

The lecture delivered last night in the Art Gallery, under the anspices of the Quebec Association of Architects, by Dr. Peterson on "The Monuments of Athens" was of a on "The Monuments of Athens" was of a very interesting character. Art, he said, entered more largely into Greek life, public, demestic and religious, than had ever been the case with any other people. Aiming everywhere at the simple and definite, it created an incomparable religious archi-tecture, while in its sculpture and statuary it gave expression to those sternal principles of the heartiful true that had made the of the beautiful true that had made the law for all succeeding time. If it was Rome law for all succeeding time. If it was Rome that taught the world imperishable lessons of government, law and civil order; if it was to Jerusalem that we must lock as the cradle of the religion which had impressed upon the world the ideal of holmers, no less to Athens belonged the undying fame of having exhibited to n on the beauty of art in all its true perfec-tion. It was in the era of peace that followed on the triumphant struggle with Persia that Athens attained the full measure of her po-litical and artistic greatness. Under the famous Pericles she became the school of litical and artistic greatness. Uoder the fomcus Pericles she became the school of Greece and attracted all the most famous philosophers, orators, painters, architects and sculptors of the time. This was the age in which the foundations of a university were laid in Athens. It was, he said, to the remains of the architectural monuments that be wished to direct attention, and there would be found the greatest examples of architecture which, for 2,000 years and more, had furnished a model to every civilnore, had furnished a model to every civil-ized people. Dr. Peterson then exhibited a number of stereopticon views of the buildings on the Acropolis, etc., and de-scribed their principal architectural features. Nowadays we hardly took the same senti-mental interest in the Greek people as was stimulated, especially by Lord Byron, in the days of the War of Independence. The na-tions of the civilized world, which were necessarily somewhat restrained in their in-terest in the proceedings of the Greeks at the present time, had another method of showing their interest in Athens and in Greece. Almost all of them had a school of archeology at work at Athens, the Greece. Almost all of them had a school of archeology at work at Athens, the Germans and Americans being in the fore front, the British lagging, per-haps until recently, somewhat behind. Outside of Great Britain, Montreal, through McGill, became the first con-tributor to the funds by which the British School of Classical Studies at Athens was supported, so that anyone who visited Athens in the future could visit the School of Classical Studies and feel that he had a Athens in the future could visit the School of Classical Studies and feel that he had a personal stake there. He hoped that in con-nection with every scheme of true liberal education some opportunity, however re-stricted, would always continue to be pro-vided for informing the mind with the litera-ture and the art of Greece and of Rome. Hon. G. A. Drummond presided, and at the close of the lecture a voic of thanks was, on the motion of Mr. A. T. Taylor, accorded Dr. Peterson.

Dr. Peterson.

MR. W. G. MUERAY'S WILL. MR. W. G. MUERAY'S WILL. The will of the late Mr. William George Murray has been probated. The bequests include \$500, and a number of paintings to the Art Association of Montreal; \$500 to the Verdun Assylum; \$500 to the Hervey Institute; \$500 to the Protestant House of Industry and Refuge; \$200 to the Society for the Pre-vention of Cruelty to Animals.

ART ASSOCIATI Gagette Phillips Square, LECTURE BY PROF. S. H. CAPPER, M.A., OF M'GILL UNIVERSITY. Subject :--- "Egypt of the Pharaohs," With Illustrations, FRIDAY, MARCH 12TH, 1837, AT 8.15 P.M. 4 architecture,

Admission 25c. Art Association Unald ---- PHILLIPS SQUARE,

Lecture BY Prof. S. H. Capper, M.A. Of McGill University. Subject-"Egypt of the Pharaohs," With illustrations.

Friday, March 12th, 1897, at 8.15 p.m. ADMISSION - 25c.

Art Gallery Lecture and Exhibition.

Art Gallery Lecture and Exhibition. The lecture in the Art Gallery on Friday evening next will be delivered by Professor S. H. Capper, M.A., f McGill University, on the subject "Egypt of the Pharoahs." This lecture promises to be one of the most interesting in the series and will be fully illustrated. **Annual spring exhibition** of original paintings, drawings, sculptures, architectural designs, etchings, designs in stained glass and china painting, which have never been publicly exhibited before in Montreal, will be opened on Thursday, the lat day of April next, in the galleries of the month. A great deal of public interest attaches to this exhibition in Montreal.

EGYPT OF PHARAOHS. Jazette -- 13/3/97 Congregation Women's Board of Missions.

WENT THROUGH THE ICE

Lady Aberdeen and the Home Help ers-The Chambre de Commerce -The Templars' Entertainment.

The lecture delivered last evening in the Gallery of the Art Association of Montreal by Professor Capper of McGill University, was one of the most interesting of the series, and attracted the usual large and fashionable throng. The theme chosen by Prof. Capper was "Egypt of the Pharaohs," which he prefaced by a necessarily brief recapitulation of a previous lecture on the Parmide. Do prefaced by a necessarily brief recapitulation of a previous lecture on the Pyramids. De-voting his attention to the eighteenth and nineteenth dynasties, which corresponded to the brozze age, the Professor said there was no satisfactory evidence of the use of iron until the eighth century before Chriet. The next period was known as the Ptolemaic dynasty, about 300 years B.C., and in this connection it was pointed out that some of the later Egyptian work was as excellent as in the eighteen th and nineteenth dynastics, when Thebes was the capital. It was the era of great coneuest and splendor was the era of great conquest and splendor from a military point of view. Some beauti-ful illustrations of the ancient temples on the western banks of the Nile and the tomba of the kings were then exhibited. The views of the temple of Karnak were exceed incly interesting, especially the approach to the ruins, which had evidently been built continuously by the kings of the eighteenth and nineteenth dynasties. This temple was of mammoth proportions, covering no less than 420,000 square feet, some idea of its magnitude being learned in the fact that the

magnitude being learned in the fact that the area of one room was 88,000 square feet. A striking feature of these ancient temples was the immensity of the columns, the average height being from sixty to eighty feet for the main, and from thirty to forty for the side columns. The sculpture and magnificent in scriptions were very remarkable, especially the representations of the kings enclosed in oircles or royal cartouches, as they were called. Some beautiful illustrations of the temples on the left bank of the Nile, principally associated with Rameses II., and among the best of Egyptian art, were given, brief reference being made to the Pharoahs, who appeared to have been looked upon as the incarnation on earth of the Daity. Speaking of the temples in Southern Egypt, known as Nubia, the lecturer pointed out here that these temples were remarkable for the reason that they were cut out of the solid rock, and for the collosal statues which adorned the facade and the delicacy of the sculpture. A con-trast was made by Prof. Capper of that temples of Egypt and Greece, showing that in the latter external beauty and magni-ficence was lavished upon the exterior architecture, while in the former more attention was paid to the interior. The lecture was brought to a close with some very fine illustrations of types of columns, gyptian tomba and their decorations, and sculpture, and drawing attention to the ourious conventionalism which was to be noted in all Egyptian works of art. Rev. J. Edgar Hill presided, and at the close of the lecture extended, on behalf of the audi-ence, a hearty vote of thanks to Professor Capper. area of one room was 88,000 square feet. A striking feature of these ancient temples was Capper.

Herald 13/3/97 Prof. Oapper Gave a Lecture Last Evening.

TALK ON EGYPT.

THE TEMPLE OF KARNAK Descriptions of Many Wonderful Ancient Buildings.

Interesting Accounts of the Relics Remaining in the Land of the Pharoahs.

A large and fashionable audience greeted Professor Capper at the Art Association last evening when he gave a most learned and deeply interesting lecture on "Egypt of the Pharaohs."

The Rev. J. Edgar Hill took the chair. Professor Capper opened by giving a brief recapitulation of his recent lecture Egypt before the Art Association, as last nights' lecture was a continuation of the former one. The lecturer dwelt almost exclusively upon the temple architecture of ancient Egypt, and a large number of magnificent views illustrating his remarks were shown, The ruins of the great Temple of Karnak, which is the great Temple of Karmak, which is the grandest of all the Egyptian temples known to us, were shown in various as-pects. The single great hall in this tem-ple covers an area of \$8,000 square feet, and is the very largest room in existence. The temple itself is 1,200 feet long by 360 feet broad, with an actual area of 430,000 square feet. The immense stone columns some between 60 and 70 feet high, are covered with hieroglyphics of all kinds. It is the largest temple in the world and a grand example of Egyptian architecture The Pharaohs were looked upon as dei-fied men or gods upon earth and of the Rameses II. was an especially arrogant and self-glorified personage. A colossal statue of this ruler, which is the largest in the world was shown. It is a matter of much conjecture how it became over thrown. It belongs to the 19th dynasty and self-glorified personage and which com-mands general admiration, is that the magnificent scale of buildings and wonder-tul workmanship of the ancient Egyp-tians was accomplished without the aid of steel or iron tools: Some 6,000 years ago Egypt was in a state of ver th civiliza-tion, and it is only in matter of resources that the world to-day is in advance of that early time, and is not superior with re-gard to skill and workmanship. Egypt is a country of stone not wood. Among the representations of early sculpture was one of a prince and his wife, which is in most wonderful. The pramids which are the tombs of portraiture, as these undoubtedly are, is most wonderful. The pramids which are the tombs of the great monarchs of Egypt were also visited. The ruins of the Temple of uxor, which is next in importance to Karnak, were most interesting. This temple was built by the great Rameses II. who figures so prominently in Egyptian tistory. Attention was then directed to the dif-ferent style of temples in Southern Egypt. grandest of all the Egyptian temples

A strikk, were interest interesting in the strike was built by the great Rameses II, who figures so prominently in Egyptian istory. Attention was then directed to the different style of temples in Southern Egypt, built by Rameses II is simply sliced out of solid rock. One, built by Rameses II is simply sliced out of solid rock, and at the entrance four great colossal statues of the king, each 60 feet high, are stationed. These figures are in a sitting posture and are characterized by their majesty and repose and generally massive and broad effect. The lecturer then presented later works of Egyptian architecture which was shown to be in a much better siate of preservation. Views of the smaller temples to be found on either side of the banks of the Nile were followed with interest. At the conclusion of his very able and instructive lecture. Professor Capper was most heartily applauded, and the Rev. J. Edgar Hill conveyed in a few appropriate words to the lecturer.

ANCIENT EGYPT. Har The Time of the Pharaohs Discussed

by Prof. Capper.

"Egypt in the time of the Pharaohs" was the subject treated by Professor Capper last night in his lecture, which was a sequel, or continuation, to that already delivered by him upon Egypt and the Pyramids. The hall of the Art Association, where the lecture was given, was well filled. The text of Professor Capper's remarks was illus-and natural scenes to which reference was made. Ancient Egypt is always interesting, whether on account of the part which its rulers have played in scriptural history, or from the fact that it is the oldest, or at least one of the two oldest, civilized nations of whose records any authentic trace has yet been discovered. Last night Professor Capper exhibited a number of lime-light pictures illustrating the marvel-lous proficiency which the Egyptians had attained in the arts of architec-ture and sculpture. The lecturer also referred to their skill in the ornamental arts, and pointed out that some relies discovered among the ruins of the tem-ples proved that in some branches of decorative work the people of the land of the Pharaohs had been superior to alificent points of view, of the runs of the temples at Karnac and Luxor, on the right bank of the Nile. The temples at the former of these places had been erected by Rameses II, of the nineteenth dynasty, and was, even in its present ruined state, a striking monument of the greatness of that mighty ruler. Professor Capper point-ed out he immense size of the temple, the ornamental work hwithed upon its columns- so opposed to the severe sim-plicity of the Greek style- and the nu-erous statures of King Rameses at the capitals. He next exhibited ruess of a temple built in Lower Egypt by the same king, Rameses. This enormous temple is hewn out of the living rock. It contains a number of colossal statuses of the king, who is represented in a sit-ting posture. The bodies and limbs are after conventional models, but the heads are beautiful specimens of art. The scuptors have succeeded in producing himes of the features are drawn with the utmost delicacy, a most difficult was the subject treated by Professor Capper last night in his lecture, which was a sequel, or continuation, to that

ered. The lecturer showed many other in-teresting views during the evening, and amply deserved the hearty applause which followed the conclusion of his re-

ART ASSOCIATION

Annual Spring Exhibition

of the work of Canadian Artists will open on April 1st.

Art Association

Entry forms may be obtained at the Gallery.

Herald PHILLIPS SQUARE.

THE 17th ANNUAL

SPRING : EXHIBITION -OF-the work of Canadian

Artists. Will Open on April 1st. Entry Forms may be obtained at the gallery

Art Association

Urald -- PHILLIPS SQUARE.

GALLERIES CLOSED

PREPARATORY TO THE

Seventeenth Spring Exhibition. Reading Rooms open to members 9 a.m. to

6

gazette Phillips Square. 13

which followed the conclusion of his re-marks.

Canal were very interesting. Mr. Hutchison was accorded a very hearty yote of thanks at the close of his lecture.



The seventeenth annual spring exhibition of the Art Association of Montreal, will open on Thursday evening with a con-versazione and a private view for members. The notable feature of this year's exhibition will be the number of fine portraits that will be exhibited. While the portraits must be ings, the material used by the Itahans being almost exclusively brick and terra cotta. Mr. Hutchison then showed on the screen, with the use of the limelight, some of the most famous buildings of the Lombard style in Italy, including the Church of St. Michel at Pavia; St. Lenoni, in Verona; the Duomo, at Mo-dena, erected in the eleventh century; the leaning tower of Pisa, the Cathe-dral of Lucca, and among the Gothic specimens that of the Cathedrals of Sienna and Orvieto, and St. Antonio at Padua, where the architect of the day evidently attempted to amalgamate the Byzantine with the Gothic. Other il-lustrations were a pretty picture of the Chapel of the Arno, and the pulpit of the Baptistry, photographed in the Museum in London. The Ducal Palace in Venice and other scenes on the Grand Canal were very interesting.

will be the number of this year 2 will be the number of fine portraits that will be exhibited. While the portraits must be said to exceed anything seen in the former exhibitions of this kind, it must be re-marked that the landscapes are below the average, a fact which is to be regretted. Workmen are now busy in the galleries ar-ranging the pictures, and the work will be completed today. A general idea of some of the more im-portant work in the coming exhibition will be interesting. It would require a very large amount of space to go into detail, and be-sides a personal inspection of the collection is needed to give one a correct idea of its worth and attractiveness. As said bafore, the portraits are the features of the exhibi-tion. Robert Harris is represented by six. worth and attractiveness. As eaid bafore, the portraits are the features of the exhibi-tion. Robert Harris is represented by six. The portrait of Mrs. H. Monbagu Allan is emong the best work aver done, and is an admirable, even a speaking likeness of the sit-ter. Other portraits by the same artist are of Mr. and Mrs. Samuel Finley, Mrs. E. W. Patker, Mr. Fairman and Master Harold Stanley Bagg. The "first carvas in the exhibition, and one occupying a most prominent place, is undoubtedly the portrait of Madame Ingres, by Jongers, the yourg artist, who has made such a reputa-tion for himself. He has studied his art for several years in Spain, and his work is de-cidedly Spanish in treatment. Surgeant, the portrait painter, has classed him as the strongest and most promising man of the younger school of portrait painters. His por-trait of Madame Ingres will afford material for much admiration and for study. He has several other portraits on view of Lt. Col. Jeffrey Burland, of Dr. McPhail and of him-self. self

Miss Holden is represented by one of the

Miss Holden is represented by one of the best things she has ever done, the portrait of a child. It is really exquisite, the figure itself especially so. J. Hammond has two landscapes and two seascapes on exhibition. They are all very characteristic work, the seascapes perhaps heing the most striking. MacGillivary Knowles, of Toronto, is represented by a number of landscapes and by a strong por-trait sketch that will command attention. Manufe Chiller, the vonce artist whose

trait sketch that will command attention. Maurice Cullen, the young artist, whose work is becoming very popular, has a num-ber of winter scenes, treated in the impres-stonist manner, of, in and around Quebec. His treatment of the floating ice in the St. Lawrence is strong and vivid. Succr Cote exhibits four canvasses. They

buzer Cote exhibits four canvasses. They are some of his best work, and among the very best landscapes in the exhibition. O. Leduc, whose work is always noted for its marvellous attention to detail, is represent-ed by a pecture that will receive general ad-miration. His treatment of the subject of a how looking over a back is indeed. hoy looking over a book is indeed wonderful in the manner in which he has brought out even the fine print. F. M. Bell-Smith, whose street scenes are

A. Deriversitan, whose street scenes are oxecuted with such cleverness and harmony f color, exhibits several of his most striking canvasses, among them being West-minster Bridge, Island Park, Toronto; on London Bridge and a Grey Day on the Thanks.

10 a

Some very pretty and effective canvasses have been received from G. A. Reid and Mrs. Reid, of Toronto, who, while studying in Spain, did some excellent work. A very good figure study represents the work of Miss Flimsoll, and is of her best. It is to be regretted that but one picture represents the work of Homer Watson. He is at pres-ent in London, however, holding an exhibi-tion, and for that reason one of our strong-est Canadian painters has but the one can-vas, which will, nevertheless, be much ad-mired. Among the examples of C. Dyonnet, all his usual good style, are Sunset at labelle, looking down the valley. E. M. Morris, a new exhibitor, inclining strongly towards the impressionist school, has several amonight scene, represents the work of W. Hege, and they are excellent. A very stells ing classical figure is the subject chosen by J. C. Pinbey, the new academician. It is 10 Hore, and they are excellent. A very strlk-ing classical figure is the subject chosen by J C. Pinhey, the new academician. It is unusually bandsome, and will be one of the nost striking of all the pictures. Anong the examples of this favorite stust, J. C. O'Brien, of Toronto, are two expectally good scenes, Morning in the Har-bor of St. John and Montmorency Falls. A large portrait of Madame Martin, by J C. Franchere, is clever. "La Ciseuse," by H. Beau, is a strong piece of impressionlab painting that will surely attract some peo-

J C. Franchere, is clever. "La Ciseuse," by H. Beau, is a strong piece of impressionist painting that will surely attract some peo-ple. A cloudy moonlight is an effect very cleverly worked out by that rising young attist, Atkinson, of Toronto. Mary A. Bell has two good pictures in children sailing boats and "An Idyll." Among others who deserve special mention are Miss Houghton, who has several characteristic paintings; A. D. Patterson, of Toronto, who has several fine portraits, the best being of Sir Daniel Wilcon and Sir Frank Smith. The water-colors will, as usual, command a large share of the public attention. The harmony of color in Mr. Brynner's picture of a child, "A Grey Girl," will place this drawing in the most prominent light. There are several very fine drawings by the same artist that deserve great praise. J. M. Barnsley has a number of his well-known drawings, as has also Vorner. Among the other prominent exhibitors of water-colors are Windeat, A. M. Lambe, J. L. Moss, J. B. Hance, M. Sanborn, M. Living and Livingstor.

B. Hance, M. Sanborn, M. Living and Livingstor. There are four lovely miniatures shown, the work of Miss Ross. They are of Miss. Gillespie, of Montreal; Miss Martha Mon-tagu Allan, the late Dake of Clarence and the late Prof. Blaikie. In the sculpture there is a very fine bust of the Hon. L. J. Forget by Hebert, also a smaller one of Madame Hebert and a plaster group of the subject "Convoitises." In this class, too, there is a very clever sketch por-trait in clay by Alberta Clelland, a pupil just now in the classes. Altogether the exhibition will be a great

now in the classes. Altogether the exhibition will be a great treat and during the month that it will re-main open will certainly be visited by all who take an interest in art and Canadian artists.

ART EXHIBITION. Vituess - 31/3 PICTURES GENERALLY POOR, WITH NOTABLE EXCEPTIONS.

SOME OF THE PAINTINGS DESCRIBED.

The seventeenth annual spring exhibi-

tion of oil paintings, water-color draw-

ings, statuary, etc., is now in course of

The Art Association of Montreal, to

whose administration these annual exhi-

bitions are due, has already the majority

of the pictures in place, and the work

has been well done, both with regard to

light and juxtaposition of subjects. The

hanging will be finished to-day and the catalogues printed, in readiness for the private view to-morrow evening. Com-paring the exhibition with some of its

predecessors, in a cursory examination and from a popular point of view, it

STILL_LIFE-E. U. LAMARCHE.

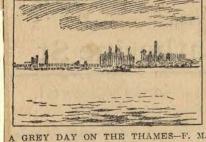
Opreparation at the Montreal Art Gallery and will be open to the public on Friday.



PAINT ME. AUNTY' MISS HOLDEN

must be admitted that the pictures as a must be admitted that the pictures as a whole are poor. There is good, strong work in portraiture undoubtedly, of in-terest to the student and those who have knowledge of the subjects; but of land-scape and genre painting, which most appeal to the popular taste, the examples are few, and the majority of these are disappointing. This. notwithstanding, no one who is interested in art in gen-eral and Canadian art in particular. can eral and Canadian art in particular, can afford to miss this exhibition, for there can are one or two genre pieces, and about a dozen landscapes, that would reflect credit upon any collection of paintings, however notable.

Alphonse Jongers's 'Portrait of a lady,' has been given the place of honor, and is eminently worthy of it. The com-

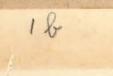


BELL SMITH.

position and painting of subject and accessories are equally good and will repay close attention. The pose is easy and graceful, the colors admirably balanced, the ormolu table a work of art in itself. If one might hint a fault, the back-ground, beautiful alone, is rather too aggressive in the picture. The same artist has three other portraits on the walls, notably one of himself, whose many sterling qualities compel admiration.

Mr. Robert Harris, president of the Mr. Robert Harris, president of the Royal Canadian Academy, is also repre-sented with credit to himself and Cana-dian art. His portraits of Mrs. H. Mon-tagu Allan, Mrs. Samuel Finley, Mrs. E. W. Parker, Mr. Fairman and Master Harold Stanley Bagg, are admirable, and his 'Come if you dare' has a humor of its own that will be appreciated. There is a rare charm about Sucor

There is a rare charm about Suzor Coté's art that arouses a sort of enthusi-





SUNSET AT LABELLE-C. DYONNET. asm amongst its votaries, and it is safe to predict that this young painter's re-putation will increase in proportion as his work is more widely known. The gradations of color suitable to the time of year he chooses to depict bristle with difficulties, a pitfall to the many, but managed by him with seeming ease. As with his landscape in the last Academy exhibition, so with his 'Entree du bois' in this, it easily dwarfs anything of its kind seen here for a long while, and the same may be said for three other land scapes in the room by this artist. Of the latter, however, two of the skies re-semble one another, and, in general, the artist is inclined to 'repeat himself,' both in color and treatment. It is better to differently; 'The unfinished is nothing,' says Amiel; but too much of one thing, even a good thing, is apt to pall, and Mr. Cote's gems are of the finest water, worthy of the most various settings. His 'still life' work is far above the ordi-nary, and that he has not favored the 'still life' work is far above the ordi-nary, and that he has not favored the present collection with any of it is a fact be regretted. to

to be regretted. Miss Holden's 'Paint me, auntie,' is very pleasing and will give delight to many. The expression and pose are ad-mirable, but, if one were inclined to cavil, the dress of the child seems unnaturally stiff.

naturally stiff. C. Dyonnet's 'Sunset at Labelle,' his 'Harvest Day,' and 'Boat in Montreal Harbor,' are diverse and well painted; the first is especially full of charm. Maurice Cullen is an impressionist of the medam French schenland he painted

the modern French school and he paints what he sees. One of his canvases, of ice, open water and snow-crowned land-scape is picturesque and impressive; the other is too crowded to give pleasure. Mr. F. M. Bell-Smith has several char-

acteristic out-of-doors studies, of which his 'Grey day on the Thames' will es-pecially appeal to those who know the scene.

The sculptures, water-colors, menia-tures and the remainder of the pair digs ust be left for another occasion.

ART EXHIBITION. Willows - 1/4/91

SOME VICISSITUDES OF CRITICISM Poetry and painting have this in common, that what is accepted by one is rejected by another; the best work often seeks in vain for recognition in its own generation; while immediate popularity has not seldom ended in early and hopeless oblivion. Constable fought an uphill battle, David Cox in life sold his pictures for a song, Turner owed much of his vogue to his friend Ruskin, and Corot was not immediately recognized as a genius; on the other hand, the fact that Benjamin West was once president of the Royal Academy has long been a the Royal Academy has long been a standing joke. It is not only the nublic that needs to be educated, the critics have made sad mistakes. Byron was criti-cised severely, and flouted Wordsworth and the Lake School in his turn; John Keats was bitterly assailed by the 'great' critic of his day; William Blake's im-mortal child's poetry could not find a



COME IF YOU DARE .- R. HARRIS.

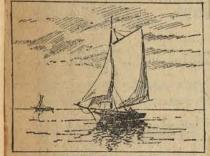
market; and only a few years ago, John Ruskin described Neil Whistler's noc-turnes as 'daubs'-for which an intelligent British jury mulcted him in one farthing damages. So time brings its revenges, for of the multitude of writers and painters in whose ears the world's praises sounded while yet they were



THE YOUNG STUDENT .- 0. LEDUC. alive, 'the very memory of most of them,' as Walter Pater makes Marcus them,' as Walter Pater makes Marcus Aurelius say in the 'Epicurean,' has van-ished away 'into that great gulf and abysm of past thoughts.' 'I never saw a sunset like that,' some one has been said to have remarked of one of Turn-er's works. 'No,' replied the great painter, ' but don't you wish that you could ?' The reply is not given, the critic is supposed to have been effectually crushed, but whether that was so or not, Turner's answer contains much of the Turner's answer contains much of the philosophy of criticism. Great workmen create their own environments and the critic must be in sympathy before can understand and admire. The late lamented Robert Louis Stevenson, as a case in point, was years before he undercase in point, was years before he under-stood and appreciated Corot; indeed, it is doubtful if he ever really did appre-ciate him. It is true, too, of the works of recognized genius; that many of them would pass unnoticed and escape admira-tion if it were not for their 'high-sound-ing names'-to be told by authority what to esteem and what to disesteem is a to esteem and what to disesteem is a preat saving of labor. The guide books of Europe are the true arbiter of taste with the majority, as Mark Twain has humorously due in his innocents critics then, even the re by no means infalli-Abroad.'

ole, and what is contemned by one generation often excites the admiration of the one that succeeds it. John Hammond's 'Herring Fishing

'Grand Pré,' in the present spring exhibition, are painted in that romantic manner of which he has given us so many delightful examples; only the column of smoke in the former scems too definite and prosaic a note in a painting definite and prosaic a note in a painting of which the charm principally consists of its poetry and mysticism. Of 'The Tantramar,' one is inclined to say that Mr. Hammond has painted a disagree-able day disagreeably. There are such scenes and weather, when the sky is a dirty blue, the clouds ragged, opaque and muddy, the land soggy and an atmos-phere of misery pervading everything : but these are scenes in general one likes but these are scenes in general one likes to escape, actually and in memory. For a 'dark day' the writer prefers the senti-ment of the noble Troyon that was the chef d'oeuvre of one of our late loan chel d'oeuvre of one of our late loan exhibitions. Tastes differ, however, and Mr. Hammoūd's realism will doubtless appeal forcibly to those in sympathy with his point of view. Mr. W. E. Atkinson's 'Cloudy Moon-light' is all darkly grey and silvery white and would serve as an apt illustration to the lines, 'When the sun dies out



MORNING IN ST. JOHN (N.B.) HARBOR. T. R. O'BRIEN, R.C.A.

with the voice of day, and silence reigns in the gloom and the grey.' His other exhibits are 'Old Grist Mill Below Que-bec' and 'Woodland.'

The work of Mr. James M. Barnsley is highly esteemed by all Montrealers; it is charged with sentiment and the most poetic feeling, and everything this young painter has touched denotes a mind young painter has touched denotes a mind transcending the ordinary; it has an originality all its own and is sure to grow in favor. 'Landscape in Holland, Au-tumn,' and 'French Landscape' are char-acteristic of his style.

The foreground in 'Un Ravin Sur la

Colline,' by Mr. Suzor Coté, is truthful and admirable in every way. Two little 'bits' entitled 'Autumn, Bit of Como Road,' and 'Hudson Heights,' by Mr. Arthur S. Henshaw, are meri-

torious. In 'Moonlight' Mr. William Hope has obtained 'the large effect of space,' and the silence and the peace of such a time are admirably counterfeited. There are, besides, several subtle little truths in this painting that appeal to one.



STEAMER AT MONTREAL HARBOR-C. DYONNET.

Mr. F. McGillivray Knowles exhibits five canvases, all good in diverse ways. The 'Study of a Girl's Head' is especially worthy; the expression, color and modelling are all excellent.

The 'Nature Morte' of Mr. E. U. Lamarche is perhaps the best still-life study in the exhibition. The modelling and painting of metal, glass, glazed-ware and fruit, it would be difficult to excel. Mr. O. Leduc's 'Young Student' is al-mat microscopic in its attention to do

21

most microscopic in its attention to de-tail and will be studied with pleasure and relief, after seeing some of the 'slap-

and relief, after seeing some of the 'slap-dashery' that is striving to pass as 'art.' Mr. Kenneth R. Macpherson's two small portrait studies have merit and, perhaps, a subtle humor. Mr. Charles E. Moss's 'Noontime' is natural and pleasing; his 'The Harvest-ers' is small and dainty; both have charm and 'grow' upon one with study. Mr. L. R. O'Brien's 'Montmorency Falls' is a very taking little picture and his 'Morning in the Harbor, St. John, N.B.,' is in his best manner. Mr. John C. Pinhey's 'La Penserosa' is one of the most ambitious works in the gallery. The coloring is dainty and pleasing, the decorative effect is satisfac-tory, and the landscape of the back-ground adds to the suggestiveness of the

tory, and the landscape of the back-ground adds to the suggestiveness of the subject. As a question of taste or truth however, the right arm of the figure seems abnormally lanky, while the pose necessitates some ungraceful curves in the drapery of the bust.

Sherwood's 'The Lit-Mr. W. A. Sherwood's 'The Lit-tle Newsboy,' whether a portrait or not, is characteristic of the type. The sub-ject has all the confidence and assurance of the 'gamin' of Hugo and Morrison.

SPRING EXHIBITION A Private View at the Art Gallery

Mar This Evening. 1/4/97

The seventeenth annual spring exhibition of the Royal Canadian Aca-demy will open this evening at the Art Gallery, with a private view for members.

The general appearance of the pic-tures is good. There are a larger num-ber of portraits and fewer landscapes than usual. The most noticeable fea-

ber of portraits and fewer landscapes than usual. The most noticeable fea-ture of the exhibition is the good qual-ing of the portraits. Many familiar names are missing from the catalogue, Amongst them are: Wyley Grier, W. Raphael, T. More Martin, Miss Tully, Miss Carlyle, M. Matthews, and James L. Graham. In spite of this, the exhibi-tion is up to the average, and the gaps have been well filled by new men, such as a picture, delicate and decorative in color. A strong, vigorous head of Mr. Frederick Fairman is, perhaps, as good a anything he has done. A small por-trait of Mrs. E. W. Parker is good. The most important portrait in point of size and ambitiousness of treatment is the one by Mr. Jongers. The figure in its black gown with white lace and mit black gown with white lace and any with a background of tapestry de-corated with Wattean figures, reminds one of the graceful women who peopled the pictures in the days of Fragman. In contrast to this is the portrait of Maxime Ingres, which is strong and minie hand completing a sombre har-mony of color. In the portrait of Col. Burland, the crimson coat of the uni-form is treated with remarkable ability. The treatment of the head calls up mem-ories of Philip IV of Spain and Velaş-quez. The portrait of Dr. McPhail and of the artist himself complete the pic-tures exhibited by Mr. Jongers.





A Large Number Present-Big Collection of Portraits-Architectural Drawings.

The seventeenth annual exhibition of oil paintings, water colors, sculpture, etc., was opened in the galleries of the Art Associa-tion of Montreal last evening with a private view for members and a delightful conversa-zione. Perhaps it would be better to con-fine one's self altogether to the latter term, for while the pictures are there, it is but a very hurried and unsatisfactory view that can be had of them at such an entertainment. No one would go with the idea of seriously studying or examining the pictures at the "private view." This must be done at an-other time, or times, for they will repay a very great deal of close attention. The conversazione, which has become an established event on the eve of the opening of the different exhibitions is becoming more

established event on the eve of the opening of the different exhibitions, is becoming more and more popular. It is doubtful if any other entertainment of a similar character would at this time of the year have called out the large and fashionable attendance which thronged the galleries for several hours last evening. It was a delightful affair from beginning to end, and will usher in one of the most notable spring exhibitions which the Association has yet held. As remarked several days ago, the por-

As remarked several days ago, the por-traits in the present exhibition are the most noteworthy feature. It is perhaps the finest selection of portraits that has ever been seen at such an exhibition in Montreal. For the artistic public there is a rare treat in store, for, besides the portraits, there are many excellent landscapes. In china paint-ing also there is a small but very pretty exhibit, containing work by Miss MacDon-nell, Miss Atkinson, Mr. E. A. Caldwell, Miss Whitney, Miss M. L. Miller and Mrs. McIndoe.

McIndoe, Several well-known architects of this city There are two ave designs in architecture. There are two have designs in architecture. There are two designs for the new clubhouse of the Royal St. Lawrence Yacht Club, and others of equal interest. The china exhibit is in the old gallery, the sculpture in the old gallery, and the miniatures, which were much ad-mired last evening, are in the room devoted to the water color drawings. The galleries were crowded last evening from about half past eight until half past eleven. Gruenwald's orchestra were estationed on the landing at the head of the stairs, and

on the landing at the head of the stairs, and rendered a very good programme of music. Light refreshments were served in the large glass room off the new gallery. The con-versszione may be classed among the most enjoyable and successful which have been held.

enjoyable and successful which have been held. Among those who were present were Hon. G. A. Drummond and Mrs. Drummond, Rev. J. Edgar Hill, the Misses Hill, Mr. and Mrs. Muir, Mr. E. B. Greenshields, Mr. W. Angus, Miss Angus, Miss P. Angus, Mrs. Gillespie, Mr. and Miss Gillespie, Mr. and Mrs. James Ross, Dr. William Gardner, Mr. E. S. Clouston, Mr. W. J. Learmont, Mr. Morrice, Dr. Francis Shepherd, Mrs. Shepherd, Mr. and Mrs. A. T. Taylor, Mr. D. A. Watt, Mr. and Mrs. A. T. Taylor, Mr. D. A. Watt, Mr. and Mrs. Mohert Lindsay, Miss Lindsay, Miss Pangman, Miss Edith Lindsay, Mr. Carter, Mr. and Mrs. Montagu Allan, Mr. and Mrs. W. R. Miller, Mr. and Mrs. Charles Holt, Miss Cochrane, Hilhurst; Principal Peterson, Miss Mar-garet Houghton, Miss Sarah Holden, Mr. and Mrs. Hope, Mr. M. H. Gault, the Misse Gault, Mr. and Mrs. A. D. Durnford, Miss Galt, Mr. Geo. Durnford, Miss Durn-ford, Mr. and Mrs. Guy Ross, Mr. and Miss. Wonhum, Mr. Frank Redpata, Mr. and Mrs. Clarence Lyman, M. Alphonse Jongers, M. Wonham, Mr. Frank Redpath, Mr. and Mrs. Clarence Lyman, M. Alphonse Jongers, M. Ingres, Mrs. Miles Williams, Mr. and Mrs. SEVI NTEENTH ANNUAL SPRING ...EXHIBITION... 1st April to 1st May. Open daily 9 a.m. to 6 p.m. Wedness day Evenings 8 to 10. Admission 25cc

and Mrs. Oliver Smith, Miss Bertha Steven-son, Mrz. Wolfred Nelson, Miss Nelson, Mrz. Springle, Mrs. Ernest Judab, Miss Simpron, Miss Haultain, Lt. Col. Strathy, Capt. ard Mrz. Costigan, Mr. T. H. Carter, Miss Parker, Compton; Mr. Wm. White, Dr. and Mrz. Yates, Mr. Fred. Meredith, Mr. Gordon McDougall, Mr. and the Misses Ewan, Mr. and Mrz. Gaunt, Dr. Lefleur, Mr. P. A Peterson, Mrs. ard the Misses Acer, Mr. MoIntosh, Mr. and the Misses Irwin, Mr. and Mrs. Henry Mudge, Mr. and Mrs. Lilly, Mrs. and Miss Putram, Lt. Col. and Mrs. Jeffrey Burland, Mr. E. Mitchell, Mr. and Mrs. Renouf, Miss Saunderson, Mr. Kenneth Maopherson, Miss Macherson, Miss McRae, Dr. and Mrs. Macherson, Miss McRae, Dr. and Mrs. Lovejoy, Mr. A. C. Hutchison, Mr. Saxe, Mis. Meldola de Sols, the Misses Auerbach, Miss Fenwick, and many others. Saxe.

THE PRIVATE VIEW At the Art Gallery Last Evening

The private view for members opened the seventeenth annual Spring Ex-hibition of the Royal Canadian Academy last evening in the new gallery of

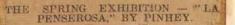
f the Art Gallery, Phillips square. The number of portraits of well known society people filled the galleries with an unusually large crowd of members, nearly every portrait on the walls had its prototype on the floor. And there were few of the guests who were not interested personally in the different pic-

tures. A great number of beatiliti powns were worn and the galleries have seidom, if ever, looked so gay or smart. A charming programme of light music wars a great addition. Refreshments were served in the large class room, the long tables were decorated with quan-tities of crimson geraniums and potted hyacinths. The following were amongst those pre-sent: Mr. and Mrs. George Drummond, Mr. and Mrs. E. B. Greenshields, Miss Greenshields, Mr. and Mrs. K. S. Clous-ton, Mr and Mrs. Montagu Atlan, Mr. and Mrs. W. R. Miller, Mr. and Mrs. Gillespie, Miss Abbott, the Misses Argus, Mr. W. Angus Mrs. Wanklyn, Mr. and Mrs. Allan Mackenzie, Mr. and Mrs. Charles Holt, Miss Cochrane, Hillhurst; Mr. and Mrs. Charles Hope, Dr. and Mrs. Allan Mackenzie, Mr. and Mrs. Charles Holt, Miss Cochrane, Hillhurst; Mr. and Mrs. Charles Hope, Dr. and Mrs. Allan Mackenzie, Mr. and Mrs. Charles Holt, Miss Cochrane, Hillhurst; Mr. and Mrs. Charles Hope, Dr. and Mrs. Allan Mackenzie, Mr. and Mrs. Charles Holt, Miss Cochrane, Mr. and Mrs. Elackader, Miss Edith Gault, Mr. and Mrs. S. Coulson, Pro-fessor Cox, Mr. and Mrs. Cranville Cun-ningham, Mr. and Mrs. T. Ridier Davies, Mr. and Mrs. David Denne, Mr. and Mrs. G. H. Duggan, Mr. and Mrs. A. D. Durnford, Miss Grat, the Misses Hwan, Mr. and Mrs. A. J. Ferguson, Mr. and Mrs. S. Finley, Dr. Gardner, Mr. and Mrs. S. Finley, Dr. Gardner, Mr. and Mrs. S. Finley, Mr. and Mrs. Kennedy, Mr. Paul Lafleur, Mr. W. J. Learmont, Mr. and Mrs. A. E. Lewis, Mr. and Mrs. R. A. Lindsay, Miss Edith Lindsay, Mr. and Mrs. A. C. Lyman, Mr. and Mrs. W. Hope, Mr and Mrs. Maxime Ingles, the Misses Irvin, Mr. and Mrs. Kennedy, Mr. Paul Lafleur, Mr. W. J. Learmont, Mr. and Mrs. A. C. Lyman, Mr. and Mrs. W. Hope, Mr and Mrs. MacPhail, Mr. and Mrs. A. C. Lyman, Mr. and Mrs. W. Hope, Mr and Mrs. Kennedy, Mr. Paul Lafleur, Mr. W. J. Learmont, Mr. and Mrs. A. C. Lyman, Mr. and Mrs. W. Hope, Mr and Mrs. MacPhail, Mr. and Mrs. Berland, Dr. and Mrs. MacPhail, Mr. and Mrs. Bavid Seard, Mrs. Enest Judah, Mr. Hobart Springle, Li



The private view and conversazione of the seventeenth annual spring exhibition of oil paintings, water color drawings. etc., took place last evening in the Art Gallery and was in every way satisfactory. The attendance was large and representative of the arts, professions and fashion, Gruenwald's orchestra discoursed sweet music, some of the canvases were much admired and the evening soon whiled itself away. Among the many present were: The Hon. G. A. Drummond and Mrs. Drummond, the Rev. Edgar Hill, the Misses Hill, Mr. and Mrs. Muir, Mr. E. B. Greenshields, Mr. W. Angus, Miss Angus, Miss P. Angus, Mrs. Gillespie, Mr. and Miss Gillespie, Mr. and Mrs. James Ross, Dr. William Gardner, Mr. E. S. Clouston, Mr. W. J. Learmont, Mr. Morrice, Ion, Mr. W. J. Learmont, Mr. Morrice, Dr. Francis Shepherd, Mrs. Shepherd, Mr. and Mrs. A. T. Taylor, Mr. D. A. Watt, Mr. and Mrs. Robert Lindsay, Miss Lindsay, Miss Pangman, Miss Edith Lindsay, Mr. Carter, Mr. and Mrs. Mon-tague Allan, Mr. and Mrs. W. R. Miller, Mr. and Mrs. Charles Holt, Miss Coch-rane, Hillhurst; Principal Peterson, Miss Margaret Houghton, Miss Sarah Holden, Mr. and Mrs. Hone, Mr. M. H. Gault Margaret Houghton, Miss Sarah Holden, Mr. and Mrs. Hope, Mr. M. H. Gault, the Misses Gault, Mr. and Mrs. A. D. Durnford, Miss Galt, Mr. Geo. Durn-ford, Miss Durnford, Mr. and Mrs. Guy Ross, Mr. and Miss Wonham, Mr. Frank Redpath, Mr. and Mrs. Clarence Lyman, M. Alphonse Jongers, M. Ingres, Mrs. Miles Williams, Mr. and Mrs. Fayette Brown, Mr. and Mrs. Samuel Finley, Miss Finley, Professor and Mrs. Frank Adams, Mr. and Mrs. Edward Parker, Mrs. and Miss Crier, Mr. and Mrs. Hol-den and Miss Holden, Mr. and Mrs. Wallis, Mr. and Mrs. Stanger, Miss Boyd, Mr. H. Molson, the Misses Mol-son, Mr. and the Misses Savage, the Rev. Principal Resford, Mr. Suzor-Coté, Mr. W. S. Taylor, Miss Taylor, Miss Roy, Mr. Homer Taylor, the Misses Taylor, Mr. and Mrs. Oliver Smith, Miss Bertha Mr. Homer Taylor, Miss Taylor, Miss Roy, Mr. Homer Taylor, the Misses Taylor, Mr. and Mrs. Oliver Smith, Miss Bertha Stevenson, Mrs. Wolfred Nelson, Miss Nelson, Mrs. Springle, Mrs. Ernest Ju-dah, Miss Simpson, Miss Haultain, Lieut. Col. Strathy, Captain and Mrs. Costigan, Mr. T. H. Carter, Miss Park-er, Compton; Mr. William White, Dr. and Mrs. Yates, Mr. Fred. Meredith, Mr. Gordon McDougall, Mr. and the Misses Ewan, Mr. and Mrs. Gaunt, Dr. Lafleur, Mr. P. A. Peterson, Mrs. and the Misses Acer, Mr. McIntosh, Mr. and the Misses Irwin, Mr. and Mrs. Henry Mudge, Mr. and Mrs. Lilly, Mrs. and Miss Putnam, Lieut. Col. and Mrs. Jeffrey Burland, Mr. E. Mitchell, Mr. and Mrs. Renouf, Miss Saunderson, Mr. Kenneth Macpher-son, Miss Macpherson, Miss McRae, Dr. son, Miss Macpherson, Miss McRae, Dr. and Mrs. Lovejoy, Mr. A. C. Hutchison, Mr. Saxe, Mrs, Meldola de Sola, the Misses Auerbach, Miss Fenwick and oth-







The portrait of Prof. Chapman by Mr. Dickson Patterson is the best work he has exhibited at the Art Gallery this year. The pose is very characteristic and unconventional. The retort introduced in the background suggests the work of the sitter. The por-traits of Sir Daniel Wilson and Sir Frank Smith by the same artist are neither of them commonplace.

Miss Holden's figure of a little child is so spontaneous in expression and movement throughout, that it

movement throughout, that it is amongst the most pleasing things in the exhibition. Mr. Franchere's portrait of Mme. Mar-tin is well drawn and carefully painted. Mr. Homer Waison is at present in London and only sends one picture-number 129, the Old Mill-which is strong and effective. Mr. Maurice Cullen sends this year, for the first time the results of his

Mr. Maurice Cullen sends this year, for the first time, the results of his study of Canadian landscape. He has been painting near Quebec, and two of his pictures show the river St. Law-rence filled with floating ice and Que-bec in the distance under different ef-fects. The others are looking along the Levis shore in winter. Mr. Cullen's work is very direct, and he gets his values true and strong without any hesitation. He is in the right road, he has only to continue in it to attain a high place amongst landscape painters. A small moonlight scene by Mr. Wm. Hope is delicate in coloring and full of tender faeling. Mr. Dyonnet has a study of the shipping at the Montreal wharf, which is very good. Also a very sumy bright landscape with two figures in a rocky foreground. Mr. Cote has no fear of the heavy summer green of July. It is often

Mr. Cote has no fear of the heavy summer green of July. It is often avoided by painters but he has suc-ceeded in giving it in a fine rish harmony of color in his largest pic-ture No. 21, un Ravin sur la Colline. The same may be said of the two others. Mr. Hammond exhibits one of his usual hazy effects, where shipping is shown in a rosy box, also three later pictures which are exceedingly strong in effect but lack delicacy and quality of color. A broadly painted sunset by Mr. Reid

M check and a straight of color. A broadly painted sunset by Mr. Reid of Toronto, will be noticed. Several little Spanish landscapes are sent by Mrs. Reid, whose pictures of roses are so much admired. Mr. Robertson has two pleasing small landscapes and a view of St. James Methodist Church in winter sunlight. Mr. Lucius O'Brien and Mr. Bell-Smith of Toronto are very inadequately represented.

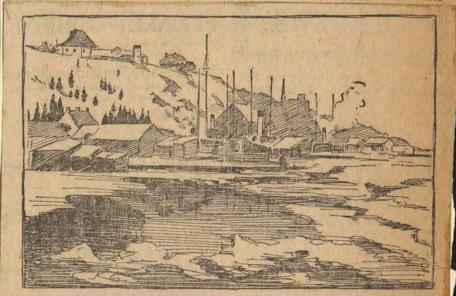
Mr. Lucius O Brien and Mr. Bell-Smith of Toronto are very inadequately represented. Mr. Pinhey's picture "La Penserosa" is the most important of the figure subjects in the exhibition. A giri dressed in purplish classical drapery is sitting and looking towards the setting sun, a lyre in her hand. The whole is fine and in tone and largely treated. A boy reading a magazine is a mar-vel of technical ability. Although min-utely painted it has breadth and rivals some of the old Dutch painters. This is Mr. Leduc's only exhibit. Miss Margaret Houghton's children playing cards, is orriginal in arrange-ment, as is also the Family Shoemaker, in which the light is finely managed. A straw hat filled with cherries is cleverly painted by Mr. Sherwood, To-ronto.

ronto ronto. Miss Plimsoll in a Toiler of the Sea, shows much progress from what she sent in former years, and in it she has struck a fine gray note. In the water color room the principal

struck a fine gray note. In the water color room the principal place is occupied by the Gray Girl, by Mr. Brymner. A little girl seated on a quaint chair in a natural pose look-ing up from a drawing she holds in her hand. The treatment is peculiar, be-ing water color done on canvas in low tones and has the decorative effect of tapestry. This is one of the best pictures



THE SPRING EXHIBITION-"APPROACHING STORM," BY E. DYONNET,



THE SPRING EXHIBITION-"LEVIS," BY MR. MAURICE CULLEN.

in the exhibition. A portrait of Mr. W. Hope is full of life and is a pleasant picture as well as a good likeness. The Carrier's Horse, Le Jardin des Soeurs and Showery Weather are all good wa-

Carrier's Horse, Le Jardin des Soeurs and Showery Weather are all good wa-ter colors. Mr. Manley, Toronto, sends several water colors, which show great know-ledge of this medium. Amongst the other pictures in this room, Mr. Charles E. Moss. Ottawa, has a little snow scene firmly painted. Schein-ers at Low Tide and several others show him to be a water color painter of ability. This year Mr. O'Brien's water colors are slight and small and do not show him to advantage. In An Old Street in Quebec, by Miss Phillips, the upper part, white houses against a blue sky is good. From the Island of Orleans there are several sketches of French Canadian houses by Miss MacDonnell. A frame containing three sketches by Miss Sanborne and another sketch of a little child in the grass in pleasant June weather, are preity. Mr. Henry S. Carter's Sunset has a certain poetry. Four Miniatures by Miss Eleanor Ross are very delicate in coloring and draw-ing. The Sculpture exhibit is as usual small

are very delicate in coloring and draw-ing. The Sculpture exhibit is as usual small in numbers, but the quality this year is equal to the painting. Mr. Hill's portrait bust in clay of Miss Tucker is excellent, being free in handling and treated in a large and de-corative way. His bas-relief of Mr. and Mrs. Maxwell together is also clever. Mr. Hebert's portraits in bronze of Mr. Forget and Mine. Hebert are strong, and the group, Convortise, is a good composition. A portrait sketch in clay by Miss Alberta Clelland shows great promise.





The 'Landscape in Holland,' Autumn,' by Mr. James M. Barnsley, of which we present a sketch to-day, will be found attractive in subject, color and treatment. Miss Mary Alexander Bell's 'An Idyll,' is provocative of mirth and so fulfils the law of its being-the inanity of the dolls' expression is ludicrous in the extreme. The portrait on porce-



ENTREE DU BOIS-SUZOR COTE. lain by the late Mr. Harry Coulson is well done. Miss Margaret Houghton's genre pic-



UN RAVIN SUR LA COLLINE.-SUZUR COTE

tures have always something to tell us and 'The Family Shoemaker' is ever a personage of interest. Miss Marion Laing exhibits two beautiful flower pieces, 'Violets' and 'Roses.' 'Winter, Ste. Anne de Beaupré,' by Mr. James W. Morrice, has a striking originality and differentiates the painter from the multitude of copyists. His 'Evening,

8



ANDSCAPE IN HOLLAND JAMES M. BARNSLEY.

Paris,' we do not admire—it does not 'pull together,' as painters say. Mr. A. D. Patterson has four strik-ing portraits in the collection, notably those of Professor Chapman, Ph. D., and the Hon. Sir Frank Smith.

Mr. George A. Reid and Mrs. Mary Hiester Reid are represented by four paintings each, and the work of these well known artists is attractive as always.

Miss S. Robertson exhibits 'St. James Methodist Church, Montreal.' Miss Lilian Tucker has three canvases. Mr. Homer Watson is represented by 'The Homer W Old Mill.

ART EXHIBITION. Wateress -WATER COLORS, STATUARY AND MINIATURES.

Once upon a time, someone said that water color painting was the dilettante's protest against the smell of 'turps'; but the point of this satire, if ever it were very keen; long since has been blunted. Even so late as the early days of the British Water Color Society, the beautiful and dainty art of aquarelle was treated to about equal parts of toleration and contempt, as was photography at a later date. To some extent, in both cases, the contempt was deserved, for although the best of the earlier water color work remains unsurpassed, the larger portion of it was poor in the extreme. The danger to the art in the present day

a

HEDGES -C. MACDONALD MANLY, A.R.CA. HAMPSHIRE

of an opaque medium like Chinese white, by which a virility is sought foreign to its intent and obtainable only in oils: the intent and obtainable only in oils; so the work less its translucency, its animation and is 'hard,' 'dead' and 'mud-dy' as the sole result of its trespass into the realm of the more masculine medium.

dium. The water colors in the present spring exhibition, although by no means epoch-making, average very well, and bring before the mind's eye scenes familiar and unfamiliar in a very pleasing way. Mr. James M. Barnsley exhibits five pieces, including landscape, seascape and a river scene; some of them are slight, but generally they have that indefinable something that differentiates this young artist's work from that of his contemartist's work from that of his contem poraries

E. Boultbee's 'Morning on

seems to lie in the indiscriminate use er who has gone to England for his scen ery, and to that county of it justly called the 'garden of England.' 'Beddington, Kent,' gives one a good idea of the pic-Kent,' gives one a good idea of the pic-turesque surroundings of a Kentish farm. 'River Wandle' is an idyllic scene that pleases.

but the title is not well chosen. calls the imagery of 'The Better Land,

streams,' of 'shadowy pine,' of 'meadows set with galingale,' and above all to 'a

set with gaingale, and above all to a land where all things always seemed the same.' Mr. Carter has painted a ro-mantic scene, but the facility with which the title of a classic poem is conveyed to a painting altogether different in son-timent mars in some degree the pleasure one must take in his work.

one must take in his work. Mr. C. Macdonald Manly has gone to England for the subjects of his pictures, and especially to that part of it on the

south coast, known to readers of Thomas Hardy as 'Wessex.' Mr. Manly's

from Kent all along to Devonshire. Mr. Joseph T. Rolph is another paint-

Miss Margaret J. Sanborn exhibits four unpretentious little drawings, of which 'Dolls and Dandelious' and 'Old Apple Tree' are attractive by reason of

Apple free are attractive by reason of their simplicity. Mr. Charles E. Moss's work is always distinguished. His 'Between Snowy Banks,' and 'Roses' will be admired. 'The Old Pilot at Home' is perhaps the weakeat of his avhibits weakest of his exhibits.

'Old St. Germain's House, Cote St. Antoine,' by Mr. J. H. Macnaughton, is a winter scene that will be recognized by all. Mr. Macnaughton also exhibits Hay-making



and 'The Carrier's Horse.' 'The Land of the Lotus Eaters,' by Mr. Henry Carter, is bright and pleasing, Souther creditable water color work we note that of Mr. Arthur A. Cos. Mr. J. Rawson Gardner, Miss Ag-

nes M. Lambe, Miss Annie M. Lambe, Miss Alice Livingston, Miss Harriette J. Macdonnell, Miss Annie E. Moore, Miss Mary M. Phillips, Miss Annie Stikeman, Miss Florence Trenholme, Mr. George Bruenech, Miss Marie H. Holmsted, Miss E. May Martin and Miss Gertrude E. Smur E. Spurr.

1d

Sculpture, unfortunately, is not popular, although why that is so it is difficult to determine. Apart from portraiture, the art is little encouraged and for this reason such a group as Mr. Philippe Hebert's 'Convoitises' is all too rare in modern work. One can understand why so little public interest is felt in the art as applied to statues of public men.



LAND OF THE LOTUS EATER .- HENRY

CARTER. The 'pot' hat and the frock-coat are in themselves sufficient to tame the wildest enthusiam, while the modern boot, in sculpture is a 'thing of ugliness and a grief for ever,' to parody Keats. What costume does and does not do for the costume does and does not do for the figure may be seen respectively in the statues of Maisonneuve and Macdonald in this city. Yet this does not account for the decline in group work, whether of men or animals, that is capable of telling a story differently if not more effectively than the sister art of paint-ing. An effort is being made even now to provularize the taste for work in clay ing. An effort is being made even now to popularize the taste for work in clay, marble and bronze, and it is to be hoped that some measure of success will attend it. In the 'Convoitises' the Auctolycus like 'blarney' of the trapper and the cupidity of the Indian woman are well expressed. Mr. Hebert also exhibits a



AN OLD APPLE TREE.-MISS M. J. SANBORN,

bronze bust of the Hon. L. J. Forget which is a good likeness, although some-what idealized.

'A Sketch in Clay' is the work of Miss A Stetch in Clay is the work of Miss Alberta Cleland, a student. It is won-derfully clever for such early work and gives promise of a brilliant future for the young artist. Mr. George W. Hill exhibits two portrait busts and Mr. Leo

Ansell one portrait bust. Miss Eleanor M. Ross's four minia-tures on ivory are good examples of this

delightful and once popular art. There are seven exhibits of modern work in architecture, two of which are the 'Premiated design for the Royal St. Lawrence Club House,' and 'Building at Bisley, Eng., for the Dominion Rifle As-sociation of Canada,' by Messrs. Saxe and Archibald. The other exhibitors are Messrs. Brown, Macvicar and Heriot, Mr. A. F. Dunlop and Mr. J. Rawson Cardina



THE CARRIER'S HORSE .- WM. BRYMNER.



THE SPRING EXHIBITION-"PEACH BLOSSOM," BY SKELTON.

ART GALLERY. the Gems at the Spring More of Exhibition.

This spring's art exhibit in Phillips Square is, as usual, especially rich in andscapes, and among the imposing array of large pictures, those of smaller size are liable to escape proper attenion except from those who are, as it were connoisseurs.

Among the latter class of paintings are five in oils by Leslie J. Skelton, a former Montrealer, now of Colorado Springs, Colorado. Mr. Skelton chiefly delights in sunset effects, and in this respect his paintings are unsurpassed by any on exhibition. One of his, in par-ticular, representing afterglow on Mt. Lafayette, in the While Mountains, is noticeable for its fine composition and parspective. The dull red glow on the mountain tops and tinging the clouds above, the shadowy effects in the ravines below, all form a picture perfectly true to nature. Another by the same painter, "The day slow dying in the west." gives an opportunity for further sunset painting, this time re-



<text><text><text><text>

cheme

185

L'Exposition Annuelle de Peintures A L' "ART ASSOCIATION "

Revue complète du Salon

Notre journal fut le premier à s'il y a là un effort qui vaille la donner le compte-rendu du Salon et nous nous plaisons à reconnaître que tout ce que nos confrères ont écrit sur ce sujet a été, peu ou prou, la corroboration de ce que nous-mêmes avions rapporté.

Les Houvilles

2a

Nous avions aussi promis de revenir sur cette exposition parce que l'énumération primitivement faite, forcément incomplète et rapide, ne nous avait pas laissé le temps d'étudier, d'apprécier entièrement les œuvres, ni d'en dégager des conclusions suffisamment définitives pour nous per-mettre d'inférer de la marche ascendante ou décroissante du mouvement peintre. Aujourd'hui, et encore que ce salon ne doive pas être pris comme base absolue, comme critérium de ce mouvement, nous pensons néanmoins que ce qu'il nous offre est suffisant pour juger, sinon de la valeur, du moins du faire de la majorité de nos artistes canadiens.

Prise dans son ensemble, et nous l'avons déjà dit, cette exposition est, au point de vue exclusive-ment national, inférieure à ses devancières, car malgré tout notre désir, nous ne pouvons admettre M. Alphonse Jongers, dont les toiles sont hors de pair, parmi les peintres que notre fierté nationale aimerait à revendiquer.

Nous regrettons aussi que le Comité ait cru utile d'accepter les trop nombreux envois de pensionnaires ou d'élèves. Ce n'est assurément pas là leur place, et nous trouvons que l'exposition de semblables croûtes, pénibles commencements de débutants dont la critique reste du ressort de leurs professeurs, mais que rien, absolument rien ne recommande à l'attention d'un public payant, n'aurait rien perdu à être élèmi-née. Nous voulons bien discuter ; mais encore faut-il qu'il y ait quelque chose et qu'une trop fai-ble condescendance ne nous oblige pas à passer notre temps à juger des travaux d'élèves ou à relever les fautes grossières dues au manque de goût, de compréhension, comme à l'inexpérience de jeunes personnes qui font de la peinture une simple occupation de désœuvrée. Nous ne sommes pas là, Dieu merci, pour délivrer des bons points, ni pour nous occuper de ce genre d'amateurs que nous renvoyons aux expositions d'école ou de famille, mais bien pour nous enquérir du mouvement artistique encourage ceux qui considèrent la la peinture comme un art, une vocation, un métier, et juger des progrès que notre pays a pu faire sur un terrain où jusqu'ici il n'a hélas ! guère brillé.

Pense-t on, par exemple, que de A. Jongers à Fabien, on de S. Côté à Mile Auerbach, la transition puisse se faire facilement, même en tenant compte de toutes les circonstances ? Et comment, et en quels termes devrait-on parler d'œuvres qui ne comp

ni dessin, ni couleur, ni rie dans lesquelles il est imp3 percevoir le pl

peine d'être encouragé, un talent à récompenser. On crie à l'absence de tout intérêt artistique, à l'apathie d'un public qui somnole à son détachement absolu des choses d'art, mais qu'à-t-on fait pour lui donner ce qui lui manque ? Qu'à-t-on essayé pour éveiller en lui la curiosité des choses belles et nobles ? Se plaindre est aisé, mais qui doit faire le premier mea culpa ?

Des peintres m'ont dit "si vous saviez quel public difficile nous nous avons, si vous saviez combien il se montre revêche à nos idées, à nos goûts, et combien précaire est la vie que nous fait un pareil état de choses. On refu: se de poser, on nous offre des prix ridicules que nous sommes, de guerre lasse, obligés d'accepter, mais pour lesquels il nous est impossible de faire preuvede gout, d'art. Nous luttons pour vivre simplement, et ceux qui de l'autre côté s'en reviennent, pleins du feu sacré, la tête remplie d'enthousiasme pour notre art sont bien vite forcés de laisser là toutes leurs espérances, tous leurs rêves dorés, s'ils ne veulent mourir de faim. Comment, dès lors, faire de l'art, et que pouvonsnous produire, je vous le demande, lorsque talonnés par le besoin, nous acceptons des portraits d'un mètre cinquante de hauteur à raison de 100 dollars et même moins!

Tout cela est évidemment navrant, mais encore une fois à qui la faute, si ce n'est aux peintres eux mêmes qui n'ont rien fait pour amener le public à s'occuper d'eux, de leur art. "Aides-toi, le ciel t'aidera", est une maxime que je livre à la méditation des intéressés. Ceci dit, je commence.

En entrant dans la salle la toile qui, immédiatement, inévitablement attire le regard, est le portrait, grandeur nature, d'une dame, par A. Jongers. Nous résisterons cependant à notre désir de l'aborder immédiatement afin d'éviter de commencer par le milieu, ce qui amènerait la confusion ou nous ferait faire des omissions regrettables. Nous préférons, pour plus de facilité pour les lecteurs des Nouvelles qui désirant, évi-ter la dépense d'un guide se serviront de notre journal commo d'un eatalogn, commencer par le panneau que l'on a à droite en entrant et débuterons par le No. 12 intitulé Vue de Londres par Bell-Smith, toile d'une bonne venue, encore que la couleur trop épaisse, pas assez impregnée de ce brouillard humide dans lequel se fondent les contours arrêtés des choses ne l'alourdisse un peu. La perspective manque aussi de profondeur : elle est crue, mal noyée.

No. 42-Pommes, Z. Fabien.

Comme ce n'est pas moi qui suis destiné à les manger, j'éviterai de donner sur elles mon appréciation.

No. 38 Uu bateau dans le port de Mortréal, Dyonnet. Mon Dieu. moi je veux bien,

mon étonnement et qui est au bas

2R

A. Jongers. Cette toile contient | rendus, il y a de la vie et l'on y les mêmes qualités que la précé- sent circuler l'air. Il serait à dédente. Je la recommande à nos sirer que les arbres de droite fus- montrer le contraire. portraitistes, ils y trouveront des sent un peu plus embrumés. Une enseignements qui pourront leur des bonnes toiles du Salon, et être profitables. Indépendam- Dieu sait si elles sont rares ! ment de la couleur, une chose surtout est à remarquer dans tous les portraits de cet artiste. C'est de peintres, ses fonds sont presque tous uniformes et ne comportent pas les effets d'opposition et d'ombre d'ordinaire si recherchés par le commun. Pour toute lumière, un brin de décoloration du côté de l'ombre portée, décoloration qu'accentue le modèle vigoureux et ombré et pourtant noyé, fondu du contour. Ses têtes ne se collent, ne se plaquent pas sur le fond, elles se détachent et vivent. L'on en devine tous les plus riches que ce que veut bien accusés et l'esprit reconstitue avec une étonnante facilité la continuité des contours et du modelé que un coloriste très fin et très fort, l'œil ne voit pas.

No 70. Sur le Loing en France, par W. Hope. Paysage mal dé-grossi, une esquisse de laquelle il r'y a rien à dire.

No 30. Décembre, W. Cutts. Les premiers plans sont bons. L'ensemble est intéressant, mais, oh ! les bleus et les violets des fonds !

No 80. Fileuse Anglaise, de Knowles. Une femme qui sem- travail au couteau, et un peu plus ble réfléchir sur la fragilité des de brosse. choses humaines et des... fils de lin. Dessin lâché, couleur accu-sant de pénibles irrésolutions. M. Knowles pourrait-il nous dire pourquoi la partie supérieure du rouet reste dans l'ombre ; il nous semble pourtant que la lumière indiquée comme venant de droite, le rouet avait quelque droit d'en avoir sa part. Et la cornette de la bonne femme qui semble s'enfonçer dans le mur, et le corps qui presque s'identifie avec lui !.

No 114. Roses dans un vase ancien. Mary Reid. Les roses ont manquer de valeur, et certaines même couleur, pas de vie, pas de de la fraîcheur, c'est proprement mais timidement peint. De la hardiesse mademoiselle; sachez

No. 67 Midi par Ch. Moss. Une petite fille qui distribue aux volailles leur pitance. De l'impressionnisme, des empâtements destinés à marquer des insuffisances de dessin, une couleur terne malgré tous les appels au vert émeraude, au cobalt et au céruléan. Quelques parties indiquent pourtant du faire et une certaine verve de touche. Mais pourquoi refaux, des valeurs qui détonnent. Ce serait si facile de faire plus simple et mieux. Recommanlous aux visiteurs le tablier de a petite fille : c'est une merveile de repassage et de solidité.

No. 128 Une tête d'ouvrier par L. Tucker. Figure aux tons craveux et violets. Bonne étude d'ensemble qui promet.

No. 107 La Cour des lions Alaussi nous connaissons Grenade, est trop court. et nous n'y avons jamais vu des ciels aussi peu transparents, auss présente M. Reid, Le des-

2 d

No 2. Vieux moulin près de Québec, par W. Atkinson. Pas mauvais, pas bon non plus. Se cote comme nous retrouverons cet artiste dans d'autres œuvres plus importantes, nous ajournerons à plus loin notre impression.

No 27. En quartier d'hiver, de Maurice Cullen. Nous sommes en plein impressionnisme, mais du bon. Je ne connais pas Québec perdrez rien. mais il me semble qu'avec des couleurs pareilles, il devrait se d'une légèreté et d'un lointain nous en donner M. Cullen qui s'accuse dans cette toile comme mais comme un dessinateur insuffisant. Sa carcasse de navire. ses premiers plans sont réellement violettes qui, à l'horizon s'estompent, nous ont parues trop sèches | M. Harris. trop rudes, pas assez flottantes dans l'air. Cela nuit à la perspective et la fait paraître trop rapprochée. Nous conseillerons à M. M. Cullen un peu moins le

No 105. La Penseuse de J. Pinhey. Une personne qui a perdu numéro suivant. jusqu'au goût de chanter. La position est difficile à rendre, sinon des plus gracieuses, mais ci-dessus. pourquoi M. Pinhey a-t-il cru bon rebord supérieur de la tunique, sans heurt, et par une transition chairs, se donner un instant l'illu- lante. sion de continuer l'étoffe de la tunique. Cette toile est loin de parties en sont remarquables, mais cette teinte violacée gâte tout, elle est insupportable, et c'est dommage.

No. 35. Temps menaçant par E. Dyonnet, Hum !

No. 6. Paysage français par T. Barnsley, Hum ! Hum !

No. 10. Overcome by family cares. Mary Bell.

Des fumisteries qui visent à se faire prendre pour un tour de apoplectiques sexagénaires. force, du décadentisme outrancier. Pourquoi ne pas nous rendre plutôt nos deux bébés de l'année prendre un crayon plutôt qu'un chercher des tons bruyants et dernière. C'est vrai qu'après les bébés viennent les poupées. Si c'est avis, la coloriste chez vous n'aura cette gradation que Mlle Mary jamais assez de talent pour mas-Bell a voulu observer, c'est bien, mais à ce point de vre seulement. No. 66. Portrait de Mr Holden,

par Sarah. Holden. Maigrement peint. On lit dans

le visage les tatonnements de couleur, les inhabilités de la peinture de photographe, correcte, guindée mencent à s'habituer. Certes, il y et propre. Retouchez la main a des défauts, mais d'excellentes hambra de Grenade-Espagne. Nous droite, Madlle, le raccourci en choses aussi, ça fait bien compen-

No 129. Le vieux moulin, par H. Watson, De loin c'est quelque Dyonnet. Glissons mortels ... si peu profonds, aussi secs et de si chose, de près... Encore un qui auvre couleur que celui que croit qu'empâter, c'est peindre.

présente M. Reid. Le des-ne tableau est mal affermi, Hope. Ce qu'il ven a des lunes E. Fosbery. Un mension qu cgie; ça a dans ce s: carton-pâte. ble," ?

porterait rien au pays ?- Nous cu là quelques dimcultés, ses emnous chargerons sous peu de dé-montrer le contraire.

22

nous mentionnerons les feuillages reux effet pour le repoussé des bamagnifiquement et habilement teaux du fond. Bonne compositraités, la hardiesse de la touche large et franche, saus revenez-y; mais nous conseillerons à M. Côté que, contrairement à la majorité dans la bonne moyenne, mais de se méfier des arrangements et cela malgré l'indication de l'au-"de chic " et de s'en tenir simplement à la nature. Nous lui dirons encore, allégez vos feuillages, faites-y circuler plus d'air, nuancez plus vos verts, trop secs parfois, variez un peu vos ciels, l'ensemble y gagnera, et vous n'y

> No 62. Soir d'été, effet de lune dans un village de pêcheurs par R. dégager de là un atmosphère Harris. Une fantaisie violette avec une lune jaune. Pourtant il nous semble, que dans un paysage aussi violet-ça doit se passer dans Mars cette affaire-là-la lune devrait avoir elle aussi opéré sa petite métamorphose. Pourquoi ne l'avoir pas faite verte. C'anrait été plus drôle, et les lachés et son filet de montagnes Irlandais eussent été contents. Pas politique ni logique du tout

No 56. Portrait de M. Samuel Finley. R. Harris. Un vilain fo d, une couleur de peintre en bâtiment, et comme résulat une œuvre très médiocre.

No 31. Moulin en Hollande. Mary Dignam. Si vous le voulez bien, ami lecteur, nous passerons au

No 40. Etude d'un violon, par W. Edson. Même observation que

No 37. Les côtes de Gaspé par de pétrir ses chairs dans cette Dyonnet. Je préfère encore paspâte couleur lie de vin ? Que vo- ser outre, peut-être finirai-je par tre œil prenne, par exemple, le rencontrer de cet artiste dont j'ai pourtant vu de bonnes toiles, des œuvres capables de supporter le insignifiante, il pourra, avec les poids d'une critique bienveil- ments de chair qui lui ôtent

> No 59. Portrait de M. Edmond E. Parker, R. Harris. Toujours la mond. transparence dans les chairs. Le modèle prêtait à quelque chose de bien pourtant ; c'est beau, jeune. Faites donc du clair qui soit clair, M. Harris, du rose qui soit rose, donnez-nous' de la peau transparente et veloutée. Montrez-nous des veines, du s'ang qui circule et

No 4. Des pommes par Mile sionner? Auerbach. Il serait préférable de pinceau, mademoiselle. A mon quer les fautes du dessinateur

No 65. Peint moi, petite Tante. Baby. Un bebé qui doit être très ressemblant. Le visage est expressif, la pâte est claire et nous n'y voyons pas les affreux tons terreux auxquels nos yeux comsation.

No 34. Tour de récoltes, E. No 39. Paysaye, par C. Eastlake. Reglissons.

No 44. Esquisse d'un portrait, deam pose, il està déjà tout

No. 77. Portrait de A. MacPhail, mant, les plans d'eau sont bien gent mal employé et qui ne rap- mal placée. L'artisto a vai Pour en revenir à notre tableau cée au premier plan est d'un hention. Nous ne pensions cependant pas qu'il existât à Cancale. un air aussi lumineux et aurions, teur, la tentation de placer cette toile dans le Levant ou pour le moins dans un port du sud de la France ou de l'Espagne. Est-ce bien à Cancale, voyons ?

No 117.St.James methodistChurch S. Roberson. Pas de dessin, pas de Ne perspective, rien de rien. m'en faites pas dire plus.

No. 100. La Chute de Montmorency. L. O'brien. De l'ean bien tranquille, bien sage dans laquelle on aurait quelque difficulté à se mirer, faute de transptrence et de légèreté.

No. 43 Portrait d'une dame. E. Fosbery. Si elle est satisfaite, tant mieux, Pas nous.

No. 11. Bateaux Pécheurs. Mary Bell. Conventionnel comine composition comme couleur, du voulu, comme meuble presque un effet de découpage. Bizarre autant qu'étrange.

No 84. Etude de tête, F.Knowles. Jeune fille, en profil perdu. La tête est bien, l'arrangement cheveux plaît. Le visage fincment modèlé laisse voir, deviner tous les reliefs et les méplats. Cette toile nous plaît, elle nous plairait plus encore, si l'épaule et le commencement de la ligne du dos étaient plus étoffés, moins maigres. Il faudrait quelques touches rosées sur l'épaule. Ensuite apprendrons-nous quelque choseà M. Knowles en rappelant que la ligne du dos a généralement sa naissance entre deux légers renflesa mélancolique platitude.

No 51. The Tantramar. J. Ham-

Encore du conventionnel. conventionnellement conçu, convenparties indiquent de la verve, de l'habileté, de " la patte " mais ce rions-nous bien en dire ? ciel, ce ciel, Messeigneurs !

No 82. Côtes de France. F. Knowles.

Pas difficile M. Knowles de bros-

No 193. Portrait de l'hon. sir Frank Smith par A. Patterson.

Cette toile dénote d'excellentes d'apoplectique ? Oh l' ces rous tiers cinq sous pour qu'il s'en d'automne dans le visage, qu'a île. nous en débarrassera !

Nous ne méconnaissons nulle Barnsley. ment le talent ni les tendances impressionnistes de M. Pattersor bien petite toile. De bonnes mais nous lui prédisons que le choses cependant mais cent doljour où il fera moins rouge de lars. Brr ! brique, ses portraits y gagneront

No 52. Lever du Soleil, J Hammond. Je n'aime pas le charades, ni les faux Turner.

No 1. Temps nuageux, W. At kinson. Les moutous coul gri nuageux, le ciel est gris auageux l'herbe est grise nuagouse, les al

Celà évolue, cela vit et n'a pas le regard mécanique, la pose automatique de vos bonshommes raides et vitreux. C'est ça, de la peinture, c'est ça de l'art et non de la photographie.

Une observation pour la main droite qui nous a paru trop foncée, de tous et dont le modelé nous semble sujet à retouche.

No 14. Sur un pont de Londres. Bell Smith. Une opposition ... de visages vus de face, c'est proprement fait, mais que servirait de redire toujours la même chose. Il serait bien plus intéressant de connaître ce qui attire si vivement la curiosité de ces oisifs.

No 50. Herring Fishing. Haumond. Encore un faux Turner, préférable pourtant au précédent. Le mélange des deux éléments, l'eau et le ciel, n'est pas sans quelque habilité. L'horizon a de la profondeur, la couleur se tient plus, quant aux matelots, ce sont de très vagues et très imprécises réminescences de Ziem. Travail fait de cherchés où le conventionnel joue la plus large part.

No 21. Une paire de canards. T. Martin. Ils devaient être frères. L'un, pour une cause restée inconnue mourût, l'autre fou de désespoir ne voulant pas lui survivre, se tua. Et maintenant, côte à côte, désormais inséparables, ces Castor et Pollux aux pattes palmées reposent en paix. Que la broche leur soit légère !

No 102. Professeur Chapmann. A. Patterson. Peint à la cire. Un petit fourneau est mis à côté tout exprès pour indiquer où elle fût fondue.

No 104. Portrait G'une dame. 1870, du même auteur. Très sec et très dur, des contours mal affirmés. Le cou a dû donner bien du mal pour être si peu réussi. Cela sent la retouche et la photographie.

No 68. Departing Day, par W. Hope. I hope que pour le prochain Salon, ce Monsieur voudra bien nous faire voir de l'eau claire, miroitante et propre. Toujours tionnellement peint. Quelques du marais, c'est malsain. Et ces feuillages, M. Hope, que pour-

No 108. Aqueduc de l'Alhambra, Mary Reid. De l'impressionnisme d'amateur ou de débutant. Du vert cru, du bleu cru, des ocres, n'allez pas peindre des jeunes ser des mers comme ça. On du céruléan et de la terre de filles pareilles avec des couleurs m'avait cependant laissé croire à Sienne. Je demande vingt minubonnes tout au plus pour des la beauté des côtes de France, tes pour en faire autant et je ne pourquoi venir ainsi me désillu- signerai jamais. Les remarques que nous avons faites pour la Cour des Lions peuvents'appliquer aux autres toiles de cette demoiselle.

No 17. Une mélodie oubliée, Bell qualités, mais encore une fois, Smith. Un vicillard qui joue du pourquoi ces tons ultra-sauguins, vielon. Je lui donnerai volon-

No 6. Paysage français. J.

Un bien gros prix pour une

No 83. Orchard in Tregony. F. Knowles. Passons.

No 63. Automne. A. Henshaw. Repassons.

No 71. Joueurs de cartes. Margaret Houghton.

Tableau phénoméne. Ils sont

2 A même auteur. Ces deux toiles pour rien. sont sans contredit les meilleures du peintre Québecquois. La dernière surtout est absolument re- peinture. marquable. Elle corrobore ce que nous disions auparavant de son ton. Mon D.eu ! que c'est triste grand talent de coloriste, avec toutefois cette différence, qu'elle Stanley Bagg et de son chien, par nous a parue exempte des imper- R. Harris Lequel préférez-vous fections de dessin si nombreuses dans l'autre.

M. Cullen est un artiste, et un peintre de race. Qu'il s'écoute un peu moins, que sans diminuer sa fougue il ne la laisse pas dégénécomptera un peintre dont les succès ne pourront que l'enorgueillir.

No 79. Portrait de A. Jongers par lui-même.

No 101. Portrait de feu M. Daniel Wilson, A. Patterson, Peinture de photographe.

No 24. Le Mirage, soir d'été. S. Côté. J'aime moins cela, c'est trop travoillé. On y sent la retouche, et certains feuillages paraissent comme découpés.

No 111. La grille de l'Alhambra. Très diluée. Revoir précédentes observations.

No 13. Island Park, Ioronto. Bell-Smith. Peintures de tons neutres, pas d'air, correct tout au plus, mais combien froid !

No 99. Le matin dans la baie, St John. L. O'Brien. Bonne petite toile sujet habituel de la marine-chromo.

No 55. Portrait de Mrs H. Monlagu Allan. R. Harris. Son meilleure portrait, à mon avis. La pâte là s'est améliorée, les fonds sont riches et traités d'après la manière italienne. Toujours, pas de transparence, mais un peu d'air, pas de moelleux, mais du moins raide, de la peinture solide si l'on veut mais moins massive que dans les autres toiles.

No 23. Un chemin montant. S. Côté. Changez un peu vos ciels, accentuez vos terres. Votre chemin est flou, presque cotonneux. Un peu moins de force et un peu plus de poésie dans l'envisagement des choses ne messièrait pas non plus.

No. 93. l'Hiver à St-Anne de Beaupré G. Morrice, un bon point pour cet élève de Raffaëlli. C'est bon Monsieur. J'ai dit bon, pas parfait.

No. 53. Grand pré, G. Hammond, trop de réminiscences classiques, trop de fantaisie, trop de patte, et pas assez de fond. De bonnes choses qui indiquent un tempérament, mais les ciels !

No. 112. Tour de l'Alhambra M. Reid. Que le bon Dieu vous bénisse Mademoiselle, j'ai déjà donné.

No. 37. Les côtés de Gaspé, E. Dyonnet. Si après cela M. Dyonnet est content de lui, tant mieux. No 87. Nature morte, E. Lamar-

che. Des fruits très appétissants.

Travail très consciencieusement fait, mais nous espérons mieux encore pour l'année prochaine, n'est-ce pas, M. Lamarche ?

No 89. Portrait, K. Macpherson. Un essai d'impressionnisme que nous ne conseillons pas de poursuivre.

Nos 85, 20, 123, 73, 127, 116. retits travaux de pensionnaires. No 98. The Harvesters.

No 47. Le Printemps, T. Fran-

No 26. Québec vu de Lévis, du Sherwood. A vendre \$75.00. C'est

No 32. A close shave, C. Douglas. Bonne petite toile, honnête

No 73. Summer fields. M. Houg-

No 60. Portrait de Maître Harold du chien ou du cadre ?

Nos 67-64-94-96. Glissoins mor-

tels. N'appuyons pas. No 7. Marine. T. Barnsby. Que voulez-vous que j'en dise ? Ce n'est pas assez mauvais pour que rer en laisser-aller, et le Canada j'en parle mal, ni assez bon pour que j'en parle bien.

Et c'est assez pour cette fois, préférant remettre à dimanche prochain la revue des aquarelles, miniatures, sculptures, ainsi que mes conclusions.

3I

G. DE WERTHEMER.

rirait de Mme P. P. run par Franchère. Assurégrand art, mais c'est de l'art déjà, et du solide, et du bon. Cette toile paut, je crois, justement être consi . érée comme une des meilleures lu Salon. M. Franchère est un ar- | leur ! te, et un artiste conciencieux

assise, un manteau de velours fort. bleu, d'un bleu très doux, dont le collet de fourrure grisâtre forme R. Harris. Une de ses meilleuun fond de tête bien harmonisé, res toiles de genre, celle qui nous est jeté sur ses épaules. La pâte plaît le plus, encore qu'il y ait ceil complaisant. Mr. Dyonnet reconstitue le moelleux des lignes du visage est claire et transparente, le modèle ferme, et les légers jeux d'ombre qu'apporte sur la chair la collerette de fourruie sont bien observés et bien traités. La robe, d'un dessin d'étoffe un peu vif, est heureusement adoucie la partie éclairée qui s'en énonce venant contrebalancor, relever, par une note claire et vibrante, les ombres d'alentour.

Beaucoup de science et de coup d'œil dans cette pose là.

Je n'ai garde d'oublier les mains, de bien belles mains remarquablement traitées, d'un dessin et d'un coloris presque impeccable.

Quant aux étoffes, elles ne sont ni trop raides ni trop molles, mais prennent bien le mouvement sans l'engoncer. M. Franchère nous prouve qu'il saura faire du grand art quand il voudra.

No 88. Le jeune écolier par O. Leduc. Excellent tableau, très net t très franchement peint. Il y a de la lumière là dedans, le mouvement du corps est bien observé. hien rendu, cette manche de chemise est presque superbe ; c'est bon, très bon. Il y a là quelque chose et quelqu'un qui s'affirme. No 125. Tom par O. Staple. Un chat qui dort. Ne le réveillons Das

arait un académicien de au front et tout violes onnaissance, auteur d'un dic- Pauvre monsieur va ! tionnaire célèbre. M. W. Hope nous présente une mer marécageuse, une mer d'eau sale, pourtant il la rapproprie un tantinet, aent, ce n'est pas là du grand rien qu'en un petit coin, afin de marris, de voir que n tre opinion un peu dépourvu de lointain, se nous donner la réflection de la sur les toiles qu'expose ce peintre lune qui, dans le ciel, paraît com- ne se modifie pas. C'est consme un point sur un I. Drôle de | tamment la même chose ; un desmer, drôle de lune, drôle de cou- sin laché, une couleur mal assu-

clon-là, "c'est incroya- | uccom

tant qu'habile dont le talent ne J. Barnsley. Un fouillis de chopeut que s'affirmer encore. Nos ses qui ne se distinguent pas, mais Dyonnet bien au-dessus de ce qu'il compliments pour avoir osé sortir qui visent aux grands effets. Et nous montreici. Nous avons vu de la banalité des fonds à effets puis vous savez, plus c'est vague, de lui des portraits, des dessins d'opposition. Sur une chaise à moins on comprend, et plus ça à haut dossier, Mine Martin est l'air d'être quelque chose de très

No 69. Venez si vous l'osez, par beaucoup à y reprendre. Nous abuse de l'eau, quand il traite sous l'étoffement froufronté de penchons à croire que ce n'est là son Montreal harbour, il en abuse la soie qui amoureusement plaque, qu'un portrait. Un page est plus aussi dans ses Côtes de Gaspé, il ses deux pieds d'enfants se jouent menu, plus délié, plus aristocrate. No 95. Enfants dans un champ de coquelicots, par E. Morris. Je l'ai déjà dit, des choses rouges ... -voir le précédent Numéro. On peut plus mal, M. Morris, mais

on peut mieux aussi. No 22. Entrée du bois St-Michel. par Suzor Côté. Une des meilleures toiles du Salon. M. Côté incontestablement se place au premier rang de nos peintres paysagistes canadiens. C'est un talent | rapprochés de nous, généralement qui promet et qui tiendra. Nous ils ne s'emboîtent pas et n'avons rien ici, qui puisse, en devraient faire paraître le ciel tant que paysage, lui être comparé. C'est un artiste habile, un travailleur consciencieux auquel | ils ? De la colline de droite. En | un objectif de photographe, et le il faudra, avec plus d'envolée, un | êtes-vous bien sùr, M. Dyonnet ? | sacramentel " ne bougez plus " peu de légèreté de touche, chose Et ces pins mélancoliques ? Enqu'il acquerra par la fréquentation des grands maîtres, et l'étude assidue de la nature sous les multiples aspects qui la diversifient.Il est à désirer que notre pays vienne en aide à des artistes de cette trempe, et n'hésite pas à sacrifier quelques milliers de dollars que l'on accorderait sous forme de bourses de voyages pour leur permettre de se perfectionner à l'étranger, d'y visiter les musées et d'y séjourner le temps néces-No 15. Jour gris sur la Tamise, saire pour compléter leurs études. par Bell-Smith. Tableau char- Pense-t-on que ce serait là de l'ar- toile, pleine de lumière mais toutes les choses sont imprégnées.

joues.

No 57. Portrait de M. Finley, R. Harris.

No 33. Coucher de Soleil à Labelle, E. Dyonnet. Nous sommes rée, des pochades, des ébauches, No 5. Paysage en Hollande, par plus que des tableaux. Encore une fois nous placons M. d'une valeur sérieuse, pourquoi aujourd'hui envoyer des choses absolument inférieures à luimême, des toiles bâclées en pourtant la moins mauvaise de très logique en permettant à ses nuages cuivrés de se fondre avec le ciel. Il n'y a pas, ce nous semble continuation, mais superposition, les nuages étant d'ordinaire, à Labelle comme ailleurs, plus plus haut et plus lointain. Et ces bleus d'eau, d'où viennentcore que nous aimions certaines parties de cette œuvre que nous considérons comme la moins baclée de toutes celles que ce peintre expose, nous n'admettons pas que ce soit là un tableau, c'est-àdire une œuvre achevée, fouillée, travaillée, mais plutôt une esquisse à laquelle, dans le silence cette exposition, les apparences d'un fini hâtif et insuffisant.

No 8. Bateaux pécheurs, à Can-

2 C

vert mière grise nuageuse a bien vite je passe de peur de ont des yeux, mais ne voient pas, devenir.

No 75. Portrait d'une dame, A. Jongers. Sur un fond de tapisserie où se jouent des personnages à la Watteau, fond à notre avis détache une femme gracieuse et fraiche, une adorable et mignonne tête éclairée de deux grands yeux noirs, un peu pensifs, juste ce Minnie Gil. Bon travail de déqu'il faut pour ne pas ôter à la physionomie l'ensemble charmantrieur et fin qui s'en dégage.

Coiffée d'un large Gainsborough à boucle argentée et à plumes retombantes, elle est revêtue d'ure toilette de soie noire à manches bouffantes qui ne cachent rien de la délicatesse d'un corps que l'on devine gracile et menu. Assise, e une demi journée sur lesquelles corps allongé en une position il est impossible d'arrêter un exempte de toute pose, où se en abuse encore et toujours dans sur une fourrure aux tons gris cette toile de Labelle qui est et blancs sous eux étendue. Deux garnitures d'une deutoutes celles exposées. Je lui telle très ajourée descendent recommande aussi ses ciels. Par des épaules qu'elles dessinent, exemple, je ne sache pas qu'il soit pour s'en venir faire corsage et finir aux accusés de la hanche où repose nue la main droite, peadant que la gauche, avec un abandon fatigué et charmant perd nonchalante et gantée.

Rien dans l'attitude n'est compassé ou raide, le mouvement s'indique normal, nullement brusqué. Cette gente personne, évocation rayonnante de la femme ne pose pas, elle n'est pas là devant certainement ne lui a pas été dit. Sa position est un modèle de naturel et de grâce comme son son auteur les plus belles espévisage un poème de fraîcheur. -Regardez ces chairs, Miss Holden, l'impressionnisme par trop ou-MMr. Harris, Patterson, regardez bien. Voyez comme cela est ferme, modèlé, clair, lumineux. On voit sous cette peau courir le sang, in sent la vitalité de la chair frissendu cabinet, on a donné, en vue de | nante, on prévoit le mouvement. Cherchez là dedans vos teints couperosés, vos rouges de brique, vos pâtes de cire, cherchez, chercale, P. Knowles. Bonne petite chez. Voyez encore cet air dont

de pantins de bois colorié. Ils ils ont des visages qui ne vivent pas, des chairs qui ne sont pas des chairs. Figés dans des attitudes presque hiératiques, ils attendent, quoi ?-- Ma foi vous m'en demandez trop-Ne pas oublier de l'aller voir, c'est la curiosité du Salon.

HORS made binen perroce,

No 49. The Murray River, butant où penvent se lire quelques promesses.

No 124. Eau tranquille, Leslie Skelton. Même remarque que pour le précédent.

No 18. Portrait, Constance Boultbée. Un monsieur qui a l'air bien content de lui. Nons aurions mauvaise grâce à être plus difficile.

No 8. La liseuse à la lampe. Henri Beau. Toile très habile où l'auteur a su ingénieusement éviter de grandes difficultés. Dans un intérieur bourgeois qui se devine, devant un paravent d'une teinte vert d'eau très d'fficile à obtenir, une liseuse, en négligé du soir,-jnpon de dessons à volants-est assise près d'une table sur laquelle un livre est posé, éclairée seulement par la lumièr : crue de la lampe placée devant eile encore qu'habilement masquée par un vase violet qui rejette toute la clarté au second plan. Le dessin très correct est sobrement traité, les ombres bien jetées font valoir à souhait le modèlé des chairs. Nous trouvons cependant que leur carnation a été trop atténuée sur la poitrine qui tire au violet se ressentant, beaucoup plus qu'il n'eût fallu de l'ombre portée du vase. En résumé c'est là une toile digne de n'importe quelle Salon et qui laisse présager chez rances seulement, défiez-vous de trancier M. Beau, défiez-vous en, ce n'estqu'une mode, et les modes passent vite.

Nos 121-29-54-41-130-174-90-126-113.

Travaux d'élèves qui se seraient bien appliqués.

No 29. The Ship's Dock. M. Cullen.

(uite et fiu en 3ème page)

chère. Ce priatemps-là ressemble étonnamment à un portrait Ate ferme, étoffes et chapeaux bies traités. Sans contredit une b kne toile.

No 76. Portrait, A. Jongers. Un front bas, étroit, obtu, mangé de cheveax noirs, un front qui dénote la stupidité et l'ignorance, Les yeux morts sans éclat où lit la préoccupation 80 de parattre profond et intelligent, la moustache relevée en croc, coustache de fat ou de matamore, we bouche que l'on devine bafouilleuse et fausse, un menton tetu, bref un ensemble d'où l'on sent l'intelligence absente, col paraît être, dans ses grandes lignes, le personnage représenté.

Co tableau bénéficie, et dans uns très large mesure, des belles qualités de M. A. Jongers.

No 119. Esrayed or Stolen. M. Sherwood, gentillet et propre.

No 21. Un ravin sur la colline. S. Côté.

Cette orée de bois, ce sommet de cc"ine est une des œuvres les plus viales qu'aient exposé ce veintre Ces terres recouvertes de cazon des premiers plans, ce torren. Ilo dévalant le long des pentes, ces pans de terre, tout cela est just- vigoureux et vrai. Il v a là quelque chose, et l'artiste hous fait sentir, devant ce coin de nature, un je ne sais quoi de tranquille et de serein qui nous pérêt: e et doucement nous remue

C'est certes le plus beau complimest que nous puissions lui faire.

No 9. Une Idylle, Mary Bell. Im Puvis de Chavannes à l'usage des toudoirs enobs.

No 106. Alchia a Toiler by the Sea, Fanny Plimsoll. Le plus grand mérice de cette toile, si s'en est u.a. est de venir de Paris. En tous cas félicitons Mile Plimsoll d'avoir bien vonlu se contenter d'an cadre de bois noir ; un bon point pour tant de modestie.

Ncr. 115, 109, 106, 120. Des plaise ateries.

No 86. Roses, M. Laing. bice beau cadre.

No 92. Rose sauvages, Miss O. Muller. Elles sont sauvages, n'approchez pas

No 118. Le nouveau gamin, W.

PIANO A VENDRE

A trés bon marché. S'adresser à 1099 rue De Montigny, F. X. MOORE & CIE.

POELES A GAZOLINE

Ha ! Ha ! C'esi le temps de vous acheter un poële à gasoline. Pendant e mois, nous vous donnons 10 % d'escompte.

De plus nous avons une gasoline supérieure et à meilleur marché que l'année dernière chez

P. GADBOIS.

1810 Ste-Catherine

V. & M. BOUGIE

Restaurant MAC. BOUGIE VINS, LIQUEURS ET CIGARES DE CHOIX

2276 Rue Notre-Dame, - Montreal.

SALLE DE POOL

Les navigateurs trouveront chez M. Bougle un établissement tout à leurs ordres avec jolie salle de pool.

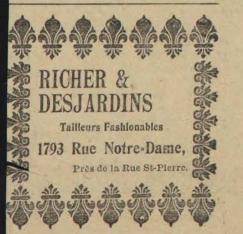
F. X. A. RAPIN,

ARTISTE-PEINTRE

Professenr de dessin et peinture à l'Académie St-Jean-Baptiste. Ex-élève du célèbre Gérôme de Paris.

97 Rue St-Jacques, Banque du Peuple

SE chargera 6: toute œuvre de peinture, tel que: Tableaux d'église, Nature morte, Paysages, etc. Portraits à l'huile au priz de \$10.30. Portraits au crayon à des prix très modérés. Une visite est condiaiement solli-Encourageons uos jeunes artistes ca-



visages la chose a tous points de vue et vous concluer comme moi que tout était mitute contre 32 pour celle de pré-arrangé, et que le résultat sers une nouveile lutte dans quelques fut passe et les Oxfords avaient une mois et par conséquent le complé-ment de la plus grande fraude qui se soit jamais accomplie.

....

L'éditeur du Mercury commente de la façon suivante sur l'entrevue de M. Al. Johnson :

Le Mercury a déclaré lors des premiers arrangements qu'il dou-tait que la lutte soit de bonne foi, se basant sur la manière de procéder des participant.

Les deux boxeurs se sont rendus A leurs quartiers d'entrainement sans empressement, à peine quatre semaines avant la joute. Même après qu'ils se fussent mis à l'œuvre, divers événement surgirent qui étaient de nature à mettre en doute la bonne foi des combattants.

En somme l'analyse des procédés faite par M. Al. Johnson est parfaitement en harmonie avec tout ce que le "Mercury" auait dit et prédit à propos de cet évènement.

Comme nous le disions dimanche An. dernier, nous ne prétendons pas ajouter foi à ce qui nous semble être un canard fabriqué par un sports-man dégoûté par la perto de quel-que pari considérable. Nous laissons nos lecteurs juger par euxmêmes.

000

Sir Oliver Mowat et ceux qui l'ont assisté dans sa tâche ont droit aux remerciements des veritables sportmen, pour la sage mesure intro-duite au sénat ces jours derniers à propos de la limite des saisons de courses.

Douze jours à la fois et quarante jours entre chaque saison à la même piste suffisent amplement pour le 1862 vrai sport, et ôte toutes les chances à une certaine coterie de fraudeurs de donner des saisons qui durent des mois entiers et quiconque connait le turf, se rend facilement compte du nombre de "touts" et de gamblers sans scrupules qui patronisent de préférence ces saisons de longue durée.

Le bill Mowat fera plus pour établir le turf au Canada sur des bases solides que toutes ies précautions que pourraient preadre les jockeyclubs et associations.

Cette année nous n'aurons pas 1877 d'interminables saisous de courses 1878 A Windsor, mais cette magnifique 1873 piste prendra son tour et avec Hamilton, Woodbine (Toronto) Bel-Air et Fort Erie formera un circuit dont | 1882 les courses serout suivies avec inté- 1888 rêt.

Les bourses seront de beaucoup 1885 ples fortes qu'autre fois. Le Cana- 1886

et son équipe ra-allure de 33 coups à la avance de trois longueurs.

la distance entière de la course ful parcourue en 12 minutes et 114/5 secondes, le meilleur temps qui ait été fait jusqu'à ce jour.

Oxford a gagné cette course pour la trente et unième fois et huit fois en succession dans les derniers huit

Vue du bateau de la presse, Cambridge fit un effort à Bishop's Creek. qu Oxford suivit aussitôt avec ses hommes qui semblaient encore frais. Ce fut une belle course du départ à la fin.

fixford passa le pont Hammer-Smith unelongeur avant Cambridge, cependant cette dernière fit des efforts qui diminuètent la différence pour quelque temps, mais leurs forces s'épuisèrent et les Oxfords d'lei à la fin de la course, augmenterent leur avantage jusqu'à trois longueurs, ayant littéralement gagné la course après avoir passé Chiswick Eyout.

GAGNANTS DES DIFFERENTES COURSES DEPUIS 1829

1829

1836

1839

1840

1841

1842

1845

1846

1849

1853

1852

1856

1857

1858

1861

186

1865

1960

1873

1874

Gagnant	Temps	Par
Oxford	14.30	Pl. Lon
Cambridge	36.00	1 min.
Cambridge	31.00	1.46 min
Cambridge	29.30	³ / ₄ Long.
Cambridge	32.30	1.04 min
Oxford	30.45	13 весв
Cambridge	23.30	13 secs
Cambridge	21.05	2 Long.
Cambridge	22.00	facile
Oxford (foul		
Oxford	21.36	27 secs
Oxford	25.29	11 cour
Cambridge	25,50	1 Long.
Oxford	22.35	35 secs
Cambridge	21.23	22 secs
Oxford	24.40	Cam. su
Cambridge	26.05	1 Long.
Oxford	23.30	48 secs
Oxford	24.41	30 sees
Oxford	23.06	53 secs
Oxford	21.40	
	21.24	26 secs
Oxford	25.35	4 Long.
Oxford	22.40	15 secs
Oxford		1 Long.
Oxford	20.56	6 long.
and sold as a second	25.25	0
Cambridge	22.04	1 th 1 1 1 1
	23.05	
	21.15	A
ii	19.35	4
	22.35	0
Oxford	22:02	10
Cambridge	20.20	facilee.
Egaux	25.08	
-Oxford	22,13	10 long.
Cambridge	21.18	31
Oxford	21.23	07
	21.51	3 "
"	20.12	7 56
in antipipi in	21.08	4 "
Cambridge	21,39	21 "
Oxford	21.36	24 "
Cambridge	22.29	25 14
		END END

Ière con , 1 mille. Mike Haver-ly, 100, (Hinkey) 5 à 1, 1; Herman Kahn, 103, (Morrison), 5 à 1; 2; Va-lient, 3. Temps, 53. Bonna Nita a aussi couru. 2ème course, § mille. Siegfried, 102, (Garner), 1 à 3, 1; Basouil, 113, (Wilhite), 4 à 1, 2; Revenue, 113, (Morrison), 12 à 1, 3. Temps 1.04[§] Cremona Briggs. Afternun. Good-Cremona Briggs, Afternun, Goodwin ont aussi couru.

38 me course, \$ mille. Tin Cup, 93,
 (Wilhite), 2¹/₂ à 1, 1; Joc Ossot, 101,
 (Young), 6 à 1, 2; Nina Louise, 101,
 3 à 5, 3. Temps, 1.18¹/₂.
 King Elm, Marchie D., Dunmore,

Bravo ont aussi couru.

4ème course, annulée. 5ème course, 4 mille, Frisco Ben, 98, (Wilhite), 7 à 10, (1); Nora S., 95, (Morrison), 3½ à 1, (2); Mordecai, 193, (Hinkey), 10 à 1, (3). Temps 51⁴/₄. Antelope a aussi couru.

Anterope a aussi coura. 6ème course, § mille, War Club, (Garner), 2½ â 1, (1) ; Dunmore, (Mills), 2 â 1, (2) ; Play Boy,(Corder), 4 â 5, (3.) Temps 1.06.

Harry Thompson, Sally Morgan Selden ont aussi couru.

Bicycle

Schock victorieux

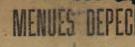
Washington, 3 - La course de bicycle de six jours s'est terminée ce soir a 10 heures, Schock quigagna la course avec 1670 milles son crédit étant 240 milles en arrière du record établi par Hale au Madison Square Garden dans la première partie de la saison : Les cinq p emiers ayant parcouru plus de 1500 milles beneficieront des recettes. SOMMAIRE Schoch..... 1673

Albert	1615
Oolden	110
Lawson	1583
Dassidy	
Riveria	1443
Ford	
Muller	

ON DEMANDERA L'ABOLITION DE LA TAXE

L'activité du Montreal Cycle Board of Trade se fera sentir encore une fois, la semaine prochaine, car salaires des ouvriers du pays. on doit mettre en mouvement la question de l'abolition de la taxe sur les bycicles. Dans chaque magasin de cycles, quartier de club, etc., des listes seront distribuées afin que les intéressés puissent y apposer leur signature.

Ces listes seront après un certain temps, présentées au conseil de ville, par un comité du Cycle Board, faire abolir la loi actuelle.



-L'ordre de la Croix Rouge à Constantinople, se prépare à orga-niser ses différents services de secours en vue de la prochaine guerre entre la Grêce et la Turquie.

avril.

-Des dégâts considérables ont été causés par les feux de forêts à Yarmouth, Mass.

-Le Chronicle de Londres fait un appel aux amis de la Grèce aux Etats-Unis pour sonder la légalité des blocus de la Crète et d'Athènes. et cela, en envoyant des vivres sous la garde du drapeau américain afin de voir ce que feraient les puissances, ainsi face à face, avec un pays

qu'elles n'oseront regenter. —Les ouvriers de la filature de soie d'Homestead et Hackensack à West Hoboken se sont mis en grève. -Après avoir assassiné sa bellefille et une de ses compagnons Millard Spencer, un fermier d'Harmony, N.Y., a incendié la maison du crime et s'est coupé la gorge. Il n'est pas mort. On le croit fou.



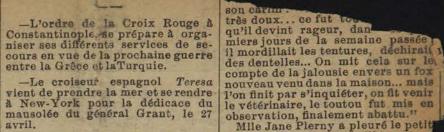
Ottawa, 3. - Pendant que M. L. Demers, gardien de la Galerie Na-tionale des Arts, vaquait à ses occupations, il est tombé mort. Il était igé de 76 ans. Le défunt était le père de Mmes A. E. et L. J. Lussier. Il comptait un cercle nombreux d'amis.



Ottawa, 3-Le Révérend M. Maxwell a présenté au parlement hier une pétition portant de nombreuses signatures de citovens de la Colombie Anglaise, contre l'immigration japonaise, Les japonais sont cause d'une grande réduction dans les



Madrid, 3-Ie colonel Ciruiéda qui commandait la colonne de troupes espagnols qui a assassiné le chef des insurgés, le général Maceo, vient qui fera tout en son pouvoir pour d'être nommé adjudant militaire à la cour de la Reine Régente.



animal. Ensuite, conseillée par ses amis, elle est allée à l'Institut Pasteur, où elle devra se présenter pen-dant dix-huit jours, chaque matin.

TAPIS battus et nettoyés à la vapeur. Il Rue Henmine. Telephone 798. H. N. TABB.

FAILLITES

M. Roch Ouimet épicier de cette ville a fait cession volontaire de ses biens à M. Charles Desmarteau comptable. Le passif est d'environ \$10,000.

A la demande de M. Esdras Lau-zon marchand de Montréal, Mess Hunt et Barnes, importateurs de poissons et huîtres, 96 rue McGill, ont hier fait cession de leurs biens, La Banque du Commerce est créancière pour la somme de \$ 2,727,79. Le passif est d'environ \$12,000.

FEU M. L'ABBE BOURASSA

Hier matin, ont eu lieu à Longueuil les funérailles du Rév. A. Médard Bourassa, ancien curé de Montebello, P.Q., et chapelain des RR. Sœurs Grises.

Un service solennel a été chanté à 9 heures dans la chapelle de l'Hôpi-tal des Sœurs Grises, spécialement décorée pour la circonstance.

Ce prêtre distingué demeurait à Longueuil depuis plusieurs années. Après le service divin la dépouille mortelle fut conduite à la gare de Longueuil à destination de Mont-réal où elle arriva à une heure de l'après-midi. Une centaine de membres de l'archidiocèse de Montréal étaient à la gare Bonaventure à l'arrivée du train. Le corps a été expédié par le C.P.R. à 4.30 p.m., à destination de Montebello où l'enterrement se fera demain.

Achetez au

Boulevard St. Lambert

plaira. No 131. Paysage près de Bamendo 1 France. T. Barnsley.

Inutile d'aller chercher vos moavons infiniment mieux ici.

A. E. Boulbée.

Vraiment, c'est gentil de nous le dire, nous ne l'eussions jamais il y a, comme ça, sur la gauche, des maisons vieilles et hautes ainsi se flanquant, s'étayant, mais cette mosaïque de tons, ce ciel, ces pierres, et surtout les arbres gouâchés des bords du canal! Quelle imagination M. Boulbée, quelle imagination !

Pas mauvais lavis, mais une aquarelle, savoir.

No 149. The land of the lotus eaters. Carter Henry. Paysage genre décor de théâtre, tapisserie ou papier peint au choix. Invraisemblable et baroque. Très probablement tiré d'une gravure de revue. Tout de même de bons tons chauds. C'est très mal M. Oarter de s'amuser ainsi, ça peut devenir dangereux le jour où je serai en veine d'esprit.

No 191. L'embouchure de l'Humber. à Toronto. L. O'Brien.

Pas excessivement curieux ni comme paysage, ni comme aquarelle.

No 188. Between Snowy Banks. C. Mose.

Neige café au lait. A part cela je ne vois nul inconvénient à nommer cela Between voir plus hant.

No 215. Buffalo-Hazy Morning. F. A. Verner.

Des buffles, et des muffles de buffles ou des buffles de muffles prière répéter ça vingt-cinq fois de suite.) J'y ai passé uu bon moment. Je vous recommande qu'ils vous narrent leurs histoires tout particulièrement le groupe de mer, que nous pensons que Mr. du fond, à droite. Ils sont trois Moss, n'a dû alors accorder à son buffles, un d'entre eux a la silhouette d'un éléphant, l'autre d'un chameau, pardon, le troisième... je vous le donne en mille... d'une meule de blé qui témoignerait de quelque envie l'escalader le ciel.

A part cela, ce n'est pas plus vaincus, regardez. mauvais qu'autre chose.

Holmsted. Un faucon, un épervier, ou un gerfaut je ne sais, mais une sâle bête pour sûr puis- et presque insuffisant dans les qu'on l'a tuée, et que cela a permis à Melle Marie Homlsted de nous la présenter dans un beau F. Verner.

encountre voie: Louis ierons con tefois observer que les tons gouachés du visage sont trop crus, trop lie de vin et que la partie dèles si loin M. Barnsley, nous de la robe qui sur les genoux tombe, n'indique pas suffisam-No 127. Le Pont Neuf à Paris. ment le mouvement d'intervalle, de vide, de creux ; que les touches de pinceau en sont trop raides, et que cette partie du vêtement deviné. Je sais bien qu'en effet manque totalement de souplesse et de légèreté.

> No 217 Groupe of canadian Elg. Verner Préférable sans crontredit au 215 du même auteur. Le ciel est bien étendu, le fond se perd et donne bien l'impression cherchée, placé un peu trop haut pour nous permettre de juger de la facture.

No 178. Britford Vale-Willshire C. Manly.

Les derniers plans de gauche sont nets, propres, le restant est quelconque, ni bon ni mauvais. simplement passable.

No 211.-Derniers jours d'automne. Gertrude Spurr. Une touche très ferme, bien grasse, bien étoffée pour une femme. Des tons franchement posés. D'excellentes qualités ici se révèlent, mais hélas! le dessin est incorrect et lâche.

No 142. Le Cape North, Norvège. G. Bruenech.

Excellente et lumineuse petite aquarelle, peut-être un peu faible dans le traité des roches, mais d'un tout plaisant propre qui M. Rolph un tempérament qui, dans l'œil se fond bien. Le pinceau avec quelques années d'étude. encore qu'un peu débile et frêle a s'affirmera vigoureux et brilbien rendu les plans d'atmosphère d'eau et c'est dommage que la hauteur où l'on a placé cette toile ne nous permette pas plus de mieux voir.

No 187. Le vieux pilote à la Maison, Ch. Moss. Ces vieux pilotes là, sont si amusants à écouter lorstravail qu'une attention distraite -L'histoire était si intéressante ! No 190. Paysage d'automne du même auteur. L'automne ! C'est parfois désolamment désolant dirait un symbolique décadent. Si parfois vous n'en étiez pas con-

No 145. Le jardin des sœurs, W. No 159. Marsh. Hawk. Marie Brymner. Boone touche, toile chaude, de tons vigoureux et riches mais de dessin mal affermi | sous les pattes, des roulettes rien arrières-plans.

No 220. Beech Trees by the Brook.

dessin et autre chose que du lavis. Si les fonds étaient plus vaporeux plus s'évanouissants plus perdus cela n'en vaudrait que mieux encore. Les tons violets sont un peu faux, et la lumière ne nous semble pas avoir été bien épandue. Bon ensemble.

No 195. Temps de novembre. L. O'Brien. Croquis, d'une touche propre et nette.

No 199. Under the cliff. Mary Philipps. Bonne touche, très conciencieux, de l'effet, à condition qu'on n'y regarde point de trop près ; bonnes petites études.

No 139. La Fontaine de Villeneuve. A. Boultbée. Mêmes remarques que pour le No 199.

No 207. Sketches. Marg, Sanborn. Croquis qui rappellent probablement quelque chose à l'auteur, à nous rien, touche assez hardie. Nous aurions aimé, Mlle à voir plus de travail et moins de cadre.

Nos 166-206-152-205-164-193-169. Ces petites machines là font toujours plaisir à la famille.

Nos 201-202. Beddington-Angleterre. Rolph. Z. Très bon, non, mais bon sincèrement. Les om brages sont gras, de tons vrais encore que manquant d'air de perdu dans leurs feuillus extrêmes. Touche franche, honnête perspective, mais des défaillances de dessin nombreuses, surtout dans le No 202. Travail accusant chez lant. Tout ça indique de l'avenir M. Rolph.

No 146. The Carrier's Horse. W. Brymner. Je n'aime pas ça du tout, du tout. C'est poncif, pompier et ressemble comme couleur et dessin à un dessin d'architecte tant c'est sec, raide et empesé. Conçu dans une note terne et neutre qu'aucune note vibrante ne vient relever, mou, sans relief nous considérons que cette aquarelle est inférieure au talent de M. Brymner. L'indication des modelés du cheval est nulle, les artifices, les ficelles employées pour l'éviter sont par trop grossières. Bref le dessin, qui vise à la simplicité grande est banal et très quelconque. Ça manque de vie, d'allant. C'est méthodique correct, bien arrangé et s'il avait ne pourrait mienx nous donner l'impression d'un jouet de bois de Suisse ou de Nuremberg.

roses qui lamentablement ||eurent; et q e peut bien faire un cœur sensible et... neurasthénique sinon les imiter ! No 194. Meadows of the Sea.

No 197. Chrysanthèmes, L. O'Brien. Pas de dessin, mais des choses qui indiqueraient l'étoffe d'un coloriste. Nos 219, 136, 158, 218, 138. Clest

gentil, et beaucoup de visiter j'en suis persuadé, trouveron très bien, mais j'ai usé toute ma kyrielle de laudatifs et maintenant que dire, sinon répéter encore que ce genre d'aquarelles bourgeoises dépourvues d'art vrai peuvent rompre assez agréablement l'uniformité d'un mur nu, que j'en accepterais peut-être. mais n'en achèterai certainement jamais. Et pourtant un doute me vient, est ce vraiment l'élève qu'ici je dois blâmer et ne seraitce p s plutôt le professeur ?

No 148. Oats. W. Brymner. Très bon. Des tons riches, un modelé ferme, des plans hien remnlis, une grasse et riche nature, hardiment rendue, quelques négligences pourtan des laissés aller, une perspective écourtée, mais un très bon ensemble, un travail qui me plaît et qui anrait plus gagné encore à être moins revu dans ses feuillus du fond.

No 208. Highland Cottage, M Seymour. Beaucoup d'habileté. Paysage excellent, un tout bien fonda qui nous fait songer aux procédés de l'école hollandaise les dégradations d'eau sont juites. bien raclées, ensemble bien étoffé non déponry de vie, d'aire côté de cela des parties trop vou lues, trop cherchées en vue l'un bon effet. De la nature revue et corrigée.

No 176. Haymaking, MacNaugton. Bonne impression de Irai cheur, travail très propre, très net, encore que la retouche s'y lise trop facilement. Manque aussi de hardiesse, d'élan, quelques morceaux sont bien étudié4 le bœuf roux par exemple, dans ses parties hautes et charnues. Ensemble très satisfaisant.

No 160. Portrait de MacPhail, A. Jongers. Je préfère sa brosse à sa plume, et de beaucoup.

No 203. Portrail de Miss Nicholson. Pastel. Eléanor Ross. Hélas ! trois fois hélas!

No 181. Hamsphire Hedges. C. Powell. Bien h ut placé pour si vous me dites : "M. vous vous

cours contre la man. encore qu'indifférent et hautain devant la menace. J'ai à ménager biendes suceptibilités, et à vouloir formuler des conclusions, même impartiales, d'essayer de mettre fin à d'intempérantes admirations, d'enrayer la fabrication monotone cela va, je le sens, encore que mon désintéressement ne puisse être mis en doute, m'attirer bien des colères.

Oui vraiment je suis hésitant parce qu'après tout, que va t-il en résulter pour ma pauvre et infime personnalité ? Je viens de le dire de la malveillance, de la partialité pour le moins, nes inimitiés, des hostilités sourdes, latentes. Mais bast ! autant en emporte le vent ! Et que me font, après tout, ces piailleries intéressées ! "On ne fait pas d'omelettes sans casser des œufs," nous disait sentencieusement notre vieux professeur d'histoire militaire lorsque parfois nous témoignions d'un étonnement naïf devant l'énormité d'une perte.

Pourtant, quelques voix intéressées, très rares heureusement, one crié à la partialité, à l'injus tice. Je m'y attendais d'ailleurs.

On est venu me dire : mais MM. X. et Y. sont de bons peintres il ont fait ceci, cela, bref d'excellentes choses.

-Eh ! qui dit le contraire ? répliquais-je,-dès lors ils sont d'autant plus mal venus d'avoir fait ce qu'ils ont exposé.

Ensuite que m'importe à moi que MM. X ou Y aient fait d'ex. cellentes chos/s que jo ne suis nes destiné à voir, s'us de m'en montrent que de médiocres pour ne pas dire pis. Je ne suis pas là pour m'enquérir de ce que M. X ou Y ont fait, mais de ce qu'ils exposent, de ce qu'ils offrent à la vue du public qui vient de donner son argent. Mon jugement doit avant tout se concentrer, je ne dis pas complètement, sur les

toiles exposées et non ailleurs. Si MM. X ou Y ont fait des chefs-d'œuvre tant mieux, ils sont d'autant plus blâmables d'avoir exposé des toiles indignes de leur talent, et la critique ne saurait trop le leur reprocher.

En outre, je ne prétends pas du tout jouer le rôle d'oracle : je ne pose ni pour la compétence indiscutable ni pour l'infaillibilité. Il se peut fort bien que je me trompe. Je suis hélas ! sujet à No 200. Tête de gamin. Pastel. l'erreur comme tout le monde. Or

encore une tois, je ne pose pas à l'oracle, je donne mon jugement simplement, sans aucune idée de prosélytisme ; c'est au public,à le corroborer ou à le réfuter.

Quant à vous MM. X. Y. Z., qui vous croyez lésés, vous pensez que j'eu torts : Parfait, c'est votre droit de le dire, mais surtout votre devoir de le prouver. Faites comme moi, parlez, au public, confiez-vous à son impartialité, à son jugement.

J'avais été chargé d'une critique sérieuse, je l'ai faite en toute liberté d'appréciation, de jugement. S'il en eût été autrement, j'aurais décliné cette responsabilité.

Je sais, oh ! je sais bien, allez, que pour une première fois le coup est dur, et que j'ai troublé la douce et nonchalante quiétude de bien de petites chapelles, mais je dédaigne absolument d'entrer dans ces sortes de considérations qui ne sont ni de mon ressort ni de mon caractère.

Quant à faire une autre critique que celle que je pensais, nenni ! Je ne suis pas de ceux qui, sur une feuille de papier blune, couchent consciencieusement une centaine d'adjectifs hyperboliquement louangeurs et, au fur et à mesure de l'énumération d'un tableau y accolent un de ces qualificatifs en concordance avec le sujet de l'œuvre.

De semblables critiques nuisent plutôt qu'elles ne servent; elles trompent tout le monde, l'artiste sur lui-même et le public sur la Ser is Pœuvre.

A la semaine prochaine pour mes conclusions.

G. DE WERTHEMER.



de fleurs : Le fruit n'empêche pas la fleur.

Mme Tallien, dont la victorieuse beauté prit une rose pour symbole, y ajoutait cette phrase :Le méchant n'y voit que l'épine.

Mme de Genlis écrivit beaucoup pour les enfants, aussi choisit-elle *une noisette* et ces mots : "Aimés de l'enfance".

Mme de Staël, esprit viril et même un peu turbulent, se faisait représenter par une lampe : Je me consume en éclairant.

Mme de Meulan sut trouver une violette "Il faut me chercher", disait-elle. L'impératrice Joséphine, digne épouse de Napoléon, prenait un héliotrope : Vers le soleil, car tel veut dire, en grec, ce joli nom de fleur.

Alexandre Dumas disait : tout passe, tout casse, tout lasse, Guizot prenait une règle pour écusson : La ligne droite est la meilleure. M. de Cavour, le grand politique Italien, écrivit cette phrase : Alere flammen , "S'active la flamme ". Pour un conseiller royal. c'est un peu plus modeste que la devise de Mazarin : Le temps et moi. Alphonse Karr a dit : Je ne crains que ceux que j'aime. Mistral, le poête provençal, a pris une cigale pour blason: Lou soulen me fa canta, le soleil me fait chanter. Roumineux, de Nimes, choisit la ruine de la vieille tour Magne : Chasque ouassel trovo suon nis heon, " chaque oiseau trouve son nid beau ".

Que de philosophie et de sag

dans cotto

pressions, qui sollicite, charme, captive le regard.

Il n'est pas indispensable que cet ensemble soit harmonieux. Il est au contraire tel contraste, tel discord plus attrayant que l'harmonie trop complète, toujours un peu froide et monotone.

Telle femme avec des formes accomplies, les lignes les plus sculpturales, sera moins séduisante qu'une femme aux traits irréguliers et qui possède ce je ne sais quoi d'agaçant et attirant. Ainsi, la piquante brune aux yeux petits, mais étincelants aux lèvres lippues, mais d'un incarnat violent, au nez retroussé, mais spirituel, aux cheveux drus et noirs, plantés bas, ou la blondinette chiffonnée, de formes mignardes, que ses cheveux ébouriffés font ressembler à un King's Charles, excitent la curiosité.

e

C

2

i

0

I

n

ti

a

d

La beauté acquise, c'est la beauté empruntée à l'art de se coiffer, de se vêtir et de réformer les méfaits de la nature. Cette beautélà, toute femme de goût peut l'acquérir. Je dirai plus : celle qui sait s'habiller, se ganter, se chausser, se meubler, qui a le goût des futilités et qui en a l'esprit, qui apporte dans sa tenue, ses gestes, sa manière de marcher, de parler, de tenir sa maison, un cachet de distinction et d'élégance, sera plutôt réputée une jolie femme que telle autre, réellement belle, qui ne saurait pas encadrer sa beauté. la mettre en relief, qui négligerait sa mise, commettrait des fautoo de mont ani an

clairement entendre, je cherche à donner à ces conclusions, le tour d'une conversation, d'une causerie, plutôt que l'allure d'un traité saturé d'esthétique pédante ou hérissé de termes de métier.

2a

Maintenant, revenons un peu à nos peintres.

林、林

J'ai déjà dit quelle déplorable impression se dégageait de l'ensemble de cette exposition. A parler vrai, il n'y a pas trentecinq toiles qui méritent les hon neurs d'une critique, une vingtaine à peine pourraient la soutenir !

On a présenté au public des travaux d'écoliers gauches, et l'on est venu lui demander qu'au sortir de l'étude d'une toile de A. Jongers, de Côté. de Franchère, de Harris, de Brymner etc, il puisse s'entretenir de choses saus nom, sans dessin, sans couleur, auxquelles il n'hésiterait probablement pas à préférer le dernier des chromos !

Quant à moi, quels sont donc les tableaux qui m'ont arrêté quinze minutes ; ceux qui m'ont donné un instant de rêverie, devant lesquels j'ai senti battre l'âme et le cœur de l'artiste, vécu une minute de ses émotions créatrices ; où sont-ils ?

ques milliers de piastres nécessaires à ces vaillants pour leur permettre de terminer des études si laborieusement, et, pour quelques-uns, si brillamment commencées ?

0

S

nement quelque chose là-dessus, comptez-y.

M. F.—La nature canadienne est suffisamment riche pour éviter à un artiste les conteux déplacements d'un voyage en Europe dans le but d'en rapporter des toiles somblables à celles de M. Knowles, M. Hope et tutti quanti.

Madame R.—Je donnerai, dans le No prochain, quelques conseils sur la façon de juger un tableau. — Evidemment, la personne qui à "l'Art Gallery Association" avait été chargée de la pose des toiles s'est basée, plus sur leurs dimensions que sur les effets de lumière nécessaires à chacune d'elles. Mais il y aurait tant à dire !

M. Ch.- Nous conseillerons à l'Art Gallery Association de diviser la prochaine exposition en deux parties : La première serait consacré aux vrais peintres, aux artistes ; la seconde aux élèves. Le critique saurait dès lors qu'il devra baisser ses jugements de plusieurs tons pour juger de cette dernière catégorie et nul doute qu'il n'agisse en conséquence ; mais, comme le faisait si sagement observer "Francoise" dans la Patrie do samodi, les canadiens forment une infime minorité qui jusqu'ici ne leur à point donné voix aux chapitre.

Mme D. J'ai l'intention de parler de notre sculpteur Hébert d'une façon moins condensée. Con qu'en a dit notre grand poète M. nos faibles yeux. Et puis nous voulons être indulgents.

bec.

ew

ice

inn

tha

ose

me

nis.

ur

urk

ant

ma

ffet

é.

Till.

nds

us,

tté-

ché

mal

lat-

ar-

rce

de

bel-

des

Jué

un

ine

h y

ne.

cet

im-

Dog

No 157. Les trois sœurs. Rockey Mountains. J. Hance. Beaucoup de travail, de petits coups de pinceau, bien patients, l'ensemble qui chatouille agréablement l'œil, procure une bonne impression. Travail très consciencieux, plans d'eau bien rendus, relativement une des bonnes aquarelles du groupe.

No 143. Portrait de Will. H. Pope. W. Brymner. Ce vert du fond ne nous plaît pas M. Brymner, et ce portrait là est loin d'avoir la même valeur que l'autre, l'œil y suit des tâtonnements, des renforcement de couleur qui s'ajoutent trop, qui ne se fondent pas notamment dans le vêtement; l'aquarelle demande, exige, vous le savez mieux que moi, des tons plus vifs, plus clairs, moins repris et vos plaqués de blanc de gouâche sont loin d'aider au relèvement du ton. Ensemble terne manquant de fuyant dans les lignes, de jet.

Il me reste maintenant la tâche la plus difficile à remplir, me résumer, condenser mes sensations, synthétiser mes impressions et déduire de manière à .prouver à ceux qui ont bien voulu me reconnaitre quelque connaissance des choses d'art, que leur confiance, au moins à cet égard, pouvait être plus mal placée.

**+

Je ne me dissimule pas que c'est là une tâche bien lourde, très lourde et très délicate, surtout pour un débutant, un étranger comme moi presque sans reétes trompé," je vous dirai "C'est, bien possible." Si vous m'indiques où, et que j'acquiesce, je serai le premier à en convenir. Mais il ne suffira pas simplement de me le dire pour que je le croie et j'ai bien, ce me semble, moi qui ai signalé la faute, quelque droit à demander qu'on m'indique,qu'on me démontre où et comment je me suis trompé.

J'ai conscience d'avoir noté mes impressions sur ce Salon le plus impartialement du monde. Ne connaissant personne, n'ayant de relations personnelles avec aucun des peintres-exposants, mon jugement, mes critiques, n'ont pu être influencés par aucune considération de camaraderie ou de sentiment.

J'ai donc jugé comme j'ai pensé, indiquant les endroits faibles ou ceux que je considérais comme tels, les faisant presque toucher du doigt, et j'invite, ceux qui maintenant fulminent, à me relire attentivement ensuite... à revoir leurs toiles.

S'ils sont vraiment des artistes, s'ils possèdent seulement deux onces de sentiment, de couleur, de métier même, il ne leur sera pas difficile de s'apercevoir que ma critique pêchait plutôt par excès de bienveillance, et que partout où le moindre brin d'herbe, correctement traité, m'á permis de contrebalancer l'effet d'observations déplaisantes à l'amour-propre, je l'ai fait avec empressement, dans un but d'atténuation, autant que d'encouragement.

-Et puis vraiment a quoi servent toutes ces criailleries, ces envois de personnages officieux ; dra donc de printemps, on reviendra donc de nouveau au collet et à la jaquette, ne pouvant trouver rien de mieux comme vêtements de demi-saison.

Comme garniture de corsages le figaro et le boléro, se partagent la vogue.

A ce propos, je dois dir eune fois pour toutes, la différence qui existe entre l'un et l'autre qui semblent avoir le même aspect et la même forme... Cette différence est bien simple et facile à apprécier, et voici en quoi elle consiste ; le boléro a des manches et le figaro n'en a pas... A part celà, c'est à peu près le même vêtement. Le figaro n'est presque jamais semblable à la jupe : la mode actuelle veut au contraire, que le boléro soit de même étoffe et de même nuance, et celà surtout depuis que l'on tente de discréditer les corsages non semblables aux jupes. Le Coléro est un corsage et suit la loi commune.

Le figaro a donc une nuance plus habillée que le boléro.

Il est parfois difficile d'établir des catégories de toilettes pour les jeunes filles, les jeune femmes, les femmes plus âgées, et quelquefois les fillettes.

Tout gît à peu de choses près dans les nuances ; la coupe, les étoffes, les formes étant presque toujours les mêmes... Il y a des couleurs jeunes et des couleurs plus vieilles, comme il y a des garnitures annonçant le printemps de la vie, comme d'autres en indiquent le déclin.

Toutes les nuances claires, comme le rose pâle, le bleu ciel, le mauve ou la couleur paille

femme est celle de la coiffure.

Bien que les chapeaux ronds scient, aujourd'hui, acceptés sur toutes les têtes, jeunes ou vieilles, il ne reste, pour coiffure habillée, que sur les jeunes têtes ; et, dans les circonstances dont nous parlons, pour visites ou coiffures de cérémonie, il ne reste que la capote ou le chapeau fermé pour les femmes âgées. Là encore, les ornéments doivent différer suivant l'âge, et les fleurs, les roses surtout et les rubans feront florès sur les jeunes têtes, tandis que les plumes, les draperies de velours, les aigrettes, etc., se multiplieront pour celles dont on admirera plus le chapeau que le visage. Pour toutes, à mon avis, la voilette est indispensable ; mais les voilettes noires, moins jeunes, sont cependant jolies sur toutes les figures.

Il faut être bien jolie et avoir un teint bien pur pour supporter le contact d'une voilette blanche.

JULIETTE

Aus

15

No

J. L

J. B.



Le plus souvent, nous nous som mes contentés de les énumérer sans y joindre aucun commentaire, ou bien nous les avons salués au passage d'une plaisanterie anodine, ce qui valait encore mieux que de les condamner au silence ; les intéressés ayant marge pour nous octroyer un brevet d'incompétence ou nous accuser de jalousie, ce dent, entre nous, ils auraient bien tort de se priver.

C'est pensons nous, la première fois qu'une r-vue complète du Salon est donnée à Montréal. Si nous y joignons un brin de critique, c'est d'abord afin d'en rendre la ecture moins aride, puis de provoquer chez le grand publie un mouvement de curiosité, d'intérèt, d'éveille- chez lei la sensation d'art, de prouver ap 1 artistes qu'on s'intéresse à leurs travaux, et qu'il ne tiendrait qu'à cax de faire naître, de cultiver un nouvement dont ins ceront les premiers à bénéficier, et que nocs nous tiendrons pour satusfaits d'avoir provoqués.

Nous avons donc évité les critiques acerbes, sauf, courtant, lorsqu'il s'agit d'œuvres qui n'ont vraiment aucune raison valable d'êtres offertes à l'admiration d'un public payant.

Nous ne critiquons pas simplement pour critiquer, mais bien dano le but d'amener le public à apprendre à juger de la valeur d'une œaer-, à se défier de ses engouements loraisonnés, et à rendre justice au mévite. Nous voudrions le secouer to sa termour, l'intéresser en un met à ce qui est un coté, et non des coindres, de la vie intellecuelle d'un peuple.

Aux gruncheux, à ceux auxquels touts chitique déplait, à ceux qui sraignent l'étride attentive de ce qu'is ont fait, nous dirons : nous tommes journalistes, et notre devoir est de renseigner le public tou la val-ur de ce que vous lui présentez. Nous devont lui dire si la chose vant la peine d'être vue, si elle marite le déplacement, la dépense qu'elle extge,

2a



LE SALON... ... DE howwells... L' "Art Association" AQUARELLES

1a

No 196. Le Matin dans une baie | cadre avec des fonds multicolores être sans valeur pour son auteur. No 167. Roses. Living Marion.

Alas ! poor roses ! Trop diluées, la couleur.

No 221. Les dernières feuilles. John W. Watte. Quelque chose qui toutefois laisse deviner chez rie ! artiste un esprit un peu trop posé, réfléchi, rangé méticuleux. Nous voudrions plus de fougue, de hardiesse. Le ciel manque de proplus bloutés. L'impression ressencorrecte, régulière, elle n'ément teinte grise générale est habileleux n'aurait pas nui.

No 182. Ferme à Eglington. Martin E. Des hésitations, des gauun ensemble qui peut aller.

No 213. La baie Prout's Neek.

de Georgie. O'Brien. Croquis, sou- La patte gauche, la griffe, les venir qui peut très bien ne pas serres si vous voulez qui se referment comme dans les dernières convulsions de l'agonie sont tout un poème de pénétrante cotonneuses marquent d'arrêtés observation et d'intense émotion !!! dans le dessin de fermité dans Mais je n'aurais vraiment jamais cru que tant d'efforts fussent nécessaires pour envoyer ad patres

l'insection ou la puce, qui semble qui ne sent pas la copie de chromo avoir tant embêté cet intéressant mais la nature. Très bon travail carnassier Mystère et gendarme-

No 144. Petite fille en gris. W. Brymner. La plus grande aquerelle du groupe, a coup sur une des meilleures, celle qui indique fondeur, les fonds pourraient être de l'étude, du savoir et de l'acquis, encore que parfois tout cela tie est, comment dirai-je bien, trop ne tende au tour de force. La pas ; plus de laisser aller de moel- ment maintenue quelquefois même au détriment de la vérité, les tons encore que bien dégradés sont rêches ; nous eussions préféré cheries même, mais somme toute les bleus-verts moins secs, plus riehes et plus gras.

Bref, de cette œuvre, il s'énonce Stikeman A. Ou ce qu'il vous un artiste non arrivé certes, mais -, sigoureux Name vovon



Il faut retenir d'un artiste non ses troubles ni ses défail-lances, mais sa prise de pos-session des choses, ce qui fait de lui un être joyeux et fort. En résnmé ce sont des an-mées de volonté au travail de meditation, de réflexion soli-taire, de créations enivrantes qui font l'artiste vrai.

Non je ne veux pas fouiller, non je n'ai été, moi qui ne connais personne et que presque personne ne connaît, ni partial ni injuste, du moins sciemment. Que demain par exemple, ceux que ma critique a le plus maltraités exposent nne toile, une œuvre forte, simple comme la vie, vraie, triste ou gaie comme elle, et ils verront alors ce que je saurai en dire.

Aux impressionnistes, aux partisans, à ceux qui tendraient à me croire inféodé ou enregimenté sous quelque bannière, je dirai : -Je ne suis d'aucune école, mais les admire toutes dans les

En un coin ensoleillé et tranquille, hors la ville, avec de grands bosquets et des murailles toutes blanches ruisselantes de lumière chaude, une grande bâtisse aux angles vitrés, aux larges baies où, sous les entablements scintillent des plaques de faïence colorée, est enfouie, noyée dans un amas de verdures sombres : c'est l'école industrielle d'art, une des pépinières de la France commerciale artiste. C'est là que se dessinent les inclinations que s'élaborent les sélections, et où l'élève, qu'aucune envolée n'appelle vers le grand art sera dirigé dans une voie parallèle, glorieuse, encore que moins idéale. De cette école il sortira dessinateur, artiste-décorateur, ornemaniste distingué ; il fera peut être des chefs-d'œuvre sur de simples

No 140. Penzance. Cornwall, W. Blatchly. Gentillet. Nos 154, 214, 135, 168. D'aquarelles !.... ignorantes. C'est le

10

cadre qu'on salue. No 184. Roses blanches. Annie

Moore. Ah! oui qu'elles le sont, blanches, anémiques même. Et puis comment diable voulez-vous qu'il en fût autrement : ce verre est si petit et doit contenir si peu d'eau! Any More, Melle, any more. C'est trop triste.

No 151. Iceland poppies, Bertha Cochrane. Médiocrité ... dorée.

No 174. La Maison de René Pelletier, 1689. Ile d'Orléans. Mac-Donnell. Honnêtement dessiné, honnêtement peint. Charmant souvenir à conserver, cadeau de bon goût à offrir aux amis. Tout est là bien propret, bien gentiment lavé. Travail d'une personne très pondérée et très sage à laquelle nous tirons notre plus belle révérence.

Nos 189-172-204-162-177-186-197 141 - 171-155 - 163-134 210-180-147-224. J'espère, un de ces jours, et dans une famille où l'on m'aura fait l'honneur d'une invitation à dîner, retrouver quelques-unes de ces... aquarelles que le chef de la maison complaisamment offrira à mon admiration comme d'une chose dénotant chez Melle sa fille un talent aussi précoce que peu ordinaire. Le tribut d'éloges dont alors je le congratulerai sera en raison directe de la somptuosité du repas offert... et de la facilité de la digestion.

No 165. La Coupe, Tadousac. Annie Lambe. Charmant, ferme portant.

vres de fortes instructions, du savoir faire, de l'acquis, un travail acharné, de la persévérance, mais j'ai demandé, j'eusse voulu moins et plus encore : de l'éducation. De l'éducation haute et généreuse qui élève l'àme au-dessus des matérialités et la laisse insensible aux qu'en dira-t-on des petitesses, l'éducation qui ne permet à la pensée de se reposer que sur des sujets noblemant vrais et gracieux. Cette éducation vous ne l'avez pas et il vous la faut absolument, indispensablement si vous avez l'ambition d'être jamais des artistes. Et je vous conseillerai, puisque d'aucuns de vous ne l'ont demandé, la lecture de nos grands poètes, de ceux qui ont le plus souffert, sans distinction d'école ou de philosophie ; je vous conseillersi nos philosophes, nos grands oratours religieux, nos Chateanbriand, nos Bernardin de St Pierre, etc., etc., et par-dessus tout, Cooper l'américzin Cooper, que personne n'a dépassé dans la peinture de ce que la Nature renferme de puissamment ,fort comime de tendrement doux.

Alors, sculement alors, nous passerons devant vos toiles, rêverons de vos réveries, pénétrant avec vous dans ce que je pourrais appeler le sontiment, l'intimité des choses ; alors, seulement alors, Manly. Bon amateur, arriv avec du travail, de l'étude et p d'observation encore. No 175. Bateau de bois, Que

10

McDonnell. McDonnell. No 133. Paysage Otsaga, N

York, Barnsley J.* No 170. Sous le cap. Al Livingstone.

No 212. The Willows. Stikems Annie.

No 151. Iceland Pappies. Ber Cochrane,

Je les cite, c'est quelque ch déjà. A méditer l'aphoris de Pascal. Je peins... donc je si C'est la seule affirmation de le raison d'être.

No 132. L'hiver au Central F New York. Marqué vendu. T. mieux, tant mieux.

No 223. Effet de nuage. Em Windeat. Reste à savoir si l'e obtenu était bien l'effet cherch No 179. The Heart of the L C. Manly. Bon aspect, les fo sont bien lavés, bien rend L'arête des montagues va s'a nuant ; beaucoup trop, de le de méticulosités, l'eau est 1 rendue, mais l'en emble est f teur, presque riche. Plus de l diesse dans le trailé, plus de fo dans les premiers plans, ferait cette aquarelle, 1 ad chose exc lente.

No 153. Une vus du Castel Monts St Agathe à Cox. Croc probablement par la portière d wagon en graversant un pont; i impression plus qu'une vue, or lit une touche forme et plei Nous eussions désiré voir de artiste, quelque travail plus

sans, bien avant les politiciens, nous feront dans le monde notre nationalité; non la nationalité d'étiquette ou d'ambassadeurs, mais celle que donnent les penseurs et les créateurs dont la postérité, sur le granit, jalousement burine le nou; celle qui biehaut, faisant sonner le génie (notre race, appellers l'attentie de tout ce qui éclaire de tout qui rayonne sur ce coin de nei qui si loin va se perdant dans l mystérieuses régions de l'inconnu. C'est de ceux-là que nous viendront notre liberté, notre éducation ; ce sont ceux-là qui, par le pinceau ou par la plume, nous enseignerout les larges horizons que doit avoir un grand peuple.

Je reviendrai sur cette créa tion d'écoles industrielles d'art car j'y vois, pour nous surtou Cauzdiens-Fra-opis héritiers des sentiments artistiques de la mère patrie, une source de profits e d'enviable réputation.

W## 2C Et les aquatelles, parlons en in peu des aquare los, de ces chromo à la main, chefs d'œuvre de léch et de patiente méticulosité. Au lieu de jetés in ruis, de coups pinceaux vifa et légers, de notciaires et vibrantes de vie. au lin vous nous forcerez à comprendre, d'allant, de fougue, car ici il e faut, of beaucoup, on nous sert d lavis d'architecte ou des chos dans lesquelles ve lisent la préq cupation de singer le détail, le fi du tableau à l'aprie ou du chron

beautós respectives qu'elles peuvent m'offrir.

J'ai le plus profond respect de a pensée, de la conception, comne des procedes de chacus et ne reconnais que le droit de juger résultat. Mais ce droit, je le revendique complet, absolu.

Je professe en un mot, en peinture comme en littérature, l'éclectisme le plus profond ; j'admire ce qui est beau et bon, quelle qu'en soit la provenance ou l'étiquette. Il se peut, que l'on me reconnaisse une préférence, une prédilection, mais elle n'ira jamais jusqu'à me rendre partial envers les œuvres qui n'en reflèteraient pas l'expression.

at the

Il est évident que, sous prétexte de peinture et d'impressionnisme, des personnes,-en vérité, je ne puis dire des artistes-nous ont présenté des choses impossibles. Et je le domande aux peintres cux-mêmes, aux amateurs d'art : est-ce bien vraiment d'encouragor ces braves gens à perdre ainsi leur temps, à gâcher de la toile, de l'argent pour le simple plaisir de broyer des couleurs ou de paraître étrange ?

Est-ce chose méritoire que de complimenter ces pauvres hères qui peut-être se croient du talent et, tôt ou tard désillusionnés par misère ou crieront " charité "?

Pourquoi ne pas leur dire, quand il en est temps encore : "Vous n'êtes pas peintres, vous n'avez ni vocation, ni âme, ni œil, ni couleur. Vous ne savez ni Bentir n voir. Faites autre chose."

Combien, Dieu de Dieu, combien de cerveaux surchauffés, tromp/ca par le compliment banal et per conteux de l'indifférent ou de 1 ni intéressé, pourraient retroi . er le calme et la tranquillité, si ou n'avait fait accroire à leurs malheureux possesseurs que dans lenrs ceuvres il y avait peut-être l'éclosion d'un génie l

Pourquoi, de ces impuissants qui ne créeroat jamais rien, ne pas diriger les pas vers d'autres carrières, ou, s'ils veulent absolument reindre, kur parer d'art commercial, d'ornement, de décoration 1

Je songeais à tout cela on cen templant mélancoliquement l'amas de percelaines entassées plutôt que rangées sur une petite table et que le catalogue décore du nom ne " CHINA."

Je les ai vues ces pauvres assiettes, j'en ai regards la décoration ei, de suite, avec -n regret | tuoses du pinceau. d'y lire tant d'efforts inutiles, je me suis, par la pensée, reporté vers notre bien aímó pays de France.

assiettes en tous points semblables à celles que, mélancoliquement, je contemplais, dans la grande salle, sur la petite table.

Combien de vocation per germe parmi nous bruissent et espèrent ? Que de volonté, de labeur représentent ces multiples dessins de plume qui dans les journaux surgissent, œuvres de modestes ayant en pour seul maître leur instinctive vocation, la vue habituelle des choses ? Que de talents perdus, égarés, dévoyés, qu'un rien d'étude, un bout d'exemple eussent peut-être montés au pinacle, ou ramenés dans le droit chemin ? Et, je ne fais pas ici allusion aux travaux-d'élèves ou d'amateurs sans âme-qui impudemment s'étalent dans de larges cadres dorés. Là, il n'y a rien que la gloriole du paraître. Ce n'est pour ceux-ci que je demande la création d'écoles, de musées, mais pour ces humbles qui peinant tout un grand jour à gagner la pitance quotidienne, s'asseyent, le soir venu, en leurs heures de loisirs, devant un objet quelconque, un coin de nature, et gauchement s'essayent à le reproduire.

Presque constamment je me suis trouvé devant des dessins plus ou moins corrects, devast des couleurs plus ou moins bien éten. e constant insuccès, crèveront dues, mais, et à l'exception de quelques toiles, rien ou peu de chose, n'est venu me soulever. me faire vibrer, communiquer cette chaleur qui se dégage d'une œuvre fortement pensée, empreinte d'une poésie pénétrante et tendree.

> Bien des choses étaient correctes peut-être, mais combien froides !

Oui, la pensée, l'émotion, de presque partout je les ai constatées absentes, et si parfois je pus lire d'excellents dessinés, je me suis rarement senti enveloppé de la poésie mystérieuse des choses qui, au suprême degré, doit émaner de l'œuvre du véritable artiste. Savoir penser, rêver, être ému! Se sentir petit, abîmé, écrasé par la sublimité sereine de l'œuvre de Dieu, par la tranquillité majestueuse du Grand Tout ! Y lire wat ce qu'un cerveau d'artiste, de peintre doit savoir y lire, rattacher cela à son âme par les mille fils ténns de la pensée, de l'imagination ; faire passer de son cœur l'émotion qui sur la toile sera 1a vie, voilà ce qui fait l'artiste vrai ; les autres ne seront jamais que de froids et pâles vir-

Le peintre est, avant tout un poête-malhear à lui le jour où il l'oublie.

Oui, j'ai pu lire dans vos œu-

parce qu'auparavant vous nous aurez obligés à sentir.

C'est là un aujet sur lequel j'aimerais à plus longuement m'étendre, mais j'al tant à diro, tant do points à traiter que je me vois force d'être bref partout.

Du côté Canadien-Français, plusieurs artistes sollicitent l'attention.

Ce sont des vocations innées. developpées par de très sérieuses études qui amplement prouvent à quiconque vent voir qu'il y a là l'étoffe de grands artistes. Malheureusement, la situation de fortune de ces jeunes gens no leur permet pas la continuation do ces études et les oblige à consacrer plus de temps au mélier, à la préoccupation du vivre, ou'à l'art pur. Jusqu'ici, on les a laissés se débattre seuls, sans aide, sans encouragement d'aucune sorte contre les difficultés de chaque jour. Ce fut un peu pour leur bien; la lutte est indispensable autant que vivifiante et l'artiste prend mieux conscience de luimême dans le combat et la solitude.

Ils sont ainsi quatre ou cinq obstinément luttant, tous jeunes et vibrants de vie.

Bientôt pour eux sonuera l'heure fatale où définitivement ils devront choisir leur chemin, leur genre, à l'exclusion de tout autre.

Mais ils sont pauvres, très pauvres! Ardents travailleurs, s'étant faits eux-mêmes, ayant donné à tous des preuves de persévérance, de travail, d'aptitudes, de capacité, ils se trouvent arrêtés net dans leur essor par la sempiternelle et misérable question d'argent, et leur talent naissant, à moins de probabilités hypothéthiques, est destiné, faute d'aliments, à piétiner sur place, à végéter.

Pourquoi ne pas aider ces jeunes pleins d'avenir et de confiance 1

Pourquoi le gouvernement ne ferait-il rien pour l'honneur et la gloire de tous ?

Pourquoi un pays comme le notre, aspirant à une astionalité, ne commencerait-il pas à l'affirmer par la plus belle des choses : le talent ?

Pourquoi, nous qui parlons de dépenser 60,000 dollars pour envoyer parader à Londres des hommes qui n'auront d'autre mérite que d'avoir cinq pieds six ponces, ne trouverions-nous pas les quel-

J'en connais de ceux-là, tous les jours j'en cotoie, tous les jours je lis l'effort, vois la poussée, et de cœur applaudis à l'indomptable ténacité de ces infiniment petits qui, bien evant les parti-

Et cela suiuf la pationce p ble, la retouche laborieuse » point que parfois ça en devie doulourcux: Ah ! mes pauv amis, que puis je bien vous d

Jo ne vous quattorai copendant point si brusquement, sans vots rappeler que l'aquarelle no souffro le ráitère, les ions france, neta, propres, fermement donnes ; ela exige du brio, de la macatria et surtout, un dessiu impeccabie, ca vous n'avez pas ici le recours d la pâte pour masquer les négli gences de votre tracé. Beaucour de maîtres, et des plus grands, on dit aussi : " Ne considérez pas l'aquarelle compae un fini, n'er faites pas des œuvres ingénieuses ou patientes, l'aquarelle n'étan généralement-souf pour quelque: exceptions - qu'une (bauche, qu'us dégré, que le prélude de la peinture à l'huile."

Que l'on regarie, entre autres, les œuvres de Dubuffe et de Lellie les plus achevées. Elles ont tonte qu'il faut pour our presque de chefs-d'œuvre du genre, la conteur en est fraîche, le dessin parfait e pourtant, ça à l'air chrom C'est trop fini, trop léché, et ch ne laisse pas, malgré tout, l'in pression d'une chose complète Cela manque de consistance, de vi intérieure. Tournez maintenan vos yeux sur Detaille, de Neuvill le sujet n'est plus le même, je sais, mais comparez cette touche hardie, heurtée, toute de con trastes qui laisse une impression forte que l'esprit sans difficulté com plète, A la fignolerie de la précé dento, puis tirez vous-même d faire respectif de ces différens artistes la conclusion qui s'ir pose.

Jo ne parlerai pas de l'emploi défectueux de l'eau tel que le faire de beaucoup d'exposants l'indique; cela no rentre point dans mos attributions, aussi renvorrai-je à cot égard, aux profes seurs compétents, ou aux traité spéciaux ma prétention n'étant pas de faire un cours d'art, mais de jeter simplement quelques ja leas qui servirent plus tard à me repérer si besoin est.

海市水

Jo fais cotto étude un peu à bl tons rompus, currente calamo, sais grand souci de bien me suivi sans préoccupation d'aucune rhi torique.

Désirant avant tout ne fa

l'ourquoi, par la creation de

bourses de voyage, ne pas donner à ces persévérants le moyen de porter huat, parmi les Intelligences, le nem de notre pays vénéré et les astreindre_chacun, en retour sinon vous renvoyer aux cours de de ces encouragemente, à l'envoi Cicéri, aux méchodes de Robert de trois toiles qui serviraient l'embryon à un musée municipal lont la création de plus en plus 5'impose ?

Qui donc, à bien bon marché, pas la retoucho. Elle aime, je vors mon Dieu ! voudra jouer chez nous le rôle de Mécène et offrir à son pays les prémices d'une glorieuse réputation à laquelle son nom, encore que dans la pour bre, éternellement resterait acco-16 9

> Vous, Monsieur Laurier, vous qui tant à cœur avez notre gloire nationale, vous dont on nous a parlé comme d'une personne éprise des choses d'art, voilà une couvre pacifique et grande à laquelle votre nom devrait s'attacher, une œuvre qui s'élevant bien audessus des mesquines querelles de parti donnerait à votre souvenir d'incontestables droits à la reconnaissance de la Postérité.

Et quand toutes ces grandes quee seraleur at pées, évanouies, alors on se rappellerait que vous fûtes, Monsieur, le pionnier d'une œuvre vraiment canadienne, vraiment nationale, et on louerait mieux que votre initiative, mieux encore que votre générosité, votre inébraulable foi dans notre avenir.

G. DE WERTHEMER.

P. S. Je terminerai ici ne vonlant pas abuser de la patience de mes lecteurs, mais je compte revenir sur ces questions d'art qui intimement se lient à celles d'éducation, d'enseignement.

Jusqu'ici, si l'on s'est occupé de ces grands problèmes, ce fût plus comme argument politique en faveur de tel ou tel parti qu'au point de vue purement National.

Je me réserve de les envisager essentiellement sous cet angle et, autant que ma faible compétence me le permettra, de les traiter avec l'impartialité d'un esprit complètement désintéressé.

Je reviendrai également sur la proposition qu'émet notre gente et sympathique confrère " Françoise " dans le très spirituel article qu'elle a consacré au Salon. J'attends pour cela quelques renseignements que l'on m's promis.

CORRESPONDANCE. - M. Ch. D. Cela fera le sujet d'un prochain article. La matière est trop riche et nécessite trop de développements ; mais j'écrirai bien certai-

est parfaitement à ce sujet, à reparler d'autres choses.

Mile D-J'irai volontiers voir ce tableau. Veuillez m'indiquer le jour et l'heure.

M. F. S.-J'ai tenu un compte parfaitement rigoureux de toutes les circonstances et sais, autant que personne, dans quelles conditions travaillent nos artistes. Je n'ai eu garde de l'oublier dans ma critique.

G. DE W.

il agréable de savoir quelques devises de nos femmes de lettres modernes ?

La brillante Etincelle avait un oiseau bleu, les ailes déployées et la poitrine percée d'une flèche : Saignant dans l'azur. Son successeur Parisette, a donné sa devise, Justice, vérité à Simple Revue qu'elle a fondée. Leïla Hanoum prend une étoile fixe : Semper eadem, est le reflet de l'harmonie qui pré- né al ; 'Tonjours la même." Nelly Lieutier : En travail, repos. Gyp, l'andaciense et spirituelle romancière, dit : "Et puis après ?"

rait pas conscience de son pouvoir et de sa valeur.

Done, j'affirme que pour être belle, il suffit de le vouloir ; et d toute femme qui connaît sa véritable mission, DOIT le veuloir.

side aux fonctions organiques. Il tes morales.

Une femme qui veut être longtemps belle, doit s'appliquer à établir un parfait équilibre dans sou cœur, dans son esprit, comme dans son organisme. L'hygiène du porps et l'hygiène de l'âme feront donc l'ol jet de deux chapitres spéciaux dédiés aux femmes soucieuses de retarder le moment de la mort morale comme de la mort raouvellent fréquemment, finisphysique.

morale, c'est l'âge où elle cesse de plaire, où l'ongle implacable de la vieillesse marque son visage, éraille ses paupières, creuse ces rides sévères là où se jouaient de gracieuses fossettes, dessine sur ses tempes autrefois si pures, l'inexorable patte d'oie, cette griffe du temps. Pour elle, la mort qui annéantit l'être tout entier est souvent moins douloureuse que celle qui lui enlève sa beauté. Est il étonuant q'uelle ne puisse se résoudre à vieillir ? Et comme nous comprenons ses angoisses devant la première ride et le premier cheven blanc ! C'est pourquoi nous venons l'aider à repousser cette horrible vieillesse dont le nom seul assombrit son charmant visage.

Qu'on me parlonne donc, en raison du but, le langage médical qu'il me faudra parfois employer pour apprendre à mes belles leetrices les moyens de prévenir la maladie, qui est la plus funeste ennemie de la beauté; car les souffrances physiques se réflètent sur les traits qu'elles allongent, sur le regard qu'elles éteignent, sur la peau qu'elles ternissent ou couperosent.

L'hygiène, c'est essentiellement l'art de se bien porter, l'art de maintenir l'être dans un parfait quilibre, et de le mettre ainsi à l'abri de toutes les maladies. L'hygiène nous apprend à vivre

nisme ; et en-rendant ainsi esseuses les fonctions d'assiation ou de désassimilation molécules organiques de notorps ;

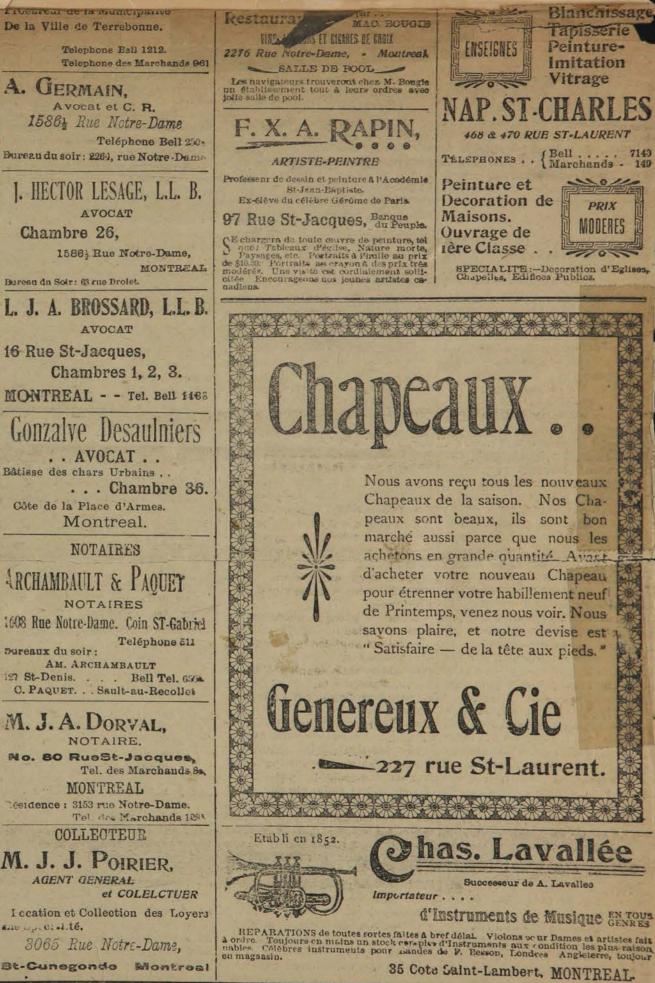
joit en ne rejetant pas tous les Conserver sa beauté, c'est en jours les détritus qui s'account. même temps conserver sa santé et leit dans les intestins, y ferprolonger sa vie ; car la beauté on mintent et déterminent un l'harmonie esthétique des formes | éclautiement et un malaise gé-

Hoit en surexcitant outre mesure appartient donc à l'hygiène de noire système nerveux par les fortifier et d'ennoblir cet harmo- screis, les préoccupations péninieux ensemble. Touterois, il ne blis, les veilles trop protongées, suffit pas de soustraire la beauté, une die le plaisirs trop excitante. cette fleur délicate, à toutes les La jolie femme est faite pour se ecousses physiques, il faut encore mintrer, pour aller dans le monde a préserver de toutes les tempé- dont elle est l'ornement ; mais comme elle doit avant tout redoue la fatigue, elle fera désirer sa piésence, v paraîtra un peu tard. tle quittera de bonne heure :

Boit enfin et surtout en portant trouble dans tout notre organime par les fièvres des passio .s. pr les ébranlements nerveux q'elles causent.

Contes ces fautes, si elles se sit par affaiblir, épuiser les or. gaisations les plus robustes. produit insensiblemont, progressivement, une altération lela vie ; alors est rompu cet harmonie ix concert de nos organes, cette pondération nécesare entre le système sanguin qui piside à la vitalité organique et ystème nerveux qui préside à sensibilité, une excitabilité exsive, un état madif enfin, auuel ou donne le nom de malaise lerveux ou névrose.





LE SALON

L'Art Gallery du Phillip's Square est devenu, depuis que l'exposition artisti-que du printemps y est ouverte, le rendez-vous du beau monde et des ama-teurs de peinture et de sculpture. J'al naturellement suivi la foule, et

je ne m'en repens point. Non pas que l'exposition soit bien re-

marquable comme ensemble, oh ! graud Dien, non ! Mais on y voit quelques ocuvres de valeur, et la constatation d'un pareil progrès dans notre petit monde artistique compense amplement pour le désappeintement que le reste peut nous faire eprouver.

Inutile de dire que mon attention s'est dirigée tout d'abord vers les oeuvres exposées par nos compatrioles cana-diens-trançais. On a beau éire large dans ses idées et admettre volontiers que l'art et le falent n'ont pas de pa-trie, les siens sont toujours les siens, et la confraternité qui résulte des affinités de race et de langue a ses droits. Quelle a été mon impression ? Je l'ex-

Quelle a été mon impression ? Je l'ex-primerai en deux mois : elle a été à la fois consolante et pénible. Consolante par la qualité des oeuvres, mais com-bien pénible par le nombre, et des expo-sants et de leurs travaux ! Songez-y, messieurs : sur 280 numéros du catalogue, 19 seulement portent une signature cauadienne-française ; eti,sur 95 exposants, nous en comptons huit. Est-ce la la proportion où nous devrions être sur le terrain artistique vis-à-vie de nos compatriotes d'origine britanni-que, nous qui affectons souvent de laisde nos compatriotes d'origine britann-que, nous qui affectons souvent de lais-ser aux autres les préoccupations mer-cantiles pour diriger nos efforts et nos uspirations vers les choses de l'idéal ? Nous nous vantons souvent d'avoir térité du génie artisfique de la France ; st-ce de cette façon que nous enten-res le démontant ?

The du genie artistique de la France ;
 st-ce de cette façon que nous enten-ons le démontrer ?
 Mais je m'arrêté, le sujet m'entrafne-tit trop loin.
 Jai dit que nous comptions huit ex-posants ; voié leurs noms par ordre du nombre d'oeuvres exposées : Dyonnet, six paysages et marines ; Suzor-Cote, quatre paysages ; Hébert, deux bustes et un groupe-s Franchère, un portrait et un paysage : Bean et Leduc, chacun un tableau de genie : Lamarche et Fablien, chacun une nature moute.
 M sont Bourassa, Charles Huot, Eu-gène Hamel, Raphaël, Charles Gill, Pa-radis, Saint-Charles, Rapin, Preuder gast, Larose, Réliveau, Dolfausse, Du-té, etc.? Un seul d'entre enx a été re-fuse, et je durai un mot daus un instant de cette exclasion , qui me semble, jus-gu'à plus simple informé, un ostracisme peu justifiable.
 Les autres sont restés sous leur tente.

pen justifiable. Les autres sont restés sous leur tente. Pourquoi ? Ne se plaindront-ils pas quel-que jour de l'apathie de leurs compa-triotes pour les choses de l'art ? Avant qu'une population s'intéresse aux choses de l'art, il faut lui en donner le goût. Et à qui cette fâche incombe-t-elle, si-on aux artistes ? Si ceux-ci ne travail-ut pas on délaignent le suffrage de

it pas, ou dédaignent le suffrage de le contemporains, de quel droit se ndraient-ils qu'on les ignore ?

ans compter que ces messieurs, bstenant ainsi, manquent à un dev en patriotique, car leur abstention fail ré-jaillir un certain discrédit sur la masse de leurs compatriotes de même origine. C'est un des cas où la solidarité natio-nale exige que chacun paie de sa per-

Quoi qu'il en soit, comme je n'ai à ne Quoi qu'il en soit, comme je n'ai à ne m'occuper, dans cette revue de salon-l'espace et le temps me manquent pour une étude plus complète-que des ceu-vres exposées par mes compatriotes ca-nadiens-français, ma tâche s'en trouve considérablement simplifiée. A quelque chose malheur est bon. Commençons par les peintres, et- à tout seigneur tout honneur-par M. Su-zor-Coie. Le rous présente un vrai peintre, mes-

zor-Colé. Je vous présente un vral peintre, mes-sieurs. Et quand, après avoir stationné tour à tour devant son "Entrée du bois de Saint-Michel", à Nicolet, son "Mi-rage d'un soir d'été", et son "Chemin montant", vous vous arrêterez captivé par une véritable admiration, en face de la belle toile qu'il a intitulée" Un ra-vin sur la colline", si hésitant que vous soyez à escompter l'avenir, vous ne pourrez vous empêcher de dire avec moi : mol

n : -Fh bien, ca y est cette fois : un ifre nous est né. Voilà du paysage vrai, du paysage

Voilà du paysage vrai, du paysage nature, poétiquement conçu et large-ment brossé.

Point de mièvrerles, d'indécisions ; ront de intevrenes, à indecisions ; on sent l'intensité du vouloir et la fer-meté du pincéau de l'artiste. Aussi, ce coin de campagne solitaire, palpite ; il réveille chez vous mille réminiscen-ces ; il vous chuchotte à l'oreille quel-que idylle gracieuse on attendrie, fait l'atten aux mar de meta imagination flotter aux yeux de votre imagination on ne sait quels lambeaux de réveries on ne lointaines et depuis longtemps

Ce petit ruisseau qu'on devine plutôt qu'on ne voit, serpentant dans les her-bes et filtrant sous les tourbes, est

d'une vérité que j'oserais appeler paï-ve, tant elle est sincère. Du premier coup d'oeil, il nous met à la pensée ces délicieux vers du Maître :

Une cau coulait fraiche et creuse Dans les mousses de velours,

Et la nature amoureuse

Chantait dans les grands bois sourds !

Enfin, II y a là de l'émotion, du sentiment Je n'ai pas l'autorité qu'il faut pour

dire dire : Voici un chef-d'oeuvre ; mais chacun sait que ce sont la les princi-pales qualité qui font les chefs-d'oeuvre ; et si je n'avais à écouter que mon admiration, cette toile ne s'étalerait pas ailleurs que dans un salon canadien-français. Les trois autres paysages exposés

par M. Suzor-Côté, sont aussi d'une belle venne, surtont "l'Entrée du bois de Saint-Michel", une vigoureuse étu-de d'arbres, qui se détachent superbe-ment dans une atmosphère screine, hardiment découpés sur un ciel clair, et s'en dégageant pleins de relief et de poreux affecté.

Encore une fois, c'est la nature bien comprise et hardiment acceptée telle qu'elle est, sans faux-fuyants et sans les procédés de savoir-faire qu'on est convenu d'appeler habiles.

convenu d'appeler habiles. On retrouve dans les paysages de notre jeune compatience, heaucoup du tempéramment de Rousseau. J'ajouterai que M. Suzor-Côté n'ex-celle pas seulement dans le paysage ; il fait aussi le portrait d'une façon saisissante. Il doit exposer, ces jours-ci, dans la vitrine de MM. Scott and Sons, rue Notre-Dame, le portrait de Mile Lavergne, la fille du député d'Arthabaska, un pastel que je recom-mande aux amateurs. Le sujet était bien digne de tenter un artiste, et l'artiste a été véritable-

un artiste, et l'artiste a été véritable-ment à la hauteur du sujet. Son oeu-vre est pétillante de verve et d'inspirafion. Si j'avais quelque influence auprès

Si javais quelque influence apres des hommes qui nous gouvernent, je leur dirais : Voilà un grand artiste en herbe : c'est un travailleur, un_vail-lant : il ne manque à son talent ma-gistral que quelques années de plus, à Paris, pour achever de se mûrir au so-leil du grand art : donnez-lui quelquesunes des miettes qui tombent de la table où tant de médiocrités de tout genre font si bonne chère, et vous aurez probablement doté le pays d'un grand maître. La tentative en vaut la peine !

Ainsi que je l'ai dit plus haut, M. Dyonnet au talent si sympathique a exposé six petites toiles, paysages et

M, de Wertemer, qui a fait une très sérieuse étude du Salon, a sans doute été un peu trop sévère pour lui ; mais il faut l'admettre, bien que les nouvel-les oeuvres de notre ami ne manquent

les oeuvres de norre ami ne manqueit pas de mérite, elles ne valent cortai-nement pas ce que M. Dyonnet nous a, fait admirer dans le passé. J'ai chez moi un petit paysage de lui que Raffaëlli entre autres, a fort ad-miré, il y a deux ans, et qui mérite de l'étre. Que M. Dyonnet reprenne son income et area du travail il pous pincean, et avec du travail, il nous donnera, l'année prochaine, l'occasion de l'acclamer sans restrictions.

de M. de l'acclamer sans restrictions. M. Franchère figure avec honneur parmi les meilleurs exposants. Son portrait de Mme Martin est une oeu-vre de mérite qui brille par plusieurs très solides qualités, et, dans certains détails, par des valeurs de premier or-

dre. M. Franchère est un artiste d'un ta-lent très distingué, et à qui l'avenir réserve de nombreux succès. M. Leduc, lui, est un peintre très dif-ficile à apprécier. Π lui manque sans doute la haute inspiration et le coup le income négale meis quelle perferde pinceau génial : mais quelle perfec-tion dans les détails : Si le trompe-l'ocil étuit de l'art vé-ritable, je dirais que $r \rightarrow$ jeune com-

patriote n'a guère de superieur à Paris. Malheureusement le t à Paris. Malheureusement le tromp-l'oeil n'est qu'une oeuvre de patience et de dextérité ; ce n'est pas de l'art. Très curieux tout de même cette petite pile de livres, ce magazine entr-ouvert, avec cette manche de chemise. On se sent porté à y toucher

On se sent porté à y toucher pour s'as-surer si c'est bien de la peinture. Le tableau exposé par M. Beau, quoi-qu'en pense M. de Wertemer, ne me

plait pas. Que vou ue voulez-vous, on aura beau dire, art-là n'est pas vrai, il n'est pas cet dans la nature. Les maîtres impressionistes ont fait

de belles choses. A défaut de sensation plus définie, ils nous donnent quelquefois la sensation du rève ; et le rêve a sa place dans la gamme des impressions humaines, je le sais bien. Mais le défant de l'écol le sais bien. Mais le défaut de l'école c'est de n'avoir aucune formule. De là l'incohérence, l'extravagant, le bi-zarre et le baroque à l'état de système. Les belles lignes, les franches cou-

Les benes lignes, les franches cou-leurs, l'interprétation sincère des cho-ses, vieux jeu que tout cela ! L'art, c'est d'épater le bourgeois". Ceux qui n'admirent pas ne sont pas initiés, voi-là tout. Ce sont des profanes. Il me semble enfendre parler nos

Il me semble entendre parler nos chers poŝtes décadents qui, pour poser a l'originalité, ont tout simplement éri-gé l'incompréhensible en code littéraire. De tous les tableaux de cette école

De tous les tabléaux de cette écôle exposés au Salon, c'est incontestable-ment celui de M. Beau qui est le moins mauvais ; mais je regrette de voir ce jeune artiste, qui a déjà fait preuve d'un talent si sincère et de si bon aloi, se perdre dans les inepties d'une mode wi est comparis un manifestation qui ne sera jamais une manifestation sérieuse de l'art.

Arrêtons-nous un instant devant la toile exposée par M. Lamarche, C'est une nature morte : une jarre, un pot, une bouteille et des fruits. Sujet banal s'il en fut, et qui fait tort à la manièbeaucoup moins banale dont il est traité.

Il y a là un talent réel qui ne peut If y a la un taient reel qui ne peut manquer de se développer avec l'expé-rience et le travail. On y sent de la hardiesse, du brio ; le pinceau est vi-ril et la palette vibrante. Mais il y a aussi des défauts. Les tons pourraient être tout aussi vigou-reux sans être aussi crus ; quelques dé-tails de nonsnective laissent aussi à dé

tails de perspective laissent aussi à détails de perspective faissent aussi a de-sirer ; il me semble que tout cela man-que un peu de fondu, de vaporeux, de poésie enfin. Mais, en somme, je le ré-pète, il y a là du talent ; et une nou-velle tentative du jeune peintre sera couronnée d'un succès plus complet. Passons aux sculpteurs parlon au

Passons aux sculpteurs... pardon, au sculpteur. Ai-je besoin de nommer Héau

bert ? Sa pièce la plus importante de cette année est un buste en bronze, gran-deur nature, de l'honorable L. J. For-get. C'est une tête solidement campée, où l'artiste a su rendre avec la vérité méticulense des traits, da mâle prestan-ce et l'expression de physionomie si sympathique du nouvean sénateur sympathique C'est un du nouveau sénateur.

C'est une oeuvre robuste et vivante. Bien gracieux et bien vivant aussi, fe petit buste de Mme Hébert. Belle attitude, titude, franc modelé, ressemblance frappante, que demander de plus à un

Un seal mot du petit groupe "Convoitise.

M. Hébert cherche toujours ses inspi-rations dans l'histoire du pays : je l'en félicite.

La charmante composition qu'il nous offre aujourd'hui est une espèce de syn-thèse anecdotique de la civilisation curepéenne s'introduisant sous le wigwam l'enfant de la forêt, dans la personne d'un beau courreur des bois, la parure de fausses perles tentatrices à la main. Une très jolie conception, bien symbo-

Une très jolie conception, bien symbo-lique et bien suggestive. Hébert n'a pas besoin de compli-ments ; il s'affirme de lui-même ; "Ego nominor leo ?"

voudrais avoir plus d'espace à ma disposition pour parler de M. Jongers, un compatriote de France, trop récenun compatriote de France, trop récem-ment artivé dans le pays, pour que je me permette de le réclamer comme un des nôtres. C'est un virtuose du pin-ceau et dont l'oeuvre est sans conteste la plus importante du Salon. J'aurais voulu aussi consacrer quel-ques lignes à la critique de M. de Wer-temer, publiée dans "Les Nouvelles" de dimanche dernier, et qui a soulevé beaucoup de commentaires. M. de Wertemer n'a sans doute au-cune prétention à l'infaillibilité, et ne serait pas offensé qu'on se permit de arce lui queiques points de

détails ; mais on surait tort de ne pas reconnaître chez lui, un grand fonds de connaîssances techniques, et une impar-tialité de jugement tout à fait hors de question. Ecrivain élégant et spirituel, il a la

compétence du métier, un esprit dénue de toute malveillance systématique, et le coup d'oeil juste. Son étude ne peut le coup d'oeil juste. Son étude ne peut que faire du bien à ceux même qu'il a un peu maitraités.

Je termine par une seule réflexion, au sujet de M. Larose.

Le tableau dont l'entrée lui a été re Le tableau dont l'entrée lui a été re-fusée m'est inconnu ; mais je sais ce que M. Larose peut faire ; et, s'il n'a, pas été, cette fois, trop au-dessons de lui-mème, je n'héaite has à dire qu'en lui a fait une injustice. Loin de mei l'idée que cette injustice puisse être due à des considérations mesquines de race ou de croyances ; mais, ja le répête, si l'oeuvre de M. Larose n'est pas tout à fait indigne de lui, il v a là injustice incontestable :

il a là injustice incontestable lui, il y a la injustre inconcestante ; car, tandis qu'on refusait la sienne, on admettait d'emblée une foule de toiles que, f'en suis sûr, M. Larose ne signe-rait pas, et avec raison. LOUIS FRECHETTE.

TRIBUNE LIBRE e provide 10/4 Lettre sur l'exposition de l'"Art Association"

Monsieur le Rédacteur,

Si j'ai accepté avec tant d'empresse Si j'ai accepté avec tant d'empresse-ment la graciense invitation que vous voulez bien me faire, d'écrire quelques mois qu sujet de l'Exposition de peintu-res, c'est que j'ai cru que l'occusion était excellente de dire autre chose que ce qui a été dit sur celles qui l'ont précédée.

Il est fout naturel, que lorsqu'une ex-position s'ouvre, fut-elle toute petite et modeste comme la nôtre, les journaux l'annoncent à leurs lecteurs. Il est peutêtre aussi naturel que si les lecteurs s'y intéressent on leur donne une espèce de compte rendu qui permette de savoir ce qu'un critique pourra bien dire de M. X. et de M. Z. Ce compte rendu ne sera jamais que l'opinion individuelle du rédacteur qui peut-être plus ou moins apte à parler d'art. La critique pourra être bienveillante ou sévère, parfois jus-te et souvent instile elle sera precone te et souvent imutile, elle sera presque toujours partiale. Même avec les meil-leures intentious le critique d'art est mal gré hui plein de préjugés. Il appartient, par goût, plutôt à une école qu'à vine autre. Il a des relations amicales avec tel exposant et des rapports plutôt froid avec tel autre. Il ignore souvent si tel artiste en est à ses débuis,ou dans si tel artiste en est à ses débuis, ou dans une époque de transition et de recueile-ment. Il ne tient aucun compte de son tempérament, se déconcerte devant cer-taines andaces, s'invite de certaines n-midités. Quelquefois il fait des jeux de nots, agrémente su critique d'un cer-tain esprit, tout cela, sous prétexte d'instruire le public et de donner des conseils au peintre. Est-ce bien la, vraiment, faire l'éducation artistique d'une ville entière et le critique n'exa-gere-t-il pas su mission ? D'ailleurs de qui bit vient-alle ? Pas

D'ailleurs de qui lui vient-elle ? Pas des artistes assurfament, car s'ils sont sensibles aux éloges ils ne sont pas moins sensibles aux mauvais compliments et ils savent quelle fantaisie préside à leur distribution, Mais je veux admettre un instanf que cette critique soit juste, impartiale, utile au peintre, pourra-t-il la désirer étalée dans su journal si elle blesse son amour-propre Je me rappelle, lors de mon séjour en qu'un excellent artiste et écri-Maico Calderini, y renonça après Italie un premier essai.

Au point de vue du public le résultat cherché n'est jamais obtenu. L'a-t-en assez berné ce pauvre public en voulant faire de force son éducation. Car que reste-t-il de tontes ces phrases dans la mémoire du lecteur si ce n'est la sensamémoire du lecteur si ce n'est la sensa-tion d'un éreintement général et de quel-ques éloges ? Lui a-t-on appris la mu nière de juger par lui-même et ne re-viendra-t-il pas tout seul devant une œuvre d'art qui l'aura ému, on aura éroqué un beau paysage, une scène at-tendrissante, une figure qu'il devine res-semblante. Car c'est par le sentiment qu'on touche les masses, Même à Paris le public se passionne souvent pour une le public se passionne souvent pour une ceuvre d'art/médiocre au point de vue purement technique et qui dira s'il a

2a

difficile, vous low peindre serait impossible.

Nous attendrons d'avoir vu les metros œuvres de ce peintre pour nous faire d'elles une idée d'ensemble.

No. 58—Portrait de M. Fairman, R. Harris. D'une couleur mate où se lisent les petits coups de pinceaux, les retouches. L'oreille nous paraît aussi d'un dessin trè négligé. Nous remettrons noti jugement sur cet artiste aprèl'étude complète et comparée de ses autres envois.

No 45—*Paysage* de Fosbery E. Une ébauche très quelconque que je livre à la méditation du jury qui a refusé le tableau de Larose.

No. 78-Portrait du Colonel Jeffrey Burland, signé,

ALPHONSE JONGERS.

On retrouve dans ce portrait, à notre avis un des plus beaux du salon, les tors frais déjà remarqués dans celui d'une dame. C'est une toile de haute allure ; le fond s'harmonise bien et donne au corps une lumière adoucie comme tamisée, qui enveloppe les choses d'air et les rend vibrantes de vie. Le visage franchement, nerveusement peint, plein d'une clarté qui n'est due à aucun artifice de fond ou d'accessoires, indique un artiste sûr de lui. Une observation pour la main droite d'un effet disgracieux et d'un traité assez négligé par rapport aux autres parties de l'œuvre. Notons encore une trop grande raideur dans le bras droit ; les ombres du dessus de la main gauche ne perdraient rien a être atténuées. Telles qu'elles sont, elles paraissent indiquer, dans la main, une concavité anormale. Ce tableau que nous avons déjà signa-14, est traité dans une tonalité chaudo qui rappelle la manière de Velasquez. Que l'on compare un instant le faire de Harris avec celui de Jongers et que l'on conclue.

P ur ceux vouaront unique ssister à cette audition a ous les points de vue. Une uouvelle compagnie vient de former pour le commerce de dédes chapeaux et fourrures. L'outure de ce nouveau magasin aura ourant, au numéro 1533 de la rue te-Catherine, coin de la rue Jacues-Cartier. Les patrons de ce nouvel établis-mement où le public est bien certain le ne trouver que les dernières nouveautés de la saison, sont: MM. F. C. Perrault et J. Urgel Perrault. M. F. X. Perrault, une figure bien connue, une personnalité bien popu-aire dans le monde commercial, a té pendant dix-huit ans le princi-pal commis de la maison de four-ures Chas. Desjardins & Cie. Il a me expérience disudelà de se ine expérience d'audelà de 25 ans lans le commerce spécial dont il va occuper pour son propre compte à vartir de la semaine prochaine. M. J. Urgel Perrault apporte à la société son large contingent d'ex-érience dans le commerce de gros. l a passé, en effet, trelze années au ervice de la maison Fitzgibbon, chafheitlin & Cie qui, comme on ait, fait un commerce très étendu. Dans ces conditions, le public a outes les garanties possibles d'être ien servi et à des prix exceptionels: c'est lui, en somme, qui béné-ciera dans la plus large mesure de expérience des deux associés qui, e leur côté, par leur connaissance pprofondie des ressources du mar-bé dans lour branche scésiele sour hé dans leur branche spéciale, sont ars d'arriver rapidement au succès. Le Baume Rhumal Que de souffrances, que d'ennuis n'éviterait en prenant quelques oses de Baume Rhumalau pre aier mptôme de grippe. Remède actif,

I

RAL

ir, et sans rival.

ABERGE

Il y a, d'ailleurs, autant de manières de voir qu'il y a d'individus, et vouloir ramener à un seul type idéal, toute oelvre d'art est une pure folie. La persounalité de l'artiste y, joue le plus grandrôle et l'on peut avoir une égale admiration pour les oeuvres en apparence les plus diverses. L'imitation est un aveu d'impuissance et cesse de nous intéresser. Voila ce qu'il faut que le public sache. Voilà sur quelles bases il doit asseoir son jugement. Le choix des motifs. les différences d'exécution, farecherche de la luminosité, la préférence pour les effets gris ou colorés, l'harmonie décorative des tons, marqueut dans chaque tableau la préoccupation spéciale de l'artiste, dont il faudra nécessairement tenir compte. Pourra-t-on les blâmer de leur choix, opposer les artistes entre eux pour les détruire et conclure que puisque leurs oeuvres n'ont pas les mêmes qualités ou toutes les qualités, elles sont forcément mauvaises. Ce serait un piètre raisonnement et le public a trop de bon sens pour s'y méprendre.

J'al d'ailleurs constaté, et je ne suis pas le seul, que les plus tranchants et les plus dogmatiques ne sont pas coux qui en savent beaucoup, mais ceux qui commencent à peine à savoir quelque chose. Je ne crois pas avoir lu de critiques d'art plus acerbes, plus injustes que celles des élèves, mêmes médiocres. Quant au public, dont l'éducation n'est pas encore achevée par les critiques, il se centente ordinairement d'être indulgent.

Gent. Que veulent donc les peintres et les scripteurs qui exposent leurs oeuvres a l'"Art Association,' sinon d'être jugés par un publie non circonvenu et bienveillant. Certes, je ne réclame pas une admiration sans bornes pour nos travaux. Personne, mieux que l'artiste luimême, n'en conntit les défauts intimes, les parties faibles, qu'il se promet toujours d'éviter dans l'oeuvre prochaine, mis personne ne sait mieux quelle somme de travail, presque toujours consciencieux, chaque tableau représente. Et, si les oeuvres magistrales sont rares, est-il sans intérêt de noter l'effort de ceux qui par contraste réhaussent le succès des plus forts. Et si l'on parld'édmeation artistique du public, je dirai que c'est une tâche qui nous appartient que nous ne vouloas aucun intermédiaire entre le public et nous, que si quelqu'un est appelé à former le gout de notre population, ce ne peut être le critique dont le labeur est négatif. C'est à nos expositions, à défaut des russées d'oeuvres des mattres, que nous convions, en toute modestie, ceux qui l'Art intéresse et qui veulent sincèrement s'associer à sa marche et à son progrès.

Vojla, M. le rédacteur, ce que je tient à dire en mon nom et au nom de tout mes confrères, dont l'opinion m'est con nue, à l'occasion de l'ouverture de cette exposition et vous prie d'agréer met meilleurs remerciements, ainsi que l'expression de ma haute considération.

.E. DYONNET. Montréal, 8 avril, 1897.

And the second second second

CNRONIQUE DU LUNDI

Moi aussi, j'ai visité le Salon.

En amateur et en curieuse plutôt qu'en conneisseur, je me hâte de lo dire tout de suite en commençant.

Aussi bien si j'émets une opinion sur quelques tableaux, ce n'est pas dans l'intention de poser au critique, mais pour donner simplement ma façon de penser sur la manière dont telle ou telle toile m'a frappée.

Chacun est libre d'exercer son propre jugement, et l'impression qu'il nous en reste ne peut décidément être si faussée qu'on ne la puisse communiquer n x autres.

D'ailleurs quand on aime la peintureet qui ne l'aime pas-le se se artistique, uné dans chacun de nous, trompe rarement sur le mérite intrinsèque d'une œuvre ; je vais donc tâcher de l'exercer de mon mieux, ce bon sens et à coup sûr sans mauvais préjugé aucun, car je n'ai que la plus vive sympathie pour cette phalange de jeunes artistes, qui, en dépit de grandes

1a

difficultés, du peu de rescources qu'offre notre pays, de l'âprec lutte pour la vie, trouvent le moyen de faire de l'art pour l'art.

Après tout, il y a du talent et de l'étoffe chez nos artistes canadiens; je le consta tais avec un indicible plaisir en faisant l'autre jour le tour du Salon. Ils y sont représentés, parmi cette multitude d'Anglais, par le petit nombre, mais ils n'ont d'inférieur que la quantité, cela se voit du premier coup d'œil.

Commençons par les œuvres de M. Alphonse Jongers; ce n'est pas un Canadien tout à fait, mais c'est tout comme, puisqu'il est Français, et ses portraits forment certainement les plus beaux succès de l'exposition.

Son portrait de femme occupe une place d'honneur et il la mérite à tous égards. C'est à la fois plein de charme et de distuction et la composition est vraiment réussie. Quelqu'un remarquait près de moi que le corps paraissait, mal assis ou plutôt planté sur le bussin. Moi, je trouve à mon tour que la jolie femme met peutêtre de l'ostentation à faire scintiller les bagnes qui ornent sa main droite. Il est certain que je lui préfère le gracieux abandon de la gauche, ignorant probablement encore le mouvement orqueilleux de la droite.

Mais elle est exquise tout de même la pot te dame; le modèle de la tête est très simple, très harmonient. 1 et contours se dêtr chent admirablement sur le fond de la toile à la Watteau et ressortent en une gamme chande, enveloppante. C'est superbe de dessin et de coloris.

Le portrait de M. Maxime Ingres peint par le même artiste et son propre portrait sont surprenants de vérité; tout à l'heure nous songions à Velasquez, ici nous nagcons en plein Rembrandt et il est facile de reconnaître que M. Jongers a fait une étude approfondis des deux grands maîtres.

Dans les deux derniers portraits, l'artiste a pu donner libre cours à son pinceau puissant et peu flatteur.

En effet, pas très beaux les modèles, mais n'insistons pas.

M. de Werthemer, le premier littérateur qui ait encore fait au Canada, une longue et sérieuse critique de l'art, arrange un des modèles surtout, de la belle manière : " tête inintelligente, bouche fausse, front dénotant la stupidité, etc, etc."

J'en ai été amusée, car enfin, qu'est-ce que cela peut bien faire avec les qualités de l'œuvre? et si celui qui a posé a réellement tous ces défauts, n'est-ce pas encore une qualité de plus pour l'artiste qui a su si bien les reproduire ?

M. Jongers s'est aussi peint lui:même. Je suis toujours étonnée qu'un peintre se choisisse comme modèle ; pour cela, il faut se mettre devant un miroir, n'est ce pas ? se regarder, se regarder... Non, je n'en reviens pas, et cette idée me fait toujours rire.

M. Franchère expose Le portrait de madame P. P. Martin, "une des meilleures toiles du salon" d't un connaisseur et j'en suis ravie, car cette opinion coïncide avec la mienne. Mais, je vous préviens que l'artiste m'est sympathique et qu'on en dira jamais, à mon avis, assez de bien.

Toute partialité de côté, cependant, ce portrait est ressemblant et d'une facture très habile. La tête et les mains sont bien modelés; la robe, le manteau et la fourrure traités en maître, ne diminuent en rich cependant l'intérêt que l'on porte au vi-age.

Son Printemps a l'air charmé d'être peint par l'artiste. Il est viai de dire que cette saison est représentée sous les traite d'une fraîche tête de jeune fille. Le cha-

10

peau, les fleurs, les mains sont brossés gentiment; tout cela est parfumé, enso leillé, mignon. "Genre un peu bonbon" dites-vous ? N'importe, les bonbons, tout le monde les adore. La figure n'est pas assez jolie à mon goût. Voyons, M. Franchères, parmi toutes vos connaissances, vous auriez pu trouver, j'en suis sûre, de plus délicat minois.

Quand je vis pour la première fois une toile de M. Suzor Côté, chez M. Scott, il y a déjà de cela quelques années, l'impression que j'en ai gardée est demeurée ineffaçable.

C'était une nature morte : une boîte de fraises à demi renversée. J'al d'abord orn que quelqu'un, entrant acheter un tableau, l'avait déposée là et qu'un malheureux hasard l'avait jetée par terre. L'illusion était complète ; c'était criant de réalisme et en l'écrivant l'eau m'en vient encore à la bouche.

J'ai donc examiné avec une sensible plaisir les toiles que M. Côté exposent au Salon, cette année, avec déjà un brin de partialité en leur faveur.

Ce sont des paysage, tous très jolis, d'une exécution soignée, représentant des coins de terre où l'on aimerait à vivre toute sa vie. L'artiste s'y révèle d'une habileté rare et d'un talent supérieur ; on sent qu'il y a là un avenir.

Ceux qui s'obstinent à chercher partout la petite boîte noire, disent que ses ciels sont à peu près tous les mêmes. Et qu'importe, s'ils sont beaux partout l

On dit encore que ses études de la nature manquent de sincérité ; il pourra d'ailleurs partager ce reproche avec Corot de qui on a déjà remarqué qu'il peignait l'eau plus limpide que la nature.

Et pourtant, je me récrie ; jamais on nous fera la nature trop belle ; demandezle à ceux qui ont vécu " près de la Terre, de la bonne, saine, belle et verte terre " comme disait Guy de Maupassant. J'ai déjà vu des *Entrées au bois* comme celle que vient de peindre l'artiste. C'est bien cela et en la regardant il me vient des senteurs d'herbes et de pins, qui font rê vr...

Ce que je reprocherai à M. Côté, par exemple, c'est de n'avoir pas exposé de natures mortes. Et pourquoi aussi n'avoir pas mis au Salon, ce ravissant portrait de jeune fille—Mile Lavergne, d'Arthabaška, me dit-on—que j'ai vu chez Scott? S'il est ressemblant, le modèle fera tourner la tête à beaucoup de personnes. Déjà, deux fois, malgré tout mon flegme, j'ai rebroussé chemin pour l'aller regarder encore.

Il ne manquait qu'un artiste à la gloire d'Arthabaska, ce pays fécond en hommes éminents et en femmes charmantes; depuis quelque temps déjà, il ne lui reste plus rien à envier.

M. A. U. Lamarche expose une nature morte. Une seule toile M. Lamarche? en vérité, ce n'est pas assez. L'an prochain, il faudra davantage où l'on vous accusera de rêver sur le pingeau. Quel écueil que le rêve pour les artistes l'car je le pressens, à leur place, je ne ferais rien autre chose.

Le tableau de M. Lamarche indique un vigoureux talent; j'y applaudis de tout cœur. Sa nature morte est très enlevée d'une facture solide et hardie " qui ne rappelle en rien le trompe-l'œil" pour me servir de l'argot du métier. Je me suis arrêtée longtemps à la regarder; ces raisins sont superbes, les pommes, j'en conviens pouvaient être plus appétissantes, mais, c'est l'hiver, et elles ont perdu leur fraiche coloration.

"Voilà certainement la meilleure nature morte de toute l'exposition", écrivait un critique dans le "Witness" et un pareil témoignage encouragera, je l'espère, notre

10

jeune ami, à travailler ferme à l'avenir. Quand je serai riche, M. Lamarche, vous aurez ma première commande.

Salut à La liseuse de M. Henri Beau, composition pleine de charme et de donce poésie. Cette toile, d'après les confrères, enchante par son coloris délicat et la déliciense harmonie de l'ensemble. J'avone qu'il faut être du métier pour la comprendre dans tous ses détails. On serait tenté de reprocher à la liseuse, cette teinte violette, très prononcée, qui baigne son épaule, quand on ne doit qu'admirer l'ingéniosité avec laquelle l'artiste a su rendre les rayons de la lampe à abat jour, luttant avec la clarté du jour mourant, qui vient du côté opposé.

Trouver le ton vrai est, dans ces conditions, paraît-il, une des plus grandes difficultés, et un tour de force quand une fois il est saisi, par l'artiste consciencieux.

M. Beau vient de faire à Paris, une exposition particulière où ses œuvres ont été fort goûtées. Un brillant avenir l'attend dans la ville-lumière, ce dont je l'en félicite.

Le jeune écolier, par M. O. Leduc. Un petit bijou quo cette toile et que j'admire sans restriction. Ce n'est pas la première fois que j'ai l'occasion de regarder les œuvres de M. Leduc et elles m'ont toujours captivée par la netteté, la grâce, le goût délicat du dessin, c'est ravissant et bien traité.

Il semble à tout le monde que le savant critique du Salon a été trop sévère, dans Les Nouvelles pour M. Dyonnet. Le coucher du Soleil à Labelle, à mon humble avis du moins, méritait une mention plus flatteuse.

Les toiles de M. Dyonnet, ne sont peutêtre pas à la hauteur de son talent ; cela pourrait être mieux, c'est évident, mais elles dénotent tout de même du savoir et un tempérament d'artiste, et tout le monde sait encore que M. Dyonnet peut faire beaucoup mieux. On dirait que l'artiste a exposé avec une arrière-pensée de c'est-bien assez-bon-pour-vous qui l'a induit en erreur.

L'an prochain, M. Dyonnet, il faudra se reprendre et nous donner des œuvres parfaites.

Nous avons plus d'artistes canadiens que ceux dont je viens d'énmérer les œuvres. Pourquoi n'ont-ils pas tous exposé l

On me dit que M. Larose s'étant vu refuser une toile, a retiré les autres. C'était très digne assurément mais je regrette tout de même n'avoir pu lire son nom dans le catalogue.

J'aurais voulu voir le tableau ostracisé par le jury de l'Exposition et je me suis même rendue à son atelier dans cette intention, M. Larose était absent.

Il s'agite beaucoup de polémiques antour de ce tableau; si j'étais autorisée à donner un conseil, je dirais à l'artiste d'exposer sa toile, qui menace de faire beaucoup parler d'elle, en quelque endroit où le public puisse la voir et juger de son mérite.

À ceux qui sont prêts à reprocher dans cette circonstance, à messieurs les anglais un excès de chauvinisme, je ferai remarquer qu'ils sont, après tout, chez eux à l'Art Gallery, et qu'en somme, c'est faire acte de pure courtoisie que d'ouvrir leur salon à une exposition de toiles canadiennes.

Chez nous, le sens artistique et musical est beaucoup plus prononcé que chez nos compatriotes de langue anglaise et cependant ceux-ci font plus d'efforts pour la culture et le développement de leurs ressources artistiques. Où sont nos galerie d'art? nos sociétés musicales? les Anglais pourraient répondre : The Art Galery, The Philharmonic.

1a

Et pour la culture intellectuelle, ou sont nos bibliothèques publiques? mais je ne veux pas toucher cette note aujourd'hui, elle m'entraînerait dans trop de longueurs. On prétexte volontiers de notre côté le manque de fortune. D'accord, mais alors unissons-nous à ceux qui en ont et faisons des prodiges. Par exemple, pourquoi les Canadiens ne feraient pas partie, en qualité de membres, de l'Art Association du square Phillips ? Ils y auraient alors non-seulement droit de cité, mais une occasion excellente d'y protéger, d'aider et de faire rendre justice aux artistes de notre nationalité. L'iuée est respectueusement soumise.

12

J'avais l'intention de ne parler que des peintres canadiens ; je ne crois pas faire d'exception en mentionnant M. Maurice Cullen, qui est un pays tout comme nous, ayant en plus un bon nom irlandais, qui me le rend, ai-je besoin de le dire, déjà trè : sympathique.

Un impressioniste consciencieux de l'école moderne française que M. Cullen. Je ne pourrais jamais vous rendre l'effet extraordinaire de ses tableaux. Ses scènes d'hiver sont d'une puissance de coloris étonnante ; on sent qu'il peint ce qu'il voit et comme il le voit, avec le seul souci de rendre sincèrement la nature,

C'est un genre que, sauf les connaisseurs, on n'est pas disposé à aimer ; à première vue, je vous le répête, l'effet en est extraordinaire. Naturellement, je parle avec les vulgaires profanes, ma science ne s'élevant guère au-dessus de la leur.

M. Cullen n'en est pas à ses débuts, il a su se faire remarquer déjà au Salon de Paris et le gouvernement français lui a acheté, en 1895, un tableau qu'on admire aujourd'hui au palais de l'Elysée, dans les appartements du Président de la république.

Les bustes de notre éminent sculpteur canadien, M. Philippe Hébert attirent encore l'attention des visiteurs. Ici il n'y a pas à critiquer, on s'incline et on passe...

Son groupe en plâtre est superbe comme tout ce qui sort du ciseau du maître, mais le motif, hum ! n'est-il pas un peu corsé ?

Ceci dit en tout bien tout honneur pour notre distingué compatriote, qui me compte depuis longtemps parmi les plus sincères admirateurs de son talent.

Je termine. Pas avant cependant d'avoir rendu hommage à nos jeunes artistes canadiens; il y a chez eux du souffle, de l'inspiration, du talent. Hélas ! ont-ils chez nous un milieu propre à développer de si belles aspirations ? Non, sans doute ; ce serait donc faire acte du plus pur patriotisme que d'aider à la complète réalisation de si belles espérances.

Notre digne premier ministre, l'hon. M. Laurier a promis que son gouvernement protégerait l'art, et il tiendra parole.

Ce sont des protections intelligentes comme celle-là qui ont plus fait pour illustrer le règne de Léon X à Rome et celui de Laurent de Médicis à Florence, que toutes les tactiques habiles d'une politique consommée.

Art Association

Herald *- PHILLIPS SQUIRE

LECTURE BY

WILLIAM BRYMNER, R. C. A.

Subject: "Impressionism," With Illustrations

Tuesday, April 13th, at 8.15 p.m.

Server 18

ADMISSION,

FRANÇOISE.

25 CENTS



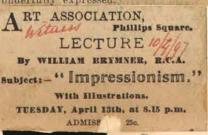
Last evening, in the Art Gallery, Mr. William Brymner, R.C.A., delivered a most delightful and interesting illus-trated lecture on Impressionism, before one of the largest audiences of the se-ries of lectures given this winter. This subject, which is of almost vital im-portance in the art world, is one little understood here. Or rather was little understood. It is safe to say that after Mr. Erymner's paper, "Impression and Impressionists," its aim and their beliefs, will be more appreciated and sympathized with in fluture.

Sketch of the Movement and Its

Aims.

After a few general remarks, in which the lecturer showed that the surprise of yesterday is the common place of to-day, he said: "Impressionism is the modern manifestation of the eternal fight between the living and felt, and the dead and stereotyped; between the work of men who see and think

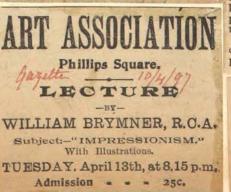
<text><text><text>



"Hut then on the other hand, such a neutron as the "Rape of the Sabines." Is cold, sham, pseudo-classic and without any of the vigor of life. You can hardly believe that the two kinds of work are by the same man. David behavior that the two kinds of work are by the same man. David behavior that the two kinds of work are by the same man. David behavior that the two kinds of work are by the same man. David behavior that the two kinds of the Sabines" and taught his pupils in this way. Such portraits as those of Mme. Recamer, and the Pope and his picture of the Coronation of Napoleon were only done under compution. By his strong individuality he made the greater number of his contemporaries to see as he did, and they done the classic story and classic poses of the classic story and classic poses. The the young men but by very man. The young men but by very man, the reverse by the authorities. This picture was offered to the forerant for a very small sum, but the severase by the authorities of the beginning of the new movement in painting, which has been styled with the similar movement. The next provide the prevent was the clear of the severa younger than of the painting the leadership to the young men but 23 of the seven years of Gericault's death of the Neutron's ''. The remark of the beginning of the new movement is 192. Delacroix was then only 23 of the seven years of Gericault's death of the Neutron's ''. The next provide the way in which has been styled with the similar movement in 182 at the set of \$1, leaving the leadership to the solar way in which the textures of ohere way in which the textures of the motes Delacroix has left is this. "Massacre de Scia," which was the celebrated 'Hay winder the the textures of the way in which the textures of the motes belacroix has left is the instruction, and was on the way in which the textures of the way in which the textures of the way in which the textures of the wa

21-

stable. It is admirable. astonishing. This Constable does me much good." The influence of Constable. Delacroix, Paul Huet and Bonnington, led French Painters, to return to nature and leave the cold, lifeless classical landscape of Bertin and Aligny. The socalled Bar-bizon school, composed of Millet, Rous-seau and Diaz, who did live at Barbizon, and Corot. Daubigny, Troyon and one or two others, such as Jules Dupres, who did not live at Barbizon, sprang from the influences just described. . . . The Barbizon, sprang from the influences just described. . . . The Barbizon painters had developed into a school, and its followers had fallen into the abyss of Blackness and Bitumen. . The fol-lowers of Bavid, with Cabanal and Bon-guereau for leaders. were doing pretty figures without reference to nature other than the nature they saw in Aca-demy models when Edouard Manet ap-peared on the scene. When he was 18 he became a pupit of Thomas Couture and continued with him, going through the ordinary academic work for six years or more. After leaving Cou-ture's studio, Manet visited the prin-cipai galleries of Germany and Italy. George Moore in describing Manet and his method of work says: "Manet paints his whole picture from nature, turusing his firstinct to lead him aright through the devious labyrinths of se-lection. Nor does this instinct ever fait him, there is a vision in his eyes which he calls nature, and which he paints unconsciously as he digests his food, thinking and declaring vehement-ly that the artist should not seek a synthesis but should paint merely what he sees." Manet died in 1863. I rememtoo, thinking and declaring vehement-ly that the artist should not seek a synthesis but should paint merely what he sees." Manet died in 1863. I remem-ber the exhibition of his works, which I saw at the Beaux Arts the following year. One man said it affected him like



a garden of flowers, whilst another said that he felt as if he would not be surprised to see the portraits and people in the pictures walk out of their frames. . . I found there the work that had inspired all the younger French painters, Bastian-Lepage, Dag-nan-Bouverie, and hosts of others. I had seen little of Manet's work pre-viously as Manet's, and knew very lit-tle about him. Almost all I knew then was that ne was the Inventor of purple shadows. I found then that he had also invented one of our creeds, "Plein Air." Plein Air means that instead of painting a figure in the house with a studio light when you wish to show it as doing something outside, you should paint the figure as It would appear in the open air. The painting of open air daylight was one of Manet's offences to the so-called classics. This open air and the true ac ions of living figures moving in this cut-of-door light were mat's discoveries. . . As Elisha pleked up Elipah's mantle, so Mouet in-herited Manet's. The names are very similar and apt to get confused one with the other. The latter is still alive. If Manet invented daylight, Monet add-ed sunlight. These two men have called into existence the kind of painting gen-erally recognized as impressionist. . . ed sumight. These two men ave caned into existence the kind of painting gen-erally recognized as impressionist. . . But the term impressionist was applied originally and equally with Manet to Degas, Raffaeli and Whistler, as well as latterly with Monet to Forain, Renofr, Pizzaro, Tisley, Mary, Cassat, Berthe, Morrisot and Rodin the sculptor. Now, all these men are apparently entirely different from one another. What, then, is the link that connects these different men and places them in a group apart? The first and principal tenet common to all is an intense love of and respect for nature and determination to give the exact character, as they themselves sea it, of what they paint and its charac-teristic lighting, movements and sur-roundings.

it, of what they paint and its charac-teristic lighting, movements and sur-roundings. In conclusion, Mr. Brymner said : "I feel that the impressionlsts, Manet and Monet, Degas, Whistler and Raffaeli, have this livingness, sincerity and gen-uineness in common with all great ari-ists. For an artist to be given must at least be true to his own nature and express fearlessly what has been born in him to say. He may be born with the great mind and nowerful imagina-tion of Michael Angelo, or with the mind that gets its delight from simple things as did Chardin's. But each will be greater in proportion to its gifts from being true to itself. If a man does this he will be original in a true way ; whereas if he tries to be original he will probably only produce gru-tesque things and be false." During the lecture Mr. Brymner showed sixty-three photographs of pic-tures, illustrative of the history of art from the time of Cimabue to the press ent day.

ent day.

Mr. Brymner on Impressionism.

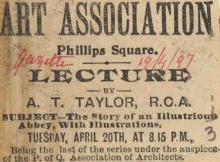
Mr. Brymner on Impressionism. The last of the series of interesting lectures that have been given under the auspices of the Art Association during the winter-months were delivered last evening, Rev. J. Edgar Hill in the chair, by Mr. William Brymner, R.C.A., who spoke on "Impres-sionism." He spoke of the adverseness with which new discoveries generally were re-ceived, and then went on to refer to some of the impressionist pictures seen at the recent which new thistovertes generally consistent of ceived, and then went on to refer to some of the impressionist pictures seen at tha recent art exhibition. He gave a history of the revival of painting in the thirteenth century, and touched on the several schools that sprung therefrom—the Gothic, Early Re-naissance, High Renaissance, and the De-cadence in Italy—subsequently touching on the rise of the French school and the remantic and pre Raphaelite movements, and then showing how out of these the im-pressionist school had arisen. There were, he said, only two kinds of painters—those who showed us what they saw and feit, and those who were followers of someone else and an echo of the past. The impressionist said: "Whatever we do, let us get the char-acter of the person or scene." To be an im-pressionist required an enormous amount of pressionist required an enormous amount o observation. An artist to be great must, a least, be true to his own nature and ex press fearlessly what had been born in hig to see

The lecture was illustrated with a num! of of stereopticon views, showing examples painters of the various schools.





Tea on Friday and Saturday Afternoons. 2



Art Association_

A. T. Taylor, R. C. A. Tnesday, April 20, at 8.15 p.m. SUBJEOT

The Story of an Illustrious Abbey with Illustrations, Being the Last of the Series under the auspices of the P. of Q. Association of Architects.

A RT ASSOCIATION, Phillips Square. LECTURE BY A. T. TAYLOR, R. C. A. TUESDAY, April 20, at 8.15 p.m., SUBJECT : 14/1, 07 The Story of an Illustrious Abbey WITH ILLUSTRATIONS. B ing the last of the series under the auspices of the P, of Q. Association of Architects.

19

Actuart Gallery Lectures. 19 4/4 A most interesting series of architectural clures, instituted by the Association of A most interesting series of architects, instituted by the Association of Architects, will be brought to a close by a lecture to be given in the Art Gallery, Phil-lipe square, on Taesday evening next, the 20th inst., by Mr. Andrew T. Taylor, pre-sident of the Architects' Association. His subject is "The Story of an Illustrious Abbey," with illustrations. The chair will be taken by F. Wolterstan Thomas at 8.15,



ART ASSOCIATION IN THE ART GALLERY. gayette -- 21/4/0 Last of the Season's Series of Lectures DELIVERED BY MR TAYLOR

. Ja

The Story of an Illustrious Abbey the Subject of His Discourse-Community of Thought of Architecture.

"There is a community of thought and sentiment linking us with a golden chain, the architectural expression of all ages and all races." These were the opening words of Mr. Andrew J. Taylor's lecture on "The Story of an Illustrious Abbey," delivered at the Art Calley last night the Art Gallery last night. This spirit of community, the lecturer

went on to say, had worked amongst earth's earliest builders from the time of the con-struction of the Tower of Babel on the plains of Shinar. "This spirit," the testal earliest on to say, "worked amongst earth's earliest on to say, "worked amongst earth's earliest builders in brick and mortar on the plains of Shinar when they essayed to rear the Tower of Babel; it seized on the boulders on banks of the Nile, and the Sphinx speaks to us still of eternal silence and peace; it car-ried human-headed winged bulls to stand on the [marble pedestals of Nine-vah; it raised the Parthenon on the Hill of Athens-still exqusitely beautiful Hill of Athens-still exqusitely beautiful evan in its ruins; it inspired the chisel of Phideas to give shape and embodiment to those splendid processional figures fit neck-lace for the Goddess Athens; it bade the Moors build their gorgeous moreques and alhambras, and in the gloomy north, rose ab its domannd abbey and cathedral with their iretted cloisters, lofts, groined roofs, flying buttresses, spires and pinnacles. Con-spicnous amongst these stands a venerable pile-the story of which, it will be my en-deavor, however imperfectly, to bring before you this evening." The speaker then direct-ed his remarks to a description of the Abbey Church of St. Peter's, Westminster, the sub-Church of St. Peter's, Westminster, the sub-ject of his lecture. There was no spot of ground ject of his lecture. There wasnospot of ground in the British Empire, which ought to be so dear to every Englishman. While the abbey did not possess the grandeur of many other similar architectual works, it was solemn, noble, venerable and in perfect sympathy with the genius of the English people; it was woren into warp and woof of the texture of English history and might almost be said to be part of the English con-stitution. Seventeen centuries claeped hands stitution. Seventeen centuries clasped hands

stitution. Seventeen centuries clasped hands and encircled the abbey. The mists of antiquity shrouded its carliest history, but it was said that some-where before the year 200 A.D., a small rude Ohristian church was built on Thorney Island on possibly the site of a temple to Apollo, just as tradition credits St. Paul's with being built on the site of a temple to Dians. A Roman sarcophagus found on the site as well as other remine of like nature site, as well as other remains of like nature, indicated that there must have been a indicated that there must have been a Roman station there; but in course of time the tide of Roman supremacy had to ebb, and the Saxons surged over the country again, and sharing the fate of many other spots, Thorney Island fell back into its original desolation. The next glimpee we had of its history was when Sebert, king of the East Saxons and a convert to the Christian religion, proceeded he restore the ruins of the old church or build

to restors the tuins of the old church or build a new one on Thorney Island to St. Peter. The lecturer recited the interesting legend of the supernatural consecration of the abbey, the supernatural consecration of the abbey, how on the night before it was to be consecreted by Miletus, the bishop of London, a fisherman who had occasion to approach the edifice late at night discovered it ablaze, as if lighted by a thousand tapers, and heard heavenly words and music that ravished his goul

The earliest document referring to the The earliest document retering to the abbey, dated 785 A.D., was a conveyance by Affa, King of Morcia, of some land to St. Peter, and the "people of the Lord dwelling in Thorney." Then again the abbey suffered in Thorney." Then again the abbey suffered at the hands of the Dares, and, after the lapse of a century, was again rebuilt by King Edgar. Edward the Confessor, whose palace was contiguous to the abbey, set his heart on earing a noble monument to himself on the Isle of Thorney, and about 1050 he replaced the old church by a new one. This was the first cruciform church in England; its massive roof, walls and pillers standing in marked contrast to the Baxon wooden rafters and beams. It must

have been, for the age in which it was built, a magnificent conception, and was a triumph of faith and devotion, combined with won-derful constructive ability. Its size, on meagre accounts, was enormous, covering nearly the whole area of the present Abbey. Of Edward the Confessor's church very little remained today, but there were still pillars and pleces of architecture which could be placed at that period. King Henry the be placed at that period. King Henry the III. made an addition to the Confessor's III. made an addition to the Contessor's oburch, in the shape of a Lady chapel, which was dedicated to the young king at his coronation; and being an ardent devotee of the architectural art he con-sidered the idea of building an entirely new abbey far more splendid than the other. This structure, so far as it was carried out, This structure, so far as it was carried out, was said to be of incomparable beauty, even in that great age of art. The choir, the east end of the abbey, with the ambulatory and nhapels, the chapter house, and at least the eastmost bay of the nave, were completed by King Henry, and still exist. Edward I. was credited with continuing the struc-ince, and some of it was carried on by Edward II. and Edward III. About the end of the 14th century Abbot Witt ngton continued the process of con-struction, and in 1602 King Henry VII. began his magnificent chapel on the site of the Lady chapel, erected by Henry III. The present western towers and gable were added by Sir Christopher Wren about the year 1738, and with a few minor exceptions year 1738, and with a few minor exceptions the abbey had been completed entirely with-in the last few years. Nothing had been done to the main structure of the abbey to alter it materially, and thus it stood at the present time.

lecturer then proceeded to give The elaborate but interesting account of the architectural beauties of the abbey, bleuded with many degressions into architectural history to embellish his theme, and teeming with beautiful passages of architectural elaborate but description.

The abbey, he said, for the benefit of those who liked definite figures, including Henry VII.'s chapel, was 530 feet long externally, and the width across the transcepts was 203 and the width across the transcepts was 205 feet; the nave was 38 feet 9 inches wide and 101 feet 8 inches high inside. The height of the western towers was 225 feet. In this connection he added that, of English cathedrale, York covered the greatest area; Winchester was the largest, and Westmin-ster came fourth in point of length and area. Of the abben the mediate area is a conference

Of the abbey the speaker said he confessed at once that the least interesting portion of it was the exterior. It had been ruined by so called "restorers," who would have been better named "destroyers." It was far less better named "destroyers." It was far less effective than many a smaller chapel. It had no central tower, and therefore no main feature to dominate the whole structure as at Lincoln, Canterbury, Salisbury or Nor-wich. This was much to be regretted, as the balance of composition of a high central tower or spire, and subordinate western towers or spires was always felt to be emi-nently satisfactory. Sir Christopher Wren had adopted the same idea in 'St. Paul's, with its magnificent central dome, and the two beautiful campanili towers. The continental builders gave more promi-

The continental builders gave more promi-bence to their western towers and made made their central feature of lighter design, more of the character of the fleche and less important, and he-could not think that many of their compositions suffered thereby. If it were possible to rear a lofty massive tower and spire at the crossing of the nave and transcepts of Amiens, of Notre Dame at and transcepts of Amiens, of Notre Dame at Paris, in harmony with their magnificent western fronts, instead of the fleches now existing, we would have magnificent buildings that would be almost unrivalled amongst all other medieval creations. The lecturer remarked that a central tower had been con-templated by Wren, as gathered from a re-port made by him on the condition of the abbey, at the time he created the two western towers. Other architectural par-ticulars of the abbey's construction were treated of in an entertaining manner. treated of in an entertaining manner. The tamous coronation chair and stone on

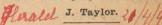
which all the kings and queens of England had been crowned since the time of Edward I. and other interesting things existing in and about the abbey were described. At the east end of the ritual chair was the grand screen, a noble piece of work, the eastern side of which dated from the 15th century side of which dated from the 15th century and had carvings illustrating incidents in the life of the Confessor. In front of this and also behind it was a very precious and unique piece of mosalc pavement called Opus Alexandrinum, formed of rare marbles, of which there was but one other piece of a imilar bird in Ecclard similar kind in England.

The illustrious memories of the abbey, its church lis and to to the Ib must is to the forring to these particulars the lecturer re-

marked that the incongruities in the memo-rials must strike every one. It was truly cosmopolitan in taste, as in creed and na-tionality. Many names were found of thore who reflected little credit on the illustrious edifice, and many names were missed of those who would have added instre to its history. For want of proper and wise oversight, monuments had been admitted, which were felt by every one to be eincollarly ont of place, and not in to be singularly out of place, and not in touch with the genius and spirit of the archi-tecture of the abbey. Dean Stanley was quoted in reference to the speaker's remark as to the absence of names from the abbey as saying; and with this quotation the lecture closed: "Westminster Abbey is, as Dr. Johnston said, the national resting-place of these great men who have no bond elsewhere; its metropolital position has in this respect powerfully contributed to its fame. But even London is or ought to be insignificant compared with England, even Westminster Abbey must at times yield to the more venerable, more enduring These quiet corner of a claims of home and of race. These graves far away are the poets' corner yet vaster temple, or may we take it another way and say that Stratford-on-Avon and way and say that Stratford-on-Avon and Dryburgh, Stokepogis and Grasmere are chapels of ease united by invisible cloisters with Westminster Abbey itself."

WESTMINSTER ABBEY.

An Interesting Lecture Given at the Art Gallery by Mr. Andrew



The last of this season's course of Art Association lectures was given in the Art Gallery last evening, when Mr. Andrew J. Taylor gave an address on "The his-tory of an illustrious abbey." The subject of the lecture was the Abbey Church of St. Peter's, Westminster, and was most interesting and instructive. For seventeen centuries the Abbey had existed, and there was no spot of ground in the Brit-ish Empire, which ought to be so dear to every Englishman. In addition to its historical and traditional history the lecturer gave an elaborate and extremely interesting account of the architectural beauties of the Abbey. Of the English beauties of the Abbey. Of the English cathedrals Winchester is the largest, al though York covers the largest area, and Winchester comes fourth in point of length and area.

10

illustrious memories of the Abbey, its mighty dead, its monuments and tombs, and many wonderfully interesting things in and about the Abbey were described. Mention was made of the famous corona-tion chafr and stone on which all the kings and queens of England had been been rd L crowned since the time of Edward I "Westminster Abbey is, as Dr. Johnston said, the national resting-place of those great men who have no bond elsewhere; its metropolital position has in this re-spect powerfully contributed to its fame. pect powerfully contributed to be in-But even London is or ought to be in-ignificant compared with England, even Abbey must at times yield But Significant compared with Englishi, even Westminster Abbey must at times yield to the more venerable, more enduring claims of home and race, These quiet graves far away are the poets' corner of a yet vaster temple, or may we take it so-other way and say that Stratford-on-Avon and Dryburgh, Stokepogis, and Grasmere are chapels of ease united by invisible cloisters with Westminster Abbey itself."





AFT ASSOCIATION CLASSES. The eighth annual award of Art As-sociation scholarships was made on Saiurday. Each scholarship entitles the winner to two years free tuition in the school, and art competed for at the end of every session. The successful competitors are: Life class—Robt. H. Montgomery. Antique class—Robt. H. Montgomery. Antique class—Helen Galloway McNicoll, Janst May Powell, equal. A one year scholarship was awarded to each, with the privilege of competing again for another year. The competition and other drawings are now on view, and the galleries are open free for one week ending May 22.



Bentonilon of Pupils' Work The exhibition of Pupils' Work. The exhibition of work done by the pupils of the antique and life classes of the Arb Association during the past season is now on view in the new gallery, and is of a most in-teresting character. The work on the general average is very good, and both pupils and teachers must be congratulated on the successful results of the season. The work of Robert N Montgomery, who has you the of Robert N. Montgomery, who has won the scholarship in the life class, shows a great of Robert N. Montgomery, who has won the scholarship in the life class, shows a great deal of promise. In the antique class Jauet May Powell and Heles Galloway McNicol are awarded the scholarships jointly, and their work is, needless to say, most satisfac tory. While these are the more forsunate tory. While these are the more forsunate ones of the class the work of the other men-bers is excellent, and will be viewed with inbers is excellent, and will be viewed with in-terest as showing the results of very careful training. There is also on view in the gallery the work of several former mem bers of the class, notably those who have won scholarships. There are a number of examples also of the work of the modelling class, which has been under the direction of Mr. Hull. The results have been very class, which has been under the direction of Mr. Hill. The results have been very pleasing to him, and they certainly show signs of much ability in several cases The exhibition is a free one, and the public are invited to pay it a visit. On the conclusion of this exhibition the Art Gallery will take on its usual quiet summer aspect, and there will be nothing further of a public navure until the annual fall exhibition.

ART ASSOCIATION Acath Phillips Square. 11/8/07 . WATER COLOR CLASSES. The Out Door Sketching Classes under the direction of Mr. (harles E. Moss, A.R.C.A., will commence on Monday, Seytember 13th. For particulars apply at the gallery.

Galleries Open baily, 9 s.m. to 6, p.m.



The outdoor SKETCHING CLASSES un-der the direction of MR. CHARLES E. MOSS, A.R.(".A., will commence on MON-NAY, SEPTEMIER Isil. For particulars apply at the gallery. Galleries open daily 9 a.m. to 6 p.m. Admission, 25c. - e 3

costs. BUTLER vs. THE CITY OF MONTREAL. At about half-past nine of the evening of the 16th of February last plaintiff's wife fell on the etdewalk opposite the Art Gallery, Phillips square. About a week later she was prematurely delivered of a dead child. Damages are now sought to the extent of \$5.000. The bad and slippery condition of the sidewalk is said to have caused the acci-dent. Three carters standing on the enoughts costs. dent. Three carters standing on the opposite side of the street saw Mrs. Butler get up and walk away with her hand to her side, as if hurt. None of them crossed over, as indeed was not needed. But the fact leaves them unable to speak of the existence of any special defects in the condition of the sidewa'k. They confine themselves to the general assertion that, in their belief, it was slippery. So, to a greater or less extent, must be all winter sidewalks. On the day in greation there had been mild weather with a or estion there had been mild weather with a drop in the thermometer towards evening. The secretary and the caretaker of the Art Union testify to the special care given to the sidewalk. Mr. Lindsay is constant in his instructions to have it maintained in proper and safe order. On the evening of the 16th a lecture was given in the rooms. Over 500 persons sitended. Not one of them fell, nor was a single complaint made. Mr. Lindsay was bimedif present and would have had special reasen to notice if the walk was slippery and to have given the necessary orders for ashes or sawdust. It is impossible to hold that there was negligence or a dargerous condition of passage for persons on fort. It must be also said that there docs stem improvidence and risk of danger in a seem improvidence and risk of danger in a seem improvidence and risk of danger in a weman, within a fortnight of her cosfine-ment walking unattended on a winter's -v-m-ing when the footing is so insecure and fals are so frequent. The action must be dis-

ART ASSOCIATION, Phillips Square. Advanced Art Classes These Classes will commence on FRIDAY, 15th October, under the direction of MR. William Brymner, R. C. A. Class rooms open daily for instruc-tion and study. Students are granted the privileges of Associate Members during the Session. Two Mchalar-ships for Competition. Threading Students please communicate with the Secretary as soon as possible.

Miss Roddick's Tea.

The afternoon tea, which Miss Roddlek is giving in the Art Gallery next Tuesday aftermoon in honor of the members of the britan Medical Association and the ladies accom-panying them, promises to be one of the most enjoyable entertainments of a very gay week. The galleries are an ideal place for testaining, and the company on Tuesday week. The gallerles are an ideal place for entertaining, and the company on Tuesday will be a fashionable one. His Excellency the Governor General will be present and will receive the guests with Miss Roddick. All the members of the Art Association and their families are invited to the tes. There should be no misunderstanding on this point, for all the members and their families are condully invited to be present. for all the members and their cordially invited to be present.)

MISS RODDICK'S TEA. An Epjoyable Entertainment Given in the Art Gallery.

The afternoon tea given by Miss Roddisk, sister of Dr. Roddick, M. P., president of the British Medical Association, in the Art Galtery yesterday alternoon, may be character-ized as a distinct success. An afternoon tes, although a popular form of entertaining one's fiends, is not always the most enjoyable affair in the world. It is only after one has gone to a great many such entertainments, and seen what a small proportion of them are really pleasant, that one appreciates a well arranged afternoon tea. Just such a one was that given yesterday afternoon in honor of the ladies accompanying the many Eag-lish, United States and Canadian doctors now lish, United States and Canadian doctors now attending the meeting in Montreal. Those who were present yesterday afternoon can have an idea of the gigantic proportions of the task of giving a tea for comething over a thousand people. Specious as the galleries of the Art Association are they were taxed to their utmost during the progress of the tea, which was from 5 until 7 o'clock. Miss Roddick was stationed near the entrance to the new gallery, and for how o clock. Miss Kodilck was stationed near the entrance to the new gallery, and for two hours was steadily engaged in welcoming the continuous stream of guests. About 6 o'clock the galleries were almost crowded, and when the lights were turned on the scene was a brilliant one. There were a great many medical mea present, and the majority of the ladies who are accompanying they of the ladies who are accompanying them were also present. Montreal society was very largely represented, and altogether it was one of the most representative gather-ingsthat has been seen here for some time.

His Excellency the Governor-General and his staff arrived before six o'clock, as did also Lord Lister and the Misses Lister. ments were served in the large Refresh in the large class room just off the new gallery, and here one could see very often the most animated and amusing scenes of all. The task of carrying a cup of coffee or an ice in one hand and something to eat in the other, through a crowded room, is, to say the least, a terrify-if g ore, and it was funny sometimes to see the manceuvres of the men in picking their way from the tables to some remote corner of the room where the ladies were comfort-ably enconsed. The young ladies who pre-sided ever the table did much in making this part of the entertainment a success. It was not until close upon seven o'clock before the last of the guests had departed. It was an auspicious opening to the many social events that were to follow, and Miss Roddick must certainly be congratulated upon its great EDCCCESS.



SESSION 1897-98. 500 These Classes will Commence on FRI. DAY, 15th OCTOBER, under the direction of MR. WILLIAM BRYMNER, R.C.A. Class Rooms open daily for instruction and study. Students are granted the privileges of Associate Members during the Session. TWO SCHOLAESHIPS FOR COMPETI-TION. Intending students please commun-icate with the Secretary as soon as pos-sible.

The Art Classes

The Art Classes. The 1897-98 session for the advanced art classes in connection with the Art Associa-tion will commence on October 15, under the direction of Mr. William Brymner, R.C.A., and will close on May 13. The session will extend over two terms, the first being from October 15 to February 1, and the second from February 2 to May 13. Two associa-tion scholarships will be offered for com-petition at the end of the session, each en-titing the winner to two years' free tuition. The water color classes, under the direction The water color classes, under the direction of Mr. C. E. Moss, will commence on Sep-tember 13 and continue until the end of October.

ART ASSOCIATION, fantte Phillips Square.

A SPECIAL GENERAL MEETING of the members of this Association will be held in the Gallery. Phillips Square, on Tuesday. October 12, at 5 o clock, for the purpose of authorizing the sale of the property, being fe33 st Cathe-rine St., part of number sixteen hundred and seventy-seven (1677) on the official clan of the St. Antoire Ward, Montreal. This property was acquired under Sherliff's sale to protect a mortgage. mortgage. ROBERT LINDSAY, Secretary.

Art Association Unald -- PHILLIPS SQUARE. A Special General Meeting of the Mem-bers of this Association, will be held in the Gallery. Phillips, Square, on Tuesday afternoon, October 12th, at five o'clock, for the purpose of authorizing the sale of the property, being 2633 St. Catherine Street, part of number sixteen hundred and seventy-seven (1677) on the official plan of the St. Antoine Ward, Montreal. This property was acquired under Sher-iff's Sale to protect a mortgage. ROBERT LINDSAY, 10

BUTTERFLY SHOW To be Opened at the Art Gallery Next Week.

One of the most novel exhibitions ever held in this city, and one which will doubtless prove a source of great delight to all entomologists, will shortly be held in the galieries of the Art Asso-cistion, Philips square, when the Denton collection of butterflies and moths will be be placed on view there. Some striking examples of protective coloring and mimicry will be shown, one of the best being known as the Kallima Inachis. Among other examples are the Paplio Agestor, Danais, Tytra, Hypolimnas Mis-sippus, Danais Chrysippus, Linenitis Disippus, and the Danais Archippus. The collection consists of many of the finest and rarest butterflies and moths of the world, and is exhibited by W. D. Denton of Wellesley, Mass. The collection will be on view from November 15 to 27 inclu-sive. 20 doubtless prove a source of great delight



EXHIBITION OF BUTTERFLIES. The Denton Collection of Butterdies and Moths from all parts of the world will be on exhibition in the New Gallery from Novem-ber 15th to 27th.

Galleries open Daily from 9 a.m. to 6 p.m. Monday and Wednesday Evenings, 8 to 10. Admission, 25 cents.

A RT ASSOCIATION, EXHIBITION OF BUTTERFLIES,

The Denton Collection of Butterflies and Moths, from all parts of the world, will be on exhibition in the New Gallery, from November 15th to 27th.

Galicrics Open Daily 9 s.m. to 6 p.m. Monday and Wednesday Evenings, 8 to 1' ADMISSION, 25c.

BUTTERFLY EXHIBIT.

Many Rare and Splendid Specimens on View in the Denton Collection.

An unusual and really beautiful exhibition in Montreal at present is the Denton collec-tion of butterflies. It was opened in the galleries of the Art Association yesterday afterneon, and has charmed all who have already seen it. Usually such exhibitions are interesting only to collectors and natural-ists; this collection must have interest and enjoyment for every intelligent parage ists; this collection must have interest and enjoyment for every intelligent porson. There are five hundred specimens in all, and among them are some of the finest and rarest butterflies and moths in the world. They are grouped together very artistically on boards, and take up three sides of the new gallery. Mr. William Denton, of Wellesley, Mass., whose exhibition it is, is an enthueiast, but he is very modest of speech. He does not laud his collection as being the very finest in existence, the most valuable, or the largest. But what he does say is that in no collection are the specimens finer or in better condition than in his own,

valuable, or the largest. But what he does say is that in no collection are the specimens finer or in better condition than in his own, and this it is not difficult to believe. One of the peculiar charms of it is that not one single specimen is torn, untidily mounted, or in any way disfigured. Local collectors will find "food for thought" in studying the Den-ton patent tablet, on which each butterfly is mounted. There is no dust or breakage, and the antiquated method of impaling with a pin is done away with altogether. It is im-possible to give a true idea of the interest of the exhibition in a few words; a visit must be paid to the galleries by all those who wish to understand it. There are butterflies from all parts of the world, South America, Australia, India, Europe, Ceylon, the South-ern States, Borneo, Chins, Japan, Java, as well as some of the most beautiful of the species in our own land. Certainly the most interesting specimens are what is known as the Kalima Inachis. When flying it is quite attractive, but when at rest it bacters of the scample of protective mimicry and coloring. The specimens from South America are of the most billant description. From India, it seems, comes of the rich looking specimens. Some of the rich looking specimens. Some of the rich America are of the most brilliant description. From India, it seems, comes most of the rich looking specimens. Some of the color effects are exquisite. The opal, green and gold, and many others show different colors in different lights. There are many curlosities, too, in the collection, notably the death's head moth, of Europe; the alpine moth, of Switzer-land, found in the mountains away up beyond the snow line; the owl moth and innumerable others. The collection will remain on exothers. The collection will remain on exhibition until the 27th instant. It is certo attract a very large number of tain people.

KALLIMA INACHIS, FROM INDIA. Showing this species open and closed, resembling a dead leaf.

more beautiful and infinitely neater than is possible by the antiquated method of impaling with a pin. A striking example of protective color-



CALIGO, SOUTH AMERICA, CALLED THE 'OWL HEAD.'

ing and imitation is shown in the Kallima Inachis. When flying, this butterfly is very attractive, the outside coloring



of the wings being a dull purple and yellow, with white spots; when at rest it so closely resembles a dead leaf as to be almost indistinguishable, and thus es-



PAPILIO PHILOXENUS, INDIA.

PAPILIO PHILOXENUS, INDIA. collection. Here is the 'Morpho Cypris,' from South America, called 'King of All,' on account of its brilliant blue col-oring, a specimen that flies very high and can only be caught when it descends for moisture. There is the 'Ornithop-tera Priamus,' from Java, of large size and extreme beauty,' and the very rare specimen, 'Ternopalpus Imperialis,' from the Himalayan Mountains, India. The species, 'Parnassius Apollo,' from the Alps, found dead on the snow, and the Owl butterfly (Caligo), which frightens its enemics away by its resemblance to that bird, are both interesting. A most brilliant appearance is presented by spebrilliant appearance is presented by spe-cimens from Japan, China and Borneo, and the beautiful coloring on some of the Indian specimens resembles very much the delicate tints on India shawl designs, for which indeed they doubtless served as models.



ART ASSOCIATION.

PHILLIPS SQUARE.

Mr. Robert Lindsay on the Year Among Montreal Artists.

Montreal people, with here and there a notable exception, do not give Canadian artists the encouragement deserved. This was the opinion expressed by Mr. Robert Lindsay, secretary of the Art Associa-

Lindsay, secretary of the Art Associa-tion, of Montreal. Canadian artists are, perhaps, not great; their names in many instances are not known beyond our own berders; but in spite of this they are to-day painting pictures vastly superior to much of the stuff which has come from abroad and been sold here at good figures. Mr. Robert Harris, president of the R. C. A., has been pretty steadily occupied with commissions, not only from Mont-realers, but also from New York. One of the notable events of the year in art in Montreal is the advent of Mr. Alphonse Jongers, whose work attracted so much attention at the last spring ex-hibit.

added to p ivate collections. For in-stance, a Rembrandt, two or three con-stables, one by Joseph Israel, by James Maris and a Gorot. A fine Turner has also been purchised by a Montreal gen-tleman and will probably come out to Canada in the course of a year. The classes of the Art Association for 1897 show a decided increase in member-ship over last year. Mr. William Br mner, director of the classes at the Gallery, is now devoting more time to water-colors and is making a success of it.

classes at the Gallery, is now devoting more time to water-colors and is making a success of it.
James M. Barnsley, to whom Canada is indebted for many of our most pleasing pictures, is still in poor health.
Mr. R. E. Beau is now in Paris illing commissions obtain d in Canada.
Miss Mary A. Ball, A. R. C. A., another Montreal artist, is in the south of England.
Mr. Edward Dyonnet, A. R. C. A., director of the classes at Monument 'National, is busy in his studio.
Mr. James L. Graham, A. R. C. A., is continuing his studies in Scotland, having passed through the Slade School, London, last winter.
Mr. John Haramond, R. C. A., still continues to paint his well known landscapes at his studio here in the city.
Miss Margaret Houghton, A. R. C. A., and Miss Fanny Plymsoll are also in Paris.

aris. Miss Lillian Tucker has opened a studio

Miss Lillian Tucker has opened a studio in Westmount. Miss MacDonnell and Miss Phillips are both teaching and remain prominent fig-ures in the Woman's Art Association. The Art Association of Montreal is clos-ing a most sat stactory year. About the middle of January a loan exhibition will be held and it gives promise of being very successful.

successful. The exhibition just closed in the Fraser Institute Hall attracted considerable at-tention. The pictures exhibited were the work of Mr. Maurice Cullen of Mont-real. They represented pictures of the impressionist school. Some of the best were landscapes and animal studies. One of the most interesting additions to Montreal's art is the statue of Her Ma-jesty at the entrance to the Women's College on Sherbrooke street. It is the gift of Lord Strathcoma and the work of H. R. II. Princess Louise.



Probably in no collection of these in sects in existence are shown finer specimens or in better condition than those of the Denton collection on view now and until Nov 27 at the Art Callery There until Nov. 27 at the Art Gallery. There are five hundred specimens in all, composing butterflies and moths of all shapes, sizes and colors, representing almost every fazes and colors, representing atmost every family, tribe, order and sub-order. It is the pride of the exhibitor, Mr. William Denton, of Wellesley, Mass., that no single specimen is torn or in any way disfigured. Each is mounted on the Denton patent tablet, which not only protects the specimen from dust and breakage, but puts it into shape at once



ACTIAS LUNA, MASS., U.S.





that in some specimens three distinct species of fungi may be recognized. Specimens illustrative of the law of varia-

THE ART ASSOCIATION.

Last week of the exhibition of the Denton Collection of Buiterflies and Moths, Thurs-day, Thanksgiving Day. The galleries will be open as usual from 9 to 6.



Monday and Wednesday evenings, 8 to 10.

Wohns THE BUTTERFLIES. 14/1/97 The exhibition of butterflies and moths now on view at the Art Gallery will close this week. Thursday, Thanksgiving Day, the galleries will be open as usual from 9 to 6 o'clock.

A VALUABLE GIFT.

McGill Governors Present the University With the Denton Collection of Butterflies.

The Governors of McGill University have urchased the Denton collection of butterflies, which has been on exhibition for the jast few weeks at the Art Gallery, Phillips square. The collection is one of the most valuable of its kind on the continent, and will be removed immediately to the Peter

*---PHILLIPS SQUARE Steraid _____ 1/1/97 W EXHIBITION OF BUTTERFLIES. The Denton Collection of Butterflies and

Moths from all parts of the world will be on exhibition in the new gallery from November 15th to 27th, Galleries open daily, 9 a.m. to 6 p.m.

Admission-25 Cents.

<text><text><text><text><text><text> ARCHITECTS TO MEE/T.

LOAN EXHIBITION.

<section-header><text><text><text>

LOAN ART EXHIBITION.

A special loan exhibition of paintings will be held in the Art Association Gal-leries, opening on Tuesday, the 25th inst., at 8.30 p.m., and following days from 0 to 6, and on Wednesday atternoon, Feb-mary 8th. The Galleries during this exhibition will be open to members and theis triends exclusively. The friends of members will be admitted only on presen-tation of a ticket of introduction, not available on the opening evening, signed by a member; these tickets, to the num-ber of 5 for each member, can be had om the secretary on application. Tea ill be served every afternoon between 4 ad 6. d B

A LOAN EXHIBITION. 198 A INAN EXHIBITION. A special loan exhibition of paintings will be held in the Galleries of the Art Association, opening on Tuesday next, at 8,30 p.m., following days from 9 to 6, and on Wednesday evenings from 8 to 10, clos-ing on Tuesday afternoon, February 8th. Afternoon tea will be served each afternoon from 4 to 6. Only members and friends will be admitted, the latter on signed tickets of introduction, five of which can be beingingd by each member. be obtained by each member.

Art Association ---- PHILLIPS SQUARE

Members of the Association are reminded that a special exhibition of Paintings kindly leaned for a short time will

A RT ASSOCIATION,

a Musical Selection each day from 4 to 6. Tea will also be served. Complimentary tickets for friends may be obtained at the Gallery.

JESDAY EVENING, JAN. 25th

MANY WORKS OF ART THE OPENIN gazette -- 26/1/08 Twentieth Loan Exhibition of the Art Association. WORKS OF OLD MASTERS. A Brilliant Throng Present at the "Private View" for Mem. bers Last Night. The 20th loan exhibition of oil paint-

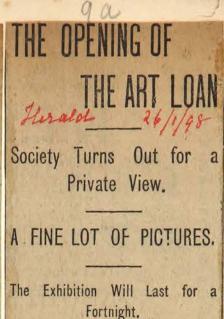
ings in the galleries of the Art Asso-ciation, of Montreal, was opened last evening with a "private view to members.

These private views are always delightful, even if the pictures themselves do not play the all-important part. People who go to the private views take but a hasty glance at the paintings, the crush, the talk and the general brilliancy of the assemblage puts it quite out of the question that a serious inspection of the paintings be made.

be made. Luckily, however, ample tone is af-forded for those who wish to study the collection, for the exhibition re-mains open for two weeks. It is need-less to dwell on the beauty and value of the present exhibition beyond saying that it is of that high standard which for years has marked the loan exhibi-tions held at the Art Gallery. There are in Montreal very many works of art, of almost priceless value, indeed, it has been said that for a city of its size, Montreal has in its midst a rarely fine and beautiful collection of paintings. It is to the credit of those men who own them that they have enough of the public spirit to place them on exhibition for the public god.

have chough of the public splitt to place them on exhibition for the public good. So many valuable oils are but sel-dom gathered together in one gallery, and they afford an oppartunity for study that any one interested in art can but ill afford to lose sight of. In the present exhibition there are minety-two pictures, specimens of the famous schools and the work of some of the most famous masters. Gains-borough, Landseer, Constable, Corot, Holbein, Rembrandt, Mauve, Millet, Romney-there are specimens of all these and other celebrated men, and very many of them are classed among the best works of the painters. The gentlemen lending pictures to the collection are Sir William Van Horne, Mr. James Ross, Hon. G. A. Drummond, Mr. W. J. Learmont, Mr. C. R. Hosmer, Dr. Frank Shepherd, Dr. William Gardner, Mr. R. MacD. Pater-son, Mr. James Crathern, Mr. R. B. Angus, Messrs. W. Scott & Sons, Mr. Forbes Angus, Mr. Hector Mackenzie Mr. J. Reid Wilson, Mr. F. L. Wanklyn Mr. George Summer, Mr. E. B. Green-shields, Mr. S. Coulson, Mr. Charles Hope, Mr. W. W. Ogilvie, Dr. A. A. Browne, and Mrs. W. R. Miller and Mrs. Geo. Benson. Some exquisite portraits are in the Ventor of the pother of the patters of the schere betweet of the schere of th shie. Hope, Mi, Browne, and I Browne, and I Scalar Scalar

Browne, and Mrs. W. R. Miller and Mrs. Geo. Benson. Some exquisite portraits are in the collection, notably Rembrandt's picture "The Admiral," owned by Mr. James Ross, and a magnificent specimen. Sir Joshua Reynold's familiar "Robin-etta" is again seen and there are two Romney portraits. A very fine example of Sir Edwin Landseer's work is "The Poacher." It would indeed be difficult to describe, without going into it at great length, the mass of exquisite work which now adorns the walls of the new gallery.



The twentieth Loan Exhibition of the Montreal Art Association opened last night with a private view for members and guests of the Association. During the evening the Victoria Rifles orchestra rendered a very pleasing programme of music, and the throng of fashionable people present had the dubious privilege of drinking in Music and Art at the same time. We wonder what Mr. Ruskin would say about that? For there are now several works in the Montreal Art Association's galleries which are worthy of a closer study than the crush of a "private view" permits.

Undoubtedly the most remarkable painting in the exhibit is Daubigny's beautiful "Return of the Flock." We remember seeing this striking canvas in London, two years ago, where it fittingly occupied a place of honor, and won for itself an established position in the art-world. Critics have generally agreed that it is Daubigny's best work. It represents a low yellow harvest-moon rising over the dusky moorlands, while a shepherd and his bleating herd return home through dusky the gathering twilight. The atmosphere, the twilight illusion, is excellent, easily re-calling Daubigny's Parisian subtlety of touch. But perhaps most people would prefer to linger over Rembrandt's fine portrait "The Admiral," with its black Rembrandt back-ground and its beautiful Rembraudt mystery and richness of tint and color, that the old eighteenth century Dutch school alone seemed to have mastered. These two pictures are certainly the two most remarkable in the exhibition, although there are many others of great excellence. Eugene Carriere's "Mother" is a small but exquisite piece of work. Of the four constables on view, but one, that entitled "Hampstead Heath" is at all worthy of our greatest academi-cian. The canvas is a delicate little sumis at air working a calcate little som-cian. The canvas is a delicate little som-mer landscape, with its soft English dis-tance redeening a certain carelessness of design. There are two Corots on exhi-bition, one an admirable landscape that the fathers of impressionism must have the fathers of impressionism must have lived to regret, and the other an excellent landscape entitled "Lees Gaulois." There is a perfect little "View of the South Coast of England" by Bonington, with its summery, misty, indistinct sea-haze, most eleverly done. Cuyp's "Marine," most eleverly done. Cuyp's "Marine," is an excellent specimen of early, seventeenth century sea-painting. There are two Gainsboroughs on view, the portrait two Gainsboroughs on view, the portrait of "Mrs. Sgroope-Egerton being particular-ly valuable, and Gainsborough at his best. A "Portrait" by Hans Holbein is also an excellent example of that Teutonic mas-terior mark. Another valuable por-Another valuation Another valuation Another valuation Tenton valuable por-valuable Young ter's work. Another "Captain Young, trait is Hoppner's "Captain Young, H. M. S." a large canvas, of perfect coloring and drawing. Josef Israels "In-terior," is a beautifully done study of a Floraish fisherman's cottage, while Kaulh s.'s "Woman in Early German Costume is made valuable by the exquisite beauty of the girl's face. There is a mediocre Londseer called "The Poacher," and Sir Johna Reynolds' already famous "Robin? etta" is to be seen once more. Three ex-c llent canvasses of Neauve are in the Bery, and one Millet, "The Shepherdess," small painting not without a certain as-

iated value. But among the many landscapes that will charm the art critic into unreserved commendation is Tholen's "Evening on a Dutch Canal." The artist has caught in color the secret of northern twilight. The pale waning light and the quiet shadows in the water, the fading landscape, and the tender gold of the sun-set in the distance, are all exquisitely in-terpreted on canvas.

In addition to the oils there is a small but beautiful collection of bronzes and pewters lent by Mr. R. B. Angus, Mr. J. A. Jongers, Dr. William Gardner, Mr. A. T. Taylor and Hon. Geo. A. Drummond. Onslow Ford's "Study of a Girl's Head," with its beautiful oval and tender expres-sion is a valuable bronze, while Voulot's "Figure of a Lady" is also extremely pleasing.

On the whole, Montreal is to be congratulated on having in its possession such a collection of old masters and excellent moderns. It is seldom such a callection can be shown by a city in this new world of ours, and all art lovers twe a debt of gratitude to their owners for an opportu-nity of viewing a number of good pictures. Lity of viewing a number of good pictures. The gentlemen lending pictures to the collection are Sir William Van Horne, Mr. James Ross, Hon. G. A. Drummond, Mr. W. J. Learmont, Mr. C. R. Hosmer, Dr. Frank Shepherd, Dr. 'William Gardner, Mr. R. MacD. Paterson, Mr. James Cra-thern, Mr. R. B. Angus, Messrs. W. Scott & Sons Mr. Forbes Angus, W. Hott Lich, Mr. R. B. Angus, Messrs. W. Scott & Sons, Mr. Forbes Angus, Mr. Heetor Mackenzie, M. J. Reid Wilson, Mr. F. L. Wauklyn, Mr. George Sumner, Mr. E. B. Greenshields, Mr. S. Coulson, Mr. Charles Hope, Mr. W. W. Ogilvie, Dr. A. A. Browne, and Mrs. W. R. Miller and Mrs. Ceen Renson Geo. Benson.

The exhibition will last until February the 8th.



A SPLENDID COLLECTION OF FINE PAINTINGS.

There was a "private view" to members on the occasion of the opening of the twentieth loan exhibition of oil paintings in the galleries of the Art Association of Montreal last evening.

Leading society people were in attend-ance. The exhibit of famous masterpieces is equal to that held under the auspices of the association for many years. So many valuable oils are but seldom gathered together in one gallery, and they afford an opportunity for study that any one interested in art can ill afford to lose sight of such an occasion.

All the famous schools are represented. The pictures include specimens of the art sf Gainsborough, Landseer, Constable, Corat, Halbein, Reinbrandt, Mauve,

sf Gainsborough, Landseer, Constable, Corat, Halbein, Reinbrandt, Mauve, Millet, and Romney. The gentlemen lending pictures to the collection are Sir William Van Horne, Mr. James Ross, Hon. G. A. Drummond, Mr. W. J. Learmont, Mr. C. R. Hosmer, Dr. Frank Shepherd, Dr. William Gard-ner Mr. R. MacD. Paterson, Mr. James Crathern, Mr. R. B. Angus, Messrs, W. Scott & Sons, Mr. Forbes Angus, Mr. Hector Mackenzie, Mr. J. Reid Wilson, Mr. F. L. Wanklyn, Mr. George Summer, Mr. E. B. Greenshields, Mr. S. Coulson, Mr. Charles Hope, Mr. W. W. Ogilvie, Dr. A. A. Browne, and Mrs. W. R. Mil-ler and Mrs. Geo. Benson. In a dition to the ouist there is a small but beautiful collection of bronzes and pewters lent by Mr. R. B. Angus, Mr. A. Jongers, Dr. William Gardner, Mr. A. Trayfor and Hon. Geo. A. Drummond, Such an exhibition must surely appeal to every one of artistic mind, and it is safe to predict that for the next fort-night the galleries of the Art Associa-tion will be filled to overflowing. The attendance exceeded five hundred. The Victoria Riftes orchestra rendered a programme of music, and refreshments were served in the old gallery. The ex-ecutive committee of the present loan ex-hibition is composed of Hon, G. A. Drummond, Mr. R. B. Angus, Mr. E. B. Greenshields Dr. Wm. Gardner, Dr. Frank Shephery and Mr. A. T. Taylor.

DAILY WITNESS

MONTREAL, SATURDAY, OCTOBER 23, 1897.

Pages 13 to 26.

ART ASSOCIATION CLASSES. An Hour With the Teachers And the of a dainty lady who seems as if she might step out of her frame at any mo-

Taught.

WORK DONE BY THE STUDENTS.

d tantalizing as those of poetry. the apprehension of the right relation proportion of things. It is the aining of the eye to see beauty in comion aspects. It is the expression of perfect form. Art postulates a finely sympathetic nature, a love-an untutored love, it may be-of the beautiful, and a plasticity which will respond to every direction and inspiration.

Second

Part. 04-095-24

Art is not didactic, and yet it offers a precious teaching. It never thinks of enforcing dogma, and yet it has not nerely aesthetic, but moral significance. ere be those who say that art can er be either moral or non-moral; on e other hand, it is indubitable that ery healthy expression of art makes grace, refinement and uplifting.

What, for example, is the influence of t upon an industrial community ? Our n environment in Montreal is a strenug people, with little leisure to cultivate he graces of life. Those who, by their mergy and prescience, have amassed and prescience, have amassed have exhibited a truly wonderspirit of generosity. They have pro-ied menture comforts for the dis-sed alleviations for sickness and ase; a quiet resting-place for old in its indigence and helplessness. It is more noteworthy still that they have, through their encouragement of art, offered an evangel of culture to the The Art Association has ommunity. een the creation of a small group of ominent citizens who appreciated the enediction of grace it might become to he community. The art classes, under e community. he capable direction of Mr. William



MR. WM. BRYMNER. et that art elevates the tone of life, pro quo, and money will and-by, procure good pic shall bless the community. Of the majority of our art

The definitions of art are as numerous regulations, and has achieved fame with-d tantalizing as those of poetry. It out going to school. This is the rare and the almost constant law of by result is painful toil. The Art case, worthy result is painful toil. Association classes do not set themselves to make artists. "That is nonsense, you know,' Mr. Brymner says. 'It is not necessary that everybody should paint, that everybody should be able to paint. In fact, it would be rather a nuisance were this the case. I prefer to call the teaching we give the classes the finishing of the education. We put persons sim-ply in the way; if they feel it in them that they should give up all and enter the works of the performing for the ranks of the profession, hoping for eminence, then the training we give them will be efficacious in making it easy for them to undertake that larger education

which Paris or Rome will complete.' 'I hate the phrase "making artists,"' said Mr. Moss, with a fine scorn. 'It is absurd. It is impossible. The utmost you can do is to put the tools into the hand assist the area about the tools into the hand, assist the eye and perception; there is value in this; it is educative in its effect; it is direction which may be influential in effect; but you do not make the artist.'

If, however, the artist be born, an art education is a means of grace. To the individual it means a revelation of truth and heauty whose existence could otherwise never have been suspected. It forges a delightful bond between the human spirit and that which informs na-It invests common things with ture. worth and grace. It adds to the zest and desire of and for life. It induces a large content. It is the antidote for idleness and peevishness and ennui. And he or she who has been vitally touched by an art education is very literally a

new creature. The benefit is not confined to the in-In not a few instances memdividual. bers of our art classes have prosecuted their final studies in Paris ; have themselves become teachers, bringing around them young people drawn from our best classes who, imbibing the instruction offered, stand henceforth in the social and domestic relation for what is refined and graceful and sympathetic. If this experience could be indefinitely repeated, it would tell at last upon the race with signal effects. In the limited sphere it is perhaps only an intangible influence, but note this, that wherever there is a scholarly appreciation of the beautiful, this in time will have a telling effect upon everything the community uses and enjoys. This influence is found in im-proved architecture, which more and more seeks to express truth in stone; in decorative effects, in the furniture of the home, in the displacement of the vulgar chromo on the walls. The shoemaker makes a common shoe beautiful because of art influence in the community.

The students in our art classes are naturally drawn from what may be called our leisured class, which is of necessity small in an industrial community. For the most part they are young ladies, who lesire the crowning grace of art in their education. The men are working down town, making money. Art is not an in-vestment; it is love taught to see; the men down town always expect a 'quid pro quo,' and money will at least, byprocure good pictures which

Of the majority of our art students the

the rare case there is the highest talent, seriousness of purpose, and the ultimate adoption of the art as a profession. As Mr. Brymner (who is walking about his studio, pipe in mouth, the while the afternoon sun, coming over the dull housetops, pours in through the window in a stream of glory, lighting up the face ment)-remarks:

'A very small proportion of those who begin the study of art ever reach eminence as artists. And if the number of artists produced, in proportion to the number of pupils taught, were the mark of the success, or non-success, of a teach-er, the whole business would be such a lamentable failure that no one would have the courage to go on teaching drawing any more. But the producing of artists is only a secondary work. The primary object of an art training is to teach people to look at nature intelligently-to teach them, in fact, to see nature at all; to look at pictures intelli gently; to make them see that the only interest in a picture may not be its pret tinees-the prettiness is not necessarily an advantage, on the contrary-but that the thought character, form of expres sion are all of greater importance.' That eminence be not attained, then

is no proof, in the estimation of Mr. Brymner, that time has been lost in art training. If the truth of form has been in any measure, realized, the gain is vital The student takes with her into her life new capacity, to see things in right rela tions, to enjoy manifestations and expressions the meaning of which is lost upon the uninstructed mind and eye. As a requisite for admission to study some knowledge of drawing is required The work done in the class room is all in dividual work. The teacher has no in terest either in forcing the work of the terest ether in foreing the work of did student or doing it himself, and calling it the talent of the student. There is, first of all, drawing from the cast in light and shade, proceeding from simple ob-jects, parts of the figure, etc., to the enand shade, proceeding from simple objects, parts of the figure, etc., to the entire figure from the antique.

This is the preliminary stage, and even Mr. Brymner, which is expressed in the here unfitness will now and then pain form of suggestion chiefly. fully disclose itself. Self-discovery will Whether in the drawing, modelling, or oftenest be made when the student will life-class work, what is noted is the seri-voluntarily retire from the class. In young ousness with which even the youngest people there is the desire to paint pictures without the drudgery of learning to draw. Mr. Moss finds this in his water color classes.

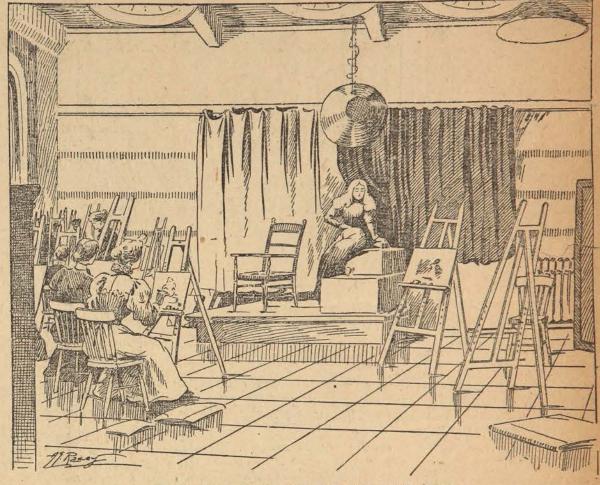
'Sometimes I find that the student who desires to sketch from nature cannot draw



ART ASSOCIATION CLASSES-STUDYING FROM AN OLD MASTER.

a straight line. I impress upon them the necessity of learning to draw in Mr. Brymner's classes before they think of

dents at work. Each proceeds with her own work, in her own way, except for hints now and then bestowed by the education. teacher. It is thus that the calibre of the student is most readily proved. The sift-ing process goes on silently, until, in certain fixed number who proceed with an eye or a nose or a hand or an arm, felt for every sight and sound in open thing and hang it up on the wall, as that their work in earnest. Mr. Brymner is of brief space, the class resolves itself into a opinion that if they had more casts-plas ter casts-of classic sculpture, as they have in many schools upon the Continent -copies, say, of the Elgin marbles, and of the famous sculpture of the Louvre-it would be a great benefit to them. Casts for the purposes of the students, are al most as good as the originals. The cost of these would not be large. The next step is to paint from the cast or still life. This is engaged in by those students who, in the estimation of Mr Brymner, have shown not merely proficiency, but such comprehension of the char acter of art, as would justify profounder study. After this there is modelling from clay and here we see how earnestly the stu-dents proceed with their work, each pursuing and expressing his or her thought through deft manipulation of the material. It is a pretty sight to note the serious young faces, bent over their tasks each doing individual work, expressive of her measure of ability, each proving by the fidelity with which the contours of form are followed, her fitness for the significant work of the life-class more which follows. The final advance is to the living model, or life-class. This class-room is shown by our artist. The work here offers the supreme test of knowledge and adap-tability. The model, a male, stands be-



ART ASSOCIATION CLASSES-THE LIFE CLASS ROOM.

classes,' Mr. Brymner remarks, 'retire the oversight and ready helpfulness of when the course is through to private life.

As I say, we are not making artists. We are simply aiming to complete the education by a certain knowledge, the em-ployment of which will afford a constant delight. Most people look upon art as a A pin might be heard to drop in any of the rooms. At the same time, this association leads to a camaraderie which is much kind of show business. There is nothing in them to respond to the character which a picture discloses. Those who go through our classes will be benefited in relished when work is done, and it is pertheir individual lives by what they have missible to indulge a pleasant intercourse, learned, even if they never paint. They possible to the cosmopolitan spirit of the have received a new idea about form and beauty. They have been taught to see that common things may have a beauty The class, in its several branches of work, numbers, as has been stated, about of their own. The roofs of those houses are common enough, but what a baptism the sun pours over them ! The influence for some years. It would be sensibly increased, doubtless, were it not for the free drawing classes of which a consider-able number avail themselves. The art classes represent those who can afford of those who have been through our classes extends to the family circle, if not beyond. But there is another aspect of art which has a commercial significance. There are free classes in Montreal for young men who are engaged at tradesthe stained glass, the lithographic trades, for instance. These draw from models and casts, and the result of their training is seen in the work at which they make their living-in the way of embellishment

ed for the purpose in view. They are and decorative effect. 'In a word,' says Mr. Brymner, 'you situated as nearly north as was possible so as to admit of the best light. This cannot make an artist, but art training streams in from four large windows upon exerts an influence upon the individual the cast and model, giving the sense of life; it enlarges the view, and reveals a cheerfulness and placidity, while, at the world of beauty and proportion.' same time, encouraging accurate and

Mr. Moss has commenced his water color classes under favorable auspices. The programme is to go out sketching (weather permitting), the teacher directs might say that it makes for the enlarge ing and inspiring the work.

They looked bright and animated. The modelling class is partitioned off from The golden autumn is the favorite seathe life class, both being conducted in the same apartment. Modelling is exwith glory. Even when the leaves are fallby mark scasses before tarey taring of the same apartment. Modelling is ex-joining mine.' the same apartment. Modelling is ex-ceedingly interesting work, and not a lit-the taste and skill have been shown by several of the students in this depart-ment. Examples were scattered about,

fore the students, semi-nude, upon a indicating the measure of knowledge. spaces where loving relationship is sus-

'One impulse from a vernal woo Can teach you more of man, Of moral evil and of good. Than all the sages can.'

In the wanderings of the class beauty spots of the islam. The work, however, is not still aspects of nature, but re

those animate scenes of life and mo ment and strenuous endeavor which may be encountered in a metropolitan city And so it will fall out that, under the guidance of Mr. Moss, a certain number of the class will go down to the wharf and make sketches of the ships and th people, noting the bits of humor pathos which may there be disclosed the sympathetic and un

Bonsecours market i our ancient memorial which has significance to the mind and

eye of the artist. 'Of course, there is this difficulty,' as Mr. Moss explains, 'that some students wish to sketch before they are able to draw. It is one thing to have an idea, and another to be able to give it right expression-such expression as shall con-form, through verisimilitude, to original identification and perception in the mind There is a desire now and then to put o pretty colors without knowledge as whether there is a correspondence h tween the thing produced and that which has been seen. The idea of out door work, upon bright days, has a certain appeal in it; and perhaps in every case there is not sufficient seriousness of purpose, but upon the whole, the influences that operate upon the mind, coupled with a certain training of the eye, have undoubted value for the individual. One ment of the soul. The soul is the gift of God; but it can remain narrow either son for work, when the woods are ablaze through the lack of opportunity or indelence or non-adaptability. It is ridicu

manners, and opens up a new d of enjoyment to all who have feelfor, and appreciation of, the beau-

ists like noets, are born, not made, and then a genius has scorned to friends.

world will hear nothing. That is not expected. In some cases the hope is the small one of doing a bit of work, to which the name may be attached for foolish pride and the delectation of

Again, there is self-deception, himself under the yoke of rules and the awakening from which is painful. In



ASSOCIATION CLASSES-THE FIRST LESSON IN MODELLING.

faithful replicas of the original casts, showing that the students have made much progress in this branch of their

In the drawing class downstairs new

students takes herself and her work

to which a certain piquancy is given, only

to pay fees for their education.

The students may congratulate them-

selves upon a congenial environment.

The two large rooms-the drawing class

is on the ground floor and the modelling

and life class room upstairs to the right

at the first landing-are admirably adapt-

sympathetic work. When the rooms were visited Mr. Brymner was engaged in posing the model—this time a lady.

The students were preparing for work.

The number has been stationary

artist.

thirty.

out-door work is at once physically, aesthetically and morally healthy. Under

sion of her laws and processes. The trainstudents are being placed, Mr. Brymner nicely adapting the cast to the abilityment in the newly awakened tenderness



ART ASSOCIATION CLASSES-THE LAST LESSON OF THE SEASON.

many things in one's life which cannot be tabulated, which bring no return in the guidance of the teacher nature is money. And yet these things may be studied at once with love and apprehen- vital to the life and thought. True art has nothing to do with the money estimate of things. It does not mean so much that one shall paint some pretty

> of all there must be a finely sympathetic nature, and then there must be plasticity nature, and then there must be plasticity. Two men may describe a thing, but one will see the thing with what may be called a finer sense. He we have deeper insight; he will reach to the heart of it. So it is with those who study art. In the apprehension of the truth and beauty of form, there is a value which is not confined to the a value which is not confined to the individual. You see all over this continent the extension of this influence in the making of common things beautiful Even if the thing be a shoddy thing, le it have a beautiful form. Note why varied forms of beauty you will find upon the counters of the dry goods stores ; how the feeling of art is expressed at last in every kind of decorative and archi-tectural work. Surely this demonstrates that art is of value to the community in the raising of the general tone of life and thought, and inculcating the love of what is beautiful and true and graceful, In this sense art is a general benefit. is first of all an impartation to the ind vidual, whose nature, through its influ ence, is enlarged. After this, there whether consciously or not, the give forth of help and benefit to others.' Our art classes deserve to be bett thown and appreciated. Mr. Brymme at the head of the school, and Mr. Mc directing the water-color class, are em

ently wholesome in their WOI

04-096-

THE MONTREAL DAILY WITNESS.

ht, expressing a proper scorn for ecadent, exotic and sensuous in art, can be made, (as it has been de), to pauder to what is ignoble and Mr. Moss is especially charmith our Canadian scenery, of which as seen a good deal, having, during summer, been attached to the staff Governor-General upon the itin-In speaking for a of the latter. his experience in France Mr. remarked upon what seemed like ver-development of art on the one while on the other, the general of the community seemed to bear no scondence to high ideals, and said the simplicity and conservatism of nd methods which distinguished Cans, were among the most precious ties of the young nation.

N INTERESTING ANTIQUARIAN DISCOVERY.

recent recovery of some remains the famous triremes of the Emperor perius, which lie at the bottom of e Nemi, is of great interest both to sts and antiquaries. The Lake of it, which is situated about seventeen is south-east of Rome, is formed by rater of an extinct volcano. Upon road bosom once floated the magnipleasure-house of the luxurious and entious Emperor, Tiberius Claudius ero, who, leaving his duties at Rome in e year A. D. 26, retired the year followg to the island of Capraea, where he inalged in the greatest sensuality. e of luxury and display was exhibited two famous triremes which bear name, and the remains of which now buried in the lake of Nemi-The disery referred to consists of the finding several massive metal mooring-rings tops of stakes by which the vessel moored to the quay. The rings fixed in the mouths of bronze heads licns, wolves, and Medusae, by the th of which they are retained in their These bronze heads are per places. lously modelled, and the faces are aracterized by a life-like similarity to animals represented. Despite their g immersion in the mud of Lake Nemi The preserved. perfectly

ere to ale by public auction, and sale of the estate will doubtless inels which now lie at the bottom

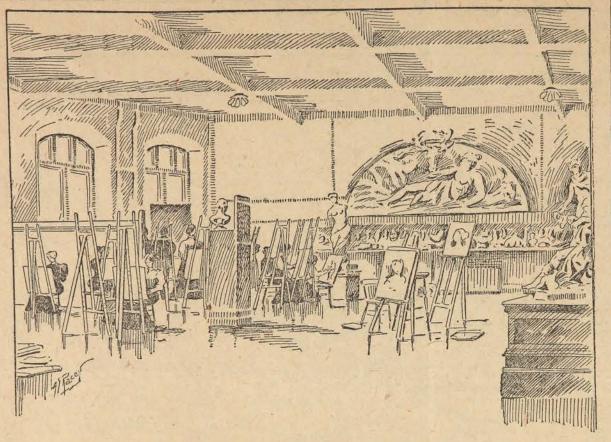
E HARRISON.

rees are not often beupon ladies; but, for the first time its history, the University of Durham about to mark its appreciation of fem-ine erudition in this way. The lady out for the distinction is Miss Harrison, whose researches into



MISS JANE HARRISON.

reek mythology and antiquity have won r her the respect of scholars abroad as ell as at home. On the council of the tellenic Society and the committee of the British Archaeological School at Athis Miss Harrison has done much good



ART ASSOCIATION CLASSES-THE ANTIQUE CLASS ROOM.

heard.

LITERARY REVIEW.

STORIES IN PAPER COVERS. The curious title of one of John Oliver Hobbes's books, 'The Gods, Some mortals and Lord Wickenham' (Unwin's Colonial Library,) gives little clue to its contents. Lord Wickenham is not the hero and mortals have more to, do with the plot than fate. Simon Warre thinking he can never win Allegra marries Anne. Anne is poor and unhappy and he thinks he will be doing a kindness to marry her. Besides, her beauty has a certain fascination for him and he thinks her good and innocent. Aimost on coming out of the church door he learns from her own lips that she is neither. His life for a couple of years is one long burden which he bears with a certain stoical courage. Then Anne runs away and Simon dies of the overwork in which he has sought to is that giving up a higher ideal for a lower one may have far more tragic consequences than are anticipated. Most of the book is a clever study of the character of a light woman, not a very elevating or attractive study though perhaps as much so as the theme would admit. Anne is pictured as so very superficial that she can say good things and do bad things with no special feeling of incongruity and no sense of guilt. The other characters stand out finely against

accident to Warre brings Allegra to visit him and the surprise puts him so much off his guard that he speaks madly of elopement, the thread of their noble friendship is not broken:

She understood him too well to say:-'What is this you are asking?' And he understood her too well to beg her forgiveness.

It was as though those wild and foolish

scene shows the Vaudoux worship of the 'Margot,' by Sidney Pickering ('Hudson | barbarous natives among whom cannibal-Library,' Putnam's), is the story of a ism is still practiced. young English girl of unfortunate birth who married a Russian Anarchist with 'The Odd One' (Revell Company, Towhom she had very little in common. ronto,) is another attractive child story The marriage was kept secret and when by the author of 'Probable Sons.' Little the Anarchist was sent to Siberia he forhade his wife to follow him. So she lived Betty is called the odd one in her family in France, first as an art student, and because there are two older children who are inseparable, and two younger ones. then as a nurse, spending all the money she could spare in sending books, etc., to The lively disposition of the family is Siberia. As she was supposed to be un- muckly perceived: married she had several admirers, and af-Douglas and Molly have been lions for ter it turned out that her marriage with hours, and Bobby and Billy two monkeys, the Anarchist had been an illegal one afkim, and they won't let me change, ter all, more than one was ready to re- broken a jug and basin, and nearly pulled

words had never been spoken-never been the island of Hayti is described and one

A CHILD'S 'TRIBULATION.'

Sophy is running after

our the floor, wiplag Billy's hair and crying.

In spite of so much romping Betty

sighs for real companionship and is de-

lighted when she gets a present of a beau-

tiful dog to whom she confides all her

secrets. During a stay in the country

she makes other friends, among them a

young lady, whose singing suggests to the

child's mind a story of an angel, which

'She put on a straw hat and a grey dress,

she took off her wings and folded them

'Where did she put them?' demanded

was a dry well, and she put her white

Another friend is the grave-digger, to

whom she speaks as to many others of

she tells to her brothers and sisters.

up.

Douglas.

store the poor woman to a respectable a cupboard over, and spilled a bottle of position by marrying her. Her story is cod-liver-oil all over Billy's heir, and upset one of silent suffering, but ends happily. nurse's work-basket, and then I ran away "The Man of the Family,' by Christian tiring it is to be hunted by four animals Reid ('Hudson Library,' Putnam's) is a all at once. . . drown his pain, and his friend, Lord pretty romance of the sort in which all all of us. I don't know who she pretends Wickenham, marries Allegra. The 'motif' the people are good and have interesting to be, but when I left her she was sitting adventures. 'The man' in this case was a girl who went in man's attire to find a family treasure in Hayti and so pay off a mortgage that threatened the Louisiana home of mother, grandmother and sisters. She started on this daring and difficult business without knowing how daring and difficult it was, but a wealthy tourist took a fancy to the 'pretty boy' and helped in finding the treasure. This friend was afterwards greatly puzzled by the boy's' writing a farewell note to say that this strange background of a tawdry he would never be heard from again, and mind. Even when the rumor of a fatal by learning subsequently that there was no man connected with the family in which he had become interested. His dress and crown in it. She did them up investigations prove satisfactory in the in a paper parcel and put her name on." end, for he finds the brave young woman who had been moved by what she thought necessity to play a masculine part, and her fear that she may not go to heaven thinking 'Yvonne' quite as charming as because she has not 'come out of great 'Henri' decides at once to marry her. As tribulation.

a background to this rather slender story | 'If you've been through tribulation, you

must be nearly ready for beaven-the bible says so. 'Aye, do it? Let's hear, missy; for sure,

I've had my lots o' woe, and the Lord do be marciful!' For a second time that afternoon Betty repeated the text that was so occupying her mind and thoughts. . . . 'It's the first part that's so difficult to me, but it must be quite easy for you. The end of it fits us all, but the tribulation docsn't fit me.'

When her beloved dog dies, the affectionate little girl refuses to be comforted for days, but some one suggests that this is 'tribulation,' and she is able to rejoice in being at last in the middle of the text.' (50 cents.)

RANDALL'S ISLAND.

'Walled In,' by William O. Stoddard (Revell Co.), tells how some boys escaped from a reformatory school. Although the story has a manly tone, and the chief plotter is shown to have been wrongfully sent to the reformatory, an escape from the hands of the law does not seem just the right material to make a heroic adventure of, for the edification of the young. A description of the House of Refuge on Randall's Island, New York, may interest older readers in the book. (75 cents.)

STUDENT STORIES.

Reminiscences of Student Life and Practice,' by the late Dr. E. D. Worthington, of Sherbrooke, is published by the Sherbrooke Protestant Hospital, Dr. Worthington having wished the proceeds to go to the funds of that institution. It is full of humorous stories, some grim enough, too, of the medical student life in Quebec and Edinburgh long ago, and the hardships of a doctor's practice in this province when the railway was a novelty. Dr. Worthington thinks he was the first to wear a Canadian blanket suit in the streets of Edinburgh. He had unthinkingly put it on because the evening was damp, and was soon surrounded by a crowd of jeering small boys inquiring 'the extent of knowledge my "mither" had of my wanderings.' Medical practice in those days consisted largely in 'letting blood,' and several odd incidents are told in this connection. And

here is what a lady said of the clinical thermometer : 'Whenever he puts it under my tongue I feel it go right through me, up and down my neck. It is such a cute little thing, too-it just tells of itself exactly how you are.'

IN THE NEW CAPITAL.

'In the New Capital, or the City of Ottawa in 1999,' by John Galbraith, is a story on the lines of 'Looking Back-The author suggests that Canward.' ada will have a king and aristocracy, but that no titles will be hereditary. The single tax will bring about a great improvement in industrial conditions, such seems to be the general theory of the book, and better industrial conditions, with the abolition of the liquor traffic, will make social life happier and purer. The view taken of the liquor traffic is that it could be gradually done away with by requiring individual drinkers to 'Down a well.' was the prompt reply. 'It take out yearly licenses to buy liquor by the glass, the license to be held only during good behavior. The various points are worked out with some ingenuity.

(Toronto News Co., 40 cents.) A SMALL HYMN BOOK WITH TUNES. '300 Solid Hymns' is a selection by H L. Hastings from the well-known book 'Songs of Pilgrimage,' and may be used with that book or alone. The words and tunes are clearly printed, and single copies may be had from twenty cents. (Scripture Tract Repository, Boston.) The compiler says : 'Let us sing less and sing better, using tunes which breathe emotion and devotion, and solid hymns which are worth reading and remembering, which have sense as well as sound.'

SATURDAY, OCTOBER 23, 1897

SIGNOR VERDI, AGED EIGHTY FOUR.

Giuseppe Verdi, the veteran composer celebrated his eighty-fourth birthday on Sunday, Oct. 10 last. Verdi was born on Oct. 10, 1813, at Roncole, at the foot of the Apennines, some seventeen miles north-west of Parma. At a very early period he evinced the keenest pleasure in music, which his parents, who kept a tumbledown inn, cultivated assiduous At the age of ten he became office-boy grocer in the neighboring town Busseto, and, as his master was extrem ly musical, the lad continued his studies with such effect that he succeeded the organist of his native village at the age of eleven, and seven years later became pupil of the conductor of the theatre of La Scala. Having married his old ployer's daughter, he migrated to Milan, where on No7. 17, 1839, his first opera, 'Oberto,' was produced. 'Ernani' was pro duced in London in 1845 and 'Nabucco' in



the same city a year later. Other opera

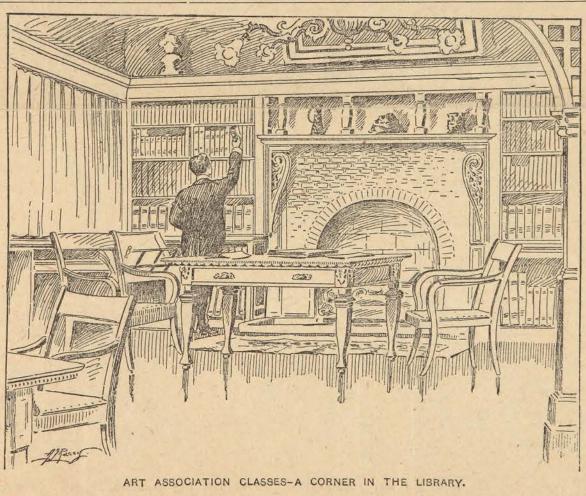
followed including 'I Masnadieri,' 'Il Tro-vatore,' and 'La Traviata.' His more vatore,' and 'La Traviata.' works include 'Otello' and 'Falrecent staff,' the latter being written at the ma ture age of eighty-two. Verdi leads a retired life; he is an early riser, and is de voted to gardening. He has always been religious and his life throughout has been a blameless one; numerous philant works, in particular the hospital seto, owe their existence to his cence.



a corresponding unber of the Berlin Archaeological Intute.

HE NEWSPAPER AS A COLLEGE. The opinion entertained by a great y more or less prejudiced persons a good newspaper office is the best nool going seems to gain some justificaat from certain passages in the newly ued volume of essays and discourses President Eliot. Discussing wherenedern education has failed to do all t was expected of it, Dr. Eliot says : was expected of R, Dr. Enot says : se, then, are are four things in which invidual youth should be more thor-y trained, if his judgment and reason-lower are to be systematically de-ed; observing accurately ; recording thy; comparing, grouping, and infer-justly; and expressing cogently the s of these mental operations.

To observe accurately and record cor tly are the particular things in which reporter for a good newspaper is every day, and he does not get n his business without getting prace. almost as regular, in comparison, innce and cogent expression. If prac-in these things is the best thing for judgment and reasoning power, ght to be thankful that so much of it es to equip the newspaper man for his mentous job of superintending all cre-There is no class of men in the ntry whose state of mind is of more rtance to us than the newspaper It is a comfort to be able to infer the statements of authority that is no class that is in a better way ve its mind developed. Of course upils are not scholars, and the fact newspapers constantly print inac e reports and draw unwarranted inonly means that the task is ifficult, and that the learners do work .- 'Harper's Weekly.'



PHYSICAL DRILL. A 'Manual of Physical Drill' for the

United States army has been prepared by Lieutenant Edmund L. Butts (D. Appleton & Co.), with the object of systematizing physical training in the army and furnishing a practical guide that will enable any officer to give regular and beneficial instruction in drill. Illustrations are given of a variety of exercises, and special instruction with regard to running and jumping. Many trainers might find something useful in this compilation.

THE 'CANADIAN MAGAZINE.' The 'Canadian Magazine' for October has a paper on 'Days of rest of prehistoric man,' by R. G. Haliburton, and one on 'The Royal Society of Canada,' by Dr. J. G. Bourinot David Christie Murray concludes his criticisms of contemporary fiction, and says some bright things, such as this about Miss Wilkins : 'Such a set of stubborn, self-willed and uncomfortable people as are gathered together in these pages could hardly have lived in any single village in any quarter of the world. They are drawn with an air of truth which is not easy to resist They are drawn with an but if they are really as accurately studied as they seem to be, Pembroke must be a place to fly from.'

Any sarsaparilla is sarsaparilla. True. So any tea is tea. So asy flour is flour. But grades differ. You want the best. It's so with sarsaparilla. There are grades. You want the best. If you understood sarsaparilla as well as you do tea and flour it would be easy to determine. But you don't. How should you? When you are going to buy a commodity whose value you don't know, you pick out an old established house to trade with, and trust their experience and reputation. Do so when buying sarsaparilla.

Ayer's Sarsaparilla has been on the market 50 years. Your grandfather used Ayer's. It is a reputable medicine. There are many Sarsaparillasbut only one Ayer's. It cures.



Last night the members of the Art Association had the privilege of a privale view of the twentieth loan exhibition of oil paintings in the new gallery. Tl e response to the invitation issued was m st gratifying, alike from the point of view of numbers and appreciation. The function, indeed, proved to be one of the most brilliant in the annals of the association. The gathering was representative at once of the position, wealth and aesthetic culture of our prominent citizens. The lights had been arranged with great care and the scene in the gallery-what with the large numbers, the handsome toilets of the ladies, the animated conversation of the groups gathered in front of the pictures, and the soft strains of music-was a notable one. Some of the pictures are already familiar to Montrealers, through previous exhibitions, but the majority are seen by the public for the first time. The collection is particularly strong in portraits, and when it is mentioned that Gainsborough, Rembrandt, Sir Joshua Reynolds, Romney, Maas, Hoppner, Holbein and Romney, Maas, Hoppner, Holbein and Hals are in evidence, the value and sig-mificance of the collection are indicated. The portraits, indeed, seem to monopo-lize the attention, and that of the 'Ad-miral,' by Rembrandt, marked by all his characteristic strength, coloring and mo-tif, is especially fascinating. The figure is full of power, while the flesh tints are so rich as to proclaim the master in a markedly individualistic expression of is peculiar genius. 'Robinetta,' by Sir Joshua Reynolds, is a gem, while Gainsborough, in the por-trait of Mrs. Scroop Egerton, is seen with all his delicacy and charm of touch and treatment.

and treatment.

and treatment. There are two pictures by Corot, while lillet is strikingly in evidence with his shepherdess, a small canvas, which, evertheless, reveals the power, tech-ique and simple poetic feeling of the mat artist, who was so long neglected ing the period of his best work. are are four pictures by Constable, of ich 'Hampstead Heath,' and 'Haunt the hermit,' are, the most attractive. Che apple orchard in spring,' and the Return of the flock,' by Daubigny, are be harge canvases. The former is not-able for vividity, and the sense of fresh-ness. 'The poacher,' by Landseer, is I notable for its fidelity, while the 'Interfor of a fisherman's cottage,' and 'The peaceful home,' by Israels, are marked by truthfulness, and a sort of still pathos, the apprehension of which grows with study. 'In the garden,' and the 'Fete champetre,' by Monticelli, have been seen before. They are fairly ablaze with There are two pictures by Corot, while

champetre,' by Monticelli, have been seen before. They are fairly ablaze with color, and notably illustrate the special features of this artist's genre work. There are, in all, some seventy-nine pic-tures of which the mest actable hour

There are, in all, some seventy-mine pic-tures, of which the most notable have simply been indicated. While the por-traits are conspicuous for their num-ber and the exalted names associated with the presentment, land and sea-scapes are both numerous and excellent.

The hanging has been carried out with rent taste and care, and affords the great most pleasing contrasts. While the old masters naturally receive the most at-tention from the admirers and critics, the work of the minor painters on view s noteworthy, and the collection, as a vhole, when studied at leisure, as will be ossible during the next fortnight, can-ot fail to be singularly educative in its

the fail to be singularly educative in its effect upon the community. Those who have kindly contributed to the exhibition include : Sir William Van Horne, Mr. James Ross, the Hon. G. A. Drummond, Mr. W. L. Learmont, Mr. C. R. Hosmer, Dr. Frank Shepherd, Dr. William Gardner, Mr. R. .McD. Pater-son, Mr. James Crathern, Mr. R. B. Angus, Messrs. W. Scott & Sons, Mr. Forbes Angus, Mr. Hector Mackenzie, Mr. J. Reid Wilson, Mr. F. L. Wank-lyn, Mr. George Sumner, Mr. E. B. Greenshields, Mr. S. Coulson, Mr. Chas. Hope, Mr. W. W. Ogilvie, Dr. A. A. Browne, and Mrs. W. R. Miller and Mrs. George Benson.

There are also on exhibition some admirable bronzes and pewters, while Messrs. Scott & Sons exhibit some of their beautiful and almost priceless eastern rugs, of which one example, com-posed throughout of silk, is alone worth about seven hundred dollars.

LOAN EXHIBITION. 1103

Many Present at the Opening Night.

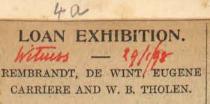
There has never before been in Mont-real so fine a collection of pictures as is to be seen in the new gallery of the Art Association this week. On Tuesday evening the opening night of the Annual Loan Exhibition, the gal-geries were thronged . ith members and their guests, the erowd being so dense that it is to be leared not many pictures were seen excent living ones. were

but it is to be leared not many pictures were seen except living ones. During the evening in the old gallery refreshments were partaken of to the strains of an orchestra and of many

Amongst those present were: Amongst those present were: The R. B. Angus, the Misses Angus, for George A. Drummond, Mr. Huntley promotion of the S. Sclouston, Mr. and Mrs. Louis Sutherland. Mrs. Porteous, Miss Porteous, Mrs. Gillespie, the Misses fullespie, Mr. and Mrs. Charles present the Misses Irwin, Mr. Sprin-present the Misses Irwin, Mr. Sprin-present, P. Dealeur, Dr. H. Lafleur, Mr. Sinson, the Misses Simpson, Miss Dur-ment, and Mrs. Austice and Mrs. H. Soctt, Dr. Sinson, the Misses Simpson, Miss Dur-and Mrs. Logan, Mr. and Mrs. H. Soctt, Dr. Sinson, the Misses Simpson, Miss Dur-and Mrs. Kenneth Maopherson, Mrs. Winner, Miss Gaulet, Mr. and Mrs. Leelie Gault, Miss Gault, Mr. and Mrs. Leelie Gault, Miss Gault, Mr. and Mrs. Bell, Miss Grace Robertson, Mr. With Nobertson, Mr. and Mrs. Creighton Nash, Kiss Smith, Lieut-Col. and Mrs. Cool-pro, the Misses Rock, Mr. H. Billy Nobertson, Mr. and Mrs. Graut, Mr. and Mrs. Bell, Miss Grace Robertson, Mr. Weight Miss Mabel Paraman, Miss Wannifred Pawes, the Misses Rock, Mr. H. Billy Niss Mabel Paraman, Miss Wannifred Pawes, the Misses Rock, Mr. H. Billy Niss Mabel Paraman, Miss Mash, Mrs. Miss Winderdren, Mr. and Mrs. Hebrin, Miss Winderdren, Mr. and Mrs. Methews, Miss Kinch, Lieut-Col. and Mrs. Matthews, Nobert McDougal, Dr. and Mrs. Matthews, Miss Mass, Anni Geoffron, Mr. Matthews, Miss Miss Math, R. and Mrs. Mast, Misses Miss, Misses Misses, Miss, Miss Miss Math, Miss Ashlord, Mr. and Mrs. Marting, Miss Ashlord, Mr. and Mrs. Miss Miss Kirby, Mr. and Mrs. James Miss Miss Math, Mr. and Mrs. Chain, Misses Wisses, Miss Miss Math, Miss Ashlord, Mr. and Mrs. Miss Misses, Martin, Mr. and Mrs. Masthews, Miss Misses, Martin, Mr. and Mrs. Misses, Marini, Mr. and Mrs. Caldwel, Mr. and Mrs. Misses, Martin

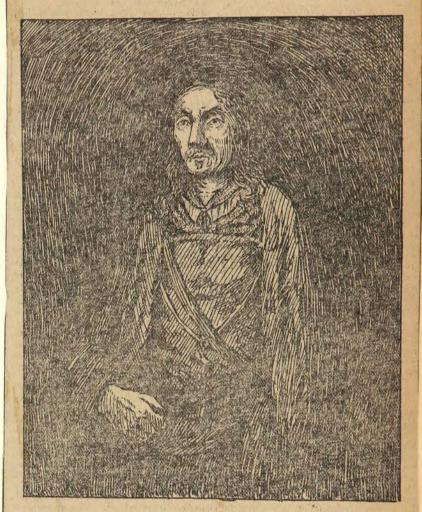
The loan exhibition of paintings at the Art Association is attracting very much attention and the attendance during the fortnight in which it is open, promises to be even larger than in former years. The galleries are open from 9 a.m. to 6 p.m., and on Wednesday even-ing from 8 to 10 o'clock, until February Sth. Each afternoon there is music and tea and a more charming after-moon cannot be spent than in attending the Art Gallery. All members of the association are, of course, at liberty to attend as often as they please, and are entitled to a number of complimen-tary tickets for the introducing of their triends.

2



The position of honor in the present Loan Exhibition of paintings is occupied by Rembrandt's 'The Admiral,' No. 61, lent by Mr. James Ross. Rembrandt's fame as a painter and etcher is universal and the exhibit is a very choice specimen of his work. As a quaint critic of the past says, 'All his works are good, but we find more "quality" and "taste" in his portraits than in his other subjects. 21, lent by Mr. D. F. Angus, is an oil

The warm transparent haze erwise. given by the principal light is so skil-fully transfused, that we hardly know where it commences or where it ends." It is only during the past thirty or forty years that many of the myths have been cleared away from the life of this great and original painter, Rembrandt Har-mens Van Rijn. He was born near Leyden in 1606-7 or '8, and died in 1669. It is said that he was a pupil of Jacob Izakzen Van Zwanenburg, of Jak Pinas, and of Peter Lastman. Some of his bio-graphers have described him as a miser and some as a spendthrift, but neither seems to have been correct, and for a long time it was thought that he had died in Sweden. 'The Cornfield,' Peter De Wint, No.



THE LOAN EXHIBITION_ THE ADMIRAL.'

By Rembrandt. Lent by Mr. James Ross.

We cannot study the best examples with | color gem by one who usually painted in out being impressed with the feeling how much our great Reynolds must have studied and admired them. We do not mind saying that he was in a great measure indebted to Rembrandt for many of those wonderful examples of "color painting which gave a new life, a kind of inspiration, to the English school of his day.' Rembrandt had many methods of painting. In some examples the texture is smooth, as if rubbed down; in others wiry, as though the first coloring had been scraped with a sharp knife, and af-terwards glazed with a layer of trans-parent color, the high lights and prom-inences being subsequently expressed by burd explosion of the scale of the scal he did not always trust himself to 'im-pasto' for effect, for he has left a few powerful and effective heads which are comparatively thinly painted; the fea-tures encoded in with this tures especially are marked in with thin dark strokes of the pencil. But the variety of his technique, though fascin-ating enough, would fill a big book.

The great power of Rembrandt's portraits is seen in the eyes; it is they that give that marvellously illusive appearance to a fine example, particularly if the pic ture has a glass before it. Although Although ture has a glass before it. Although his pictures are always 'intrinsically' painted, yet much of the pleasure they give would be lost were it not for their fine coloring, and for the glorious effect "Weht and shade" sometimes exhibited

from a Dutch family, which had settled in the United States and was born at Stone, in Staffordshire, 1784. He first studied under John Raphael Smith, the engraver, and afterwards entered the Royal Academy School in 1807, where he occasionally exhibited until 1828. He was made a full member of the Water was made a full member of the Water Color Society in 1812 and here most of his works appeared. The level country of Lincolnshire had great charm for him and he hardly ever drew his subjects from any other source. He married a sister of Hilton, the historical painter; died in 1849 and was buried at the Savoy Chapel Many of his water sole as Chapel. Many of his water color draw-ings are in the Sonth Kensington Museum and twenty-three of his drawings were bequeathed to the National Gallery in 1880

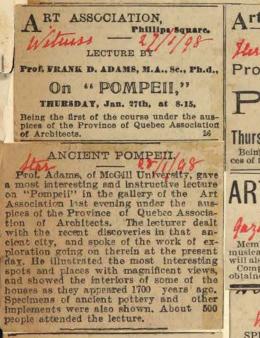
'The Mother,' No. 8, lent by the Hon. G. A. Drummond, is by a contemporary genre painter, Eugene Carriere, who was born at Gournay-sur-Marne, Seine-etgenre painter, Eugene Carriere, who was born at Gournay-sur-Marne, Seine-et-Oise, and was a pupil of Cabanel. He received a medal of the third class in 1885. Among his best known works are the 'Young Mother,' 1879; 'The Nymph Echo,' 1880: 'Kiss of Innocence,' 1882; 'Two Friends' and 'Marguerite,' 1884; 'Sick Imfant' and 'The Favorite,' 1885. Mr. Drummond's picture in the gallery is an example of effectively telling a story Mr. Drunnond's picture in the gallery is an example of effectively telling a story most nearly touching humanity by a sparse use of color. William Bastien Tholen's Dutch Canal,



THE LOAN EXHIBITION- DUTCH CANAL_EVENING. By Willim Bastien Tholen, Sent by Wm. Gardner, Esq., M.D.



THE LOAN EXHIBITION- THE MOTHER. By Eugene Carriere. Lent by the Hon. G. A. Drummond.



Art Association -PHILLIPS SQUARE. 29 LOAN EXHIBITION. Members are reminded that there will a MUSICAL SELECTION each day from 4 to 6. 'Tea will also be served.

Complimentary tickets for friends may be obtained on application at the Gallery.



Thursday, January. 27th, at 8.15. Being the first of the Course under the au ces of the P. of Q. Association of Architects.

ART ASSOCIATION PHILLIPS SQUARE. LOAN EXHIBITION.

Members are reminded that there will be a musical selection each day from 4 to 6. Tea will also be served: Complimentary tickets for friends may be obtained on application at the gallery,

ART GALLERY. Wittees - 1/2/98 SPLENDID EXAMPLE OF DIAZ.

Since the article on the 'Barbizon School' was written, this morning a splendid example of Diaz has been lent to the Art Gallery by Mr. George A. Drummond. It is a woodland scene, painted in 1874, and is one of the most arming landscapes in the present loan collection.

LOAN EXHIBITION. Vitues - 1/2/98 The 'Barbizon School,' or the ' Men of 1830.'

MA

Many of those who visit the present loan exhibition at the Art Gallery will take their pleasure, as it were, on the wing, and find honey, like the bee, in every open flower; some will be especially attracted to the noble portraits of those who are, as Browning sings, in 'A Toccata of Gallupi's' :-

"Dust and ashes!" so you croak it, and I want the heart to scold. Dear, dead women, with such hair, too-what's become of all the gold. Used to hang and brush their bosoms? I feel chilly and grown old.

teel chilly and grown old.' The greatest charm of the exhibition to others will lie in the landscapes, 'where the blue butterflies visit, the thyme flowers and the wind sighs in the groves.' For these, the field is a fertile one, and especially so in its exam-ples of that French school, which, led by the example of Constable, returned to nature and threw behind it in great measure the pernicious influences of the academy. In this 'Barbizon School,' or 'Mer of 1830,' as it is indifferently known, the revolutionists of landscape painting, Men of 1830,' as it is indifferently known, the revolutionists of landscape painting, it is customary to include Corot, Dau-bigny, Dupré, Troyon, Diaz, Jacque, Rousseau, and others, and of these, only Diaz and Rousseau are unrepresented in this collection. Of Corot, there are two examples; of Dupré, three of Daubigny, two; Troyon, one; Jacque, one; of the inspiration of them all, Constable, there are four examples, and of their great contemporary, Millet, there is one ex-ample. Here, then, is a wealth of ma-terial for consideration of the student and the picture lover which few other cities the size of Montreal could present and the picture lover which few other cities the size of Montreal could present for their consideration and esteem. Bar-bizon, as all lovers of art know, lies on

the border of the forest. The country is flat, and the village con-sists of one long street, which commences at a group of farm buildings and ends in at a group of farm buildings and ends in the forest. About midway down this street, on the way to the forest, Millet's home stood, on the right of the road. Millet rests in the little cemetery of Chailly, across the plain from Barbizon, near his lifetime friend, Theodore Rous-seau, who is also buried there,

A contemporary writer, Mr. W. H. Low, draws a pleasant picture of these 'men of 1830' at Barbizon ; and they are called 'the men of 1830,' by the way, because it was about that time that their induces because to be fold in the salon influence began to be felt in the salou, He says, writing more particularly of Rousseau: Of the life of Rousseau, as the head of the little colony of painters, the head of the little colony of painters, who for longer or shorter periods resided at Barbizon, much could be said if space permitted. It is pleasant to think that the more prosperous Rousseau helped with purse and influence his comrades, and that, by nature sad and irritable, he was always considerate of them in the many discussions which took place. Corot, ill at ease in the revolutionary atmos-phere, made an occasional appearance. Diaz, he of the meridianal extraction, turbulent and emphatic, stamped his wooden leg, and was as illogical in de-bate as in painting. Charles Jacque, with the keen smile and the facility for absorbing ideas from the best of them; Ziem even, who painted Venice for some years in the shades of Fontainebleau; Du-Ziem even, who painted Venice for some years in the shades of Fontainebleau; Du-pré, whose nature expresses itself in deep sunsets gleaming through the oaks of the forest; Daubigny, the youngest of the group, and the more immediate fore-runner of landscape as it is to-day, then winning his first success; Decamps, who later sometimes left the Imperial Court, domiciled for the moment at the palace of Fontainebleau, and brought his per-sonality of a great painter who failed for lack of elementary instruction, among them; Daumier, the great caricaturist, and possibly greater painter, but for the engrossing character of the work which first fell in his way,—all these and more made up the constantly shifting group.'



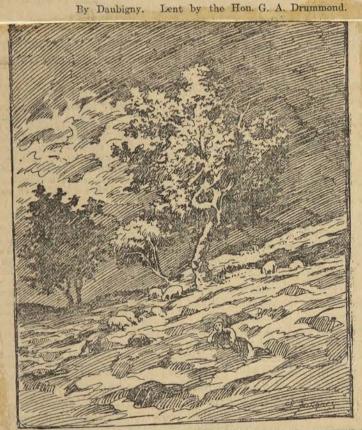
THE LOAN EXHIBITION- THE GOLDEN TROYON.' By Troyon. Lent by Mr. W. W. Ogilvie.



THE LOAN EXHIBITION_LANDSCAPE. Lent by Mr. Jas. Ross



THE LOAN EXHIBITION- RETURN OF FLOCK.'



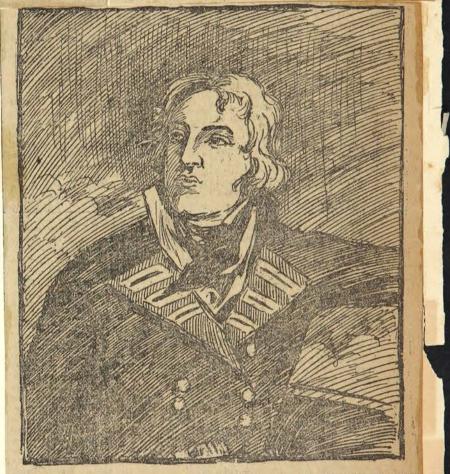
THE LOAN EXHIBITION-+ LANDSCAPE AND SHEEP." By Jacque. Lent by Messrs. W. Scott & Sons.



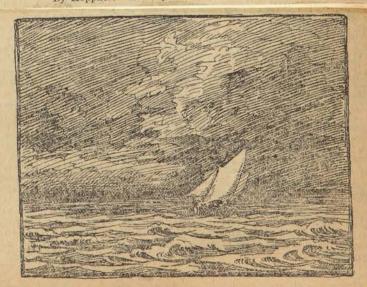
THE LOAN EXHIBITION --- MRS. SCROOPE EGERTON, By Go'reborough. Let by Mr. W. J.



LOAN EXHIBITION ---- 'ROBINET' By Sir Joshua Reynolds. Lent by Mr. W. J. Learmont.



THE LOAN EXHIBITION --- PORTRAIT OF CAPT. YOUNG, H.M.S. By Hoppner. Lent by the Hon. G. A. Drummond.



THE LOAN EXHIBITION— COMING STORM.' By Dupré. Lent by Messrs. W. Scott & Sons.

Some Features of the Present Loan Exhibition. PAINTINGS OF GREAT VALUE Many of the Most Famous Masters Represented by Characteristic Work.

10

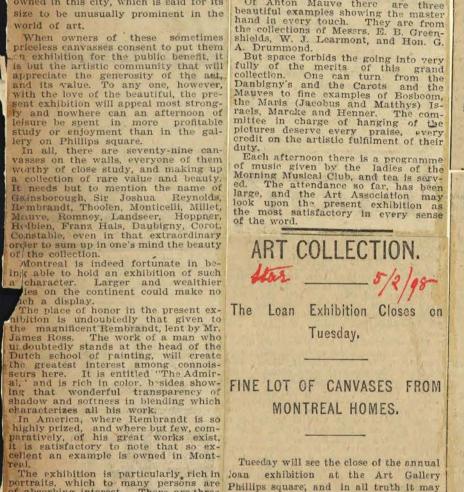
As the annual loan exhibition of paintings progresses at the Art Gal-lery, the interest in it increases, and it is not unlikely that when it comes to a close on Tuesday next, many people will awaken to the thought that they

have missed a rare and unusual treat. The present loan exhibition is the 20th which has been held in the galleries of the association, and it is not going too far to say that it is the best.

People in Montreal do not appreciate perhaps, the high excellence and great value of such an exhibition, or at least there are many who do not. Montreal is rich in pictures; examples of the famous schools, the great masters, are owned in this city, which is said for its size to be unusually prominent in the world of art.

The exhibition is particularly, rich in portraits, which to many persons are of absorbing interest. There are three of Romney's, "Lady Aylesford," "Summer Time," and "The Hon. Mrs. Wright." The latter will appeal to many as the strongest.
Tommey has had a remarkable revival in our day. For a long time his frame was overshadowed by that of his great contemporary, Sir Joshua Reynolds. All three pictures are brilliant in effect, and certainly among the most notable in the collection.
Sir Joshua Reynolds' "Robinetta," lent by Mr. W. J. Learmont, is perhaps, the painting over which the scale of the rate of the arealy gifted men of two centures school of portrait painting; for that reason it must be heresy, rank heresy, to even criticize it. Yet to many it will not appeal very strongly, and one couse will be that "they are not sufficiently educated in art to appreciate."
Of Gainsborough, there are two examples a landecape and a portrait to some people that it."

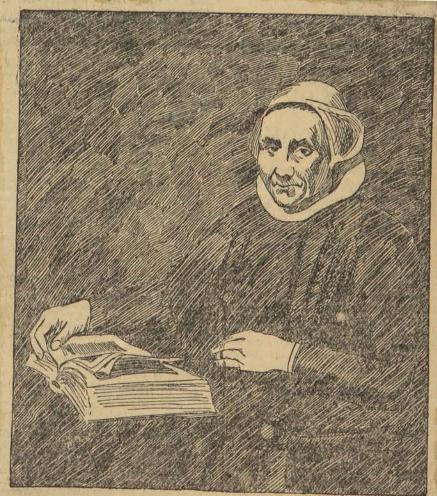
<text><text><text><text><text><text><text>



The synthetic of opinion exists. It is sufficient to some people that it is sufficient to some people that it is the bave given us in the way of paint-ings. The work of the leader of the English ings. The has but to skim through the names of the artists whose work is represented to the artists whose work is represented to the artist whose work is represented to the artist whose work is represented to the people that "they are not sufficiently educated in art to appreciate trough, who painted fashionable women he portrayed, and which perhame outfailers ("The women he portrayed, and which perhame outfailers that Holland has imples, a landscape and a portrait. The portrayed, and which perhame outfailers that the protrayed, and which perhame outfailers that Holland has imples. The portrayed and even now have the brilliancy of the greatest painters that Holland has imples.



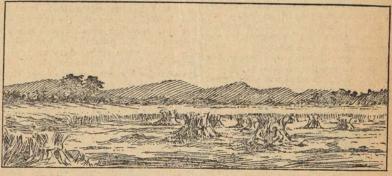
THE LOAN EXHIBITION-HON. MRS. WRIGHT, BY GEORGE ROMNEY. (Lent by Mr. R. B. Angus.)



-old oser ablied of summit, but pernaps more frequently of artificial light. His effects of depth without darkness, and his lovely tints of gradation, which may be studied in his small interiors, give space and relief to the inferior parts of his backgrounds, where other painters too often leave mere paint—heavy and opaque.

Rembrandt always sought to avoid rank and painful contrasts. He was very food of a rich brown, with its neutral tints, and even in his most ambitious cabinet pictures, he was not lavish with his colors. 'He so contrived his brilliant effects of "light and shade,"' says Fred Peter Sequier, writing thirty years ago, 'as to give a share of the charm to every part, either by direct reflection or othner, is a good example of a painter who has come prominently before the pictureloving public during the past few years. His biography has yet to be written, but he gained the bronze medal at the Exposition Universelle, Paris, 1889, and the gold medal, first class, at the Exposition Internationale des Beaux Arts, Munich, 1892.

The galleries are open from 9 a.m. to 6 p.m., and on Wednesday evening from 8 to 10 o'clock, until Feb. 8. Each afternoon there is music and tea. All members of the association are at ifberty to attend as often as they please, and are entitled to a number of complimentary tickets for the introduction of their friends.



THE LOAN EXHIBITION --- 'THE CORNFIELD.' By Peter De Wint. Sent by D. Forbes Angus, Esq.

Works Committee.

'Your committee further recommend that it be enacted by the Council:

'1. That no member of the Finance Committee shall be on any other standing committee.

'2. That every ward should be represented on either the Finance or the Public Works Committee.'

Remarks on the report were made by several members of the Council, Ald. Costigan stating that the amalgamation of the Water and Roads Committees would make things too heavy for one body of aldermen.

Ald. Stevenson moved in amendment that the Finance be amalgamated with the City Hall, the Roads with the Scavanging, Fire with Light, the Parks and Ferries and Mount Royal Park, and that the Police, Water, Markets, and Health Committees remain as at present.

Ald. Martineau moved in sub-amendment that the report be referred to the Charter Revision Committee.

The sub-amendment was, however, lost on division by fourteen votes to eight.

Finally Ald. Stevenson's amendment was carried on the following division:-Yeas - Ald. Laporte, Sadler, Dupre, Turner, Grothe, Reneault, McBride, Savignac, Ouimet, Charpentier, Penny, Archambault, Costigan, Stevenson, Prefoniane, Rainville, Martineau.-17.

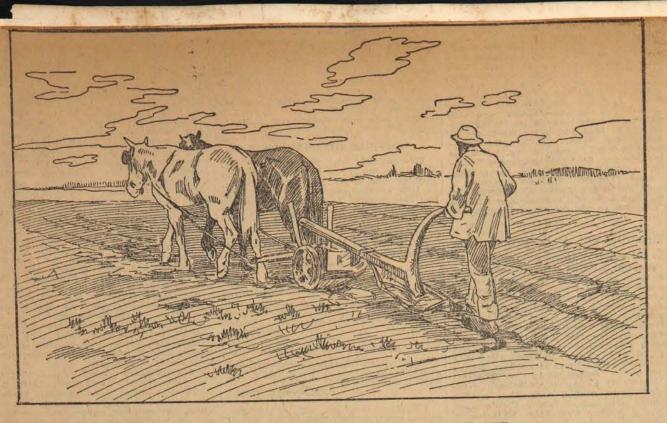
Nays-Ald. Wilson, Marsolais, Beausoleil, Brunet, Jacques.-5.

The Council then proceeded to the consideration of some other matters.

A protest was read from Mr. H. B. Ames against the candidacy of Mr. F. M. Sullivan, on the ground that he had not

vided that every society bringing out children must register and have permission from government, must provide a perminent home or shelter to which they may at any time be returned, and the government must inspect the books four times a year. Child emigrants were the very best kind for they were sure to assimilate with the life of the country.

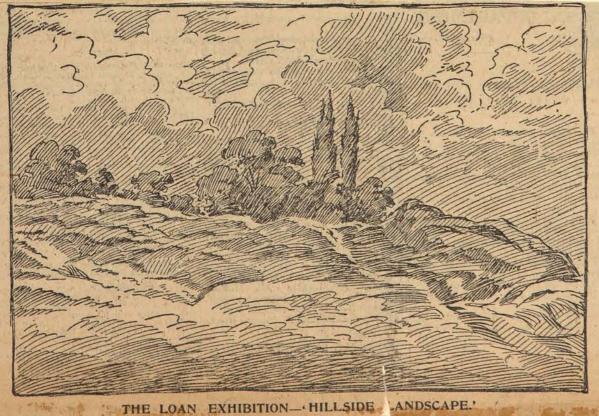
Miss McLeod, of the Victorian Order of Nurses, was then called upon to show the progress of the plans. It had been decided, she said, to start at once with two nurses. Toronto had already begun with six. In Ottawa a small house had been taken, ready furnished, and a superintendent and three nurses were at work. The superintendent had a salary of five hundred dollars a year and the nurses in training received six dollars a The superintendent manages month. the house, lectures to the nurses on hygiene, monthly nursing and general helping of the poor. The services of the nurses were expected to be largely preventive. One ingenious plan is to keep in the house a supply of bed ticks and pillow ticks. These may be borrowed by the poor in emergency cases, filled with chaff, straw or whatever is most convenient and form a cheap, clean. healthy bed. Sheets, pillow cases and covers could also be provided. These would always be thoroughly cleaned in the home before being used a second time. The nurses, before being engaged, must have a 'two years' course in one of the city hospitals, six months in a maternity hospital and 'then six months' special training under the superintendent of the



THE LOAN EXHIBITION-PLOUGHING, BY ANTON MAUVE. (Lent by Hon. G. A. Drummond.)



THE LOAN EXHIBITION—'IN THE GARDEN.' By Monticelli. Lent by Mr. C. R. Hosmer.



Constable, Lent by Messrs. W. Scott & Sons

LOAN EXHIBITION.

100

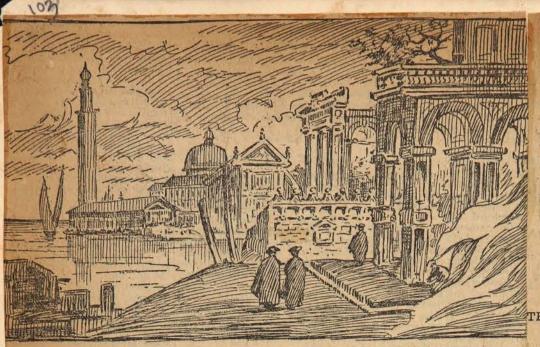
The loan exhibition, which closes today, is rich in groups or schools of painters, who were related in time and object, and it is also rich in contrasts. Thus there are Constable, the lover of wind and weeping skies; Guardi, the painter of palaces and people shimmering in the sunshine, and Monticelli, who, in lake and chrome, bids us live and be glad while young life is before us.

John Constable, 1776-1837, has long been recognized as one of the great artists of all time; but his own generation was not so persauded. He learnt much from Wilson, Ruysdael and Claude, but it was only when he began to paint what he himself saw that his work obtained its unique value. His saying, that 'Ideal art in landscape is all nonsense,' was the lever that threw down much academical superstition. Truth in its broadest and finest sense was his only aim, he studied the country intently and untiringly, sacrificing mere detail to the larger necessities of tone ('the most seductive and inviting quality a picture can possess,' he said), striving always and with wonderful success to reproduce the sentiment of what he saw; flooding his canvas with what he saw; flooding his canvas with lights and shadows as he found them, and faithfully setting down nature as the revealed herself to him, in many of her most alluring moods. His best pic-tures were painted around East Bergholt, in the Stour Valley, Suffolk, where he was born, but his repetition of manner and subject do not so much imply a lim-ited range as a continual striving to-wards perfection. His pictures created a profound sensation, when two of his langer canvasses were exhibited in Paris in 1824; he received a gold medal from Charles X., his pictures were honorably Charles X., his pictures were honorably hung in the Louvre, and, as we have stated in the notice of the Barbizon school, much of the best work of scceed ing French landscape artists owed its inspiration to him.

inspiration to him. Francesco Guardi, 1712-1793, was a Venetian painter, and a pupil of Canaletto, whose style he followed so closely that his pictures have been very frequently attributed to his more famous master. There are, however, differences—Canaletto being intrinsically the higher master, while Guardi is noted for spiritual touch, sparkling color and picturesquely sketched figures, in these respects being fully the peer of Canaletto. He had extraordinary facility, three or four days being sufficient to produce an entire work. Thus he produced a great number of pictures, many of which are to be found in England; seven are in the Louvre, and seven of exceptional merit are in the Manfrini Palace. Venice.

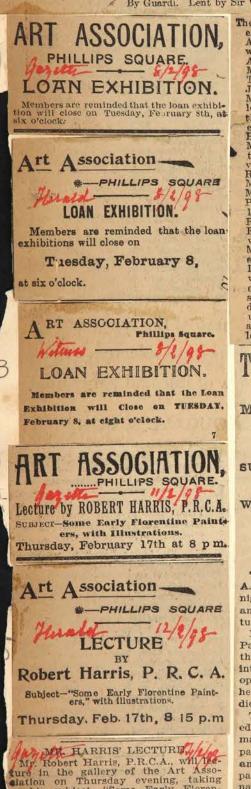
tures, many of which are to be found in England; seven are in the Louvre, and seven of exceptional merit are in the Manfrini Palace, Venice. The work of Adolphe Monticelli, 1824-1886, French, reflects the artistic ferment of his surroundings in a marked degree. In some of his pictures he used a very gaudy palette and oftentimes seems to have mistaken gay colors for gaiety. Nevertheless, some of his 'rosepink and yellow' pictures are very pleasing, as may be seen by No. 58, 'In the Garden,' lent by Mr. C. R. Hosmer. He had an original way of looking at things and perhaps unduly accentuated this in his methods of recording his impressions; but better the effectation of originality than a slavish plodding in other men's footsteps. Another of Monticelli's pictures in the Gallery is No. 59, 'Tete Champetre,' lent by Mr. R. B. Angus

perhaps unduly accentuated this in his methods of recording his impressions; but better the effectation of originality than a slavish plodding in other men's footsteps. Another of Monticelli's pictures in the Gallery is No. 59, 'Fete Champetre,' lent by Mr. R. B. Angus. The Constables in the exhibition are as follows: No. 9, 'Hampstead Heath,' lent by Mr. James Crathern; No. 10, 'Flatford Mill, near Wilby Lott's House,' lent by Mr. W. J. Learmont; No. 11, 'Haunt of the Hermit,' lent by Mr. C. R. Hosmer, and 'Hillside Landscape,' lent by Messrs. W. Scott & Sons. Francesco Guardi is represented by No. 29, 'San Georgio, Venice,' lent by Sir William C. Van Horne, K.C.M.G.; No. 30, 'Venice,' and No. 31, 'Venice,' lent by Messrs. W. Scott & Sons.



LOAN EXHIBITION- SAN GEORGIO, VENICE.' THE

By Guardi. Lent by Sir William Van Horne, K.C.M.G.



Mr. Robert Harris, P.R.C.A., while ture in the gallery of the Art Asso-iation on Thursday evening, taking as his subject, "Some Early Floren-time painters." This will undoubted-by be one of the most interesting events of the season in artistic circles, and already is being anticipated with the greatest pleasure. The lecture will be fully illustrated. Mombers of the association are requested to come early on Thursday, owing to the limited seating capacity of the gallery.

Sir William Van Horne, K.C.M.G. The dance given last night by the stud-ents attending the art classes at the Art Gallery to artists and their friends was an unqualified success throughout. Among those present were Mr. and Mrs. Robt. Lindsay, Mr. and Mrs. Jao. Tylor, Mrs. Hager. R. Harris. P.R.A., Jno. Jongers, D. Deyonet, W. Brymner, Mr. and Mrs. James Hance, Mrs. Tay-lor, Mr. Kennett McPherson, Mr. Ar-thur Henshaw, Miss Norris, Miss Tuck-er, Miss Irwin, Miss K. Irwin, Miss Hagar. Miss Belle Hagar, Mrs. Smith, Miss King, Miss Robertson, Miss Scla-ter, Miss Lovell, Miss Powell, Miss Davis, Miss King, Miss Bavis, the Misses Cle-ind, Mrs. Nash, Mr. A. G. tRacey, Mr. Robertson, Mr. J. W. Cook, Mr. G. H. Montgomery, Prof. Capper, Mr. Toole, Mr. Baille, Mrs. Z. H. Fabien, Miss Fenwick, Miss Hyman, the Misses La-vigne, Miss Clay, and many others. Vigne, Miss Clay, and many others. Nacional took place in the new gallery, which had been needly and metily de-orated for the occasion. Supper was served in the life class studio. The und Mrs. Hager acted as chaperons. Dancing took place in the new gallery, which had been needly and metily de-orated for the occasion. Supper was served in the life class studio. The und ink. designs by publis of the gal-lery.

THE EARLY PAIN Bazette --- 18/2/98 Mr. Harris' Lecture Before the Art Association.

SUBJECT IS ABLY HANDLED.

Work of Giovanni Angelo, Boticelli and Andria Del Sarto Explained and Illustrated.

The lecture by Robert Harris, P.R.C. A., in the Art Association Hall, last night, proved a most delightful affair, and was listened to by a large and cultured audience. His subject, "Some Early Florentine

Painters," was one which some might think could be made but indifferently interesting, but from the lecturer's opening remarks until their close, he held the undivided attention of the audience.

The lecture was charmingly illustrated with illuminated views, exhibiting many of the notable works of the painters whom the lecturer spoke of, and these illustrations were accom-panied by appropriate words of explanation and comment from the speaker.

Bation and comment from the speaker. By a reference to his sepuchral mon-ument in Santa Maria Sopra Minerva in Rome, the lecturer introduced the first painter of whom he treated. This was Fra Giovanni Angelico, called "il Beata," who was born near Flor-ence in the year 1387. Of his family, the only thing known is that many of them held important ecclesiastical po-sitions.

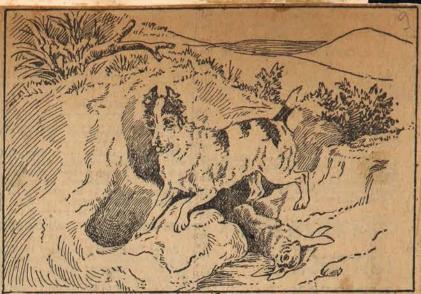
hibition was the most successful in the history of the Association. Being an artist, at twenty years of age he entered the Dominican Order of preaching friars. His life was root eventful. It was a record of quiet days of a deeply religious man, whose ac-tivity concentrated itself in the effort to give his emotions permanent ex-pression through the language of art. Before speaking of the character of his works, a brief sketch of the posi-tion of Italian painting at the time, was given, and the traditional reli-gious, scientific, and naturalistic ten-dencies then active in art, were point-ed out. The connection of the men in the religious orders with art was also alluded to.

the religious orders with are the alluded to. The convent which Angelico entered was situated in Fiesole, close to Flor-ence. The beauty of the prospect from this place, with the Valdarno, Florence and the Appenines blue in the distance, can never be forgotten by those fami-liar with it. Shortly after Angelico took the vows the disputes about the papacy forced

Shortly after Angelico took the vows the disputes about the papacy forced the brotherhood to remove to Foligno, near Assisi, the birthplace of St. Francis, and the gracious landscape scenery, loved by the Umbrian artists. The great gifts of Angelico were soon recognized in his order, and over all Italy.

The great gifts of Angelico were soon recognized in his order, and over all italy. In 1436, when he was about fifty years of age, the brotherhood moved to the convent of San Marco, in Florence. The works of its decoration with paintings, was at once undertaken by him. Many of these still exist in a good state of preservation. Altar pieces, and so forth, from his hand, also found their way into various churches, his order, of course, deriving any profit when paid for. The great cathedrals and churches were, at this time, rapidly rising in all parts of Italy. They formed the great field for the efforts of the paint-ers, and works executed by them were compared, as are now the works of ar-tists in the current public exhibitions. Angelico undertook a series of frescoes, in the cathedral of Orvieto, never, how-ever, completed by him. Late in his life, Pope Nicholas V, persuaded him to go to Rome and paint a chapel in the Vatican. These pictures from the life of St. Stephen, still exist, perhaps the most mature frults of his genius. These, as all his works, except those in tempera, are genuine fresco. A description of the processes of fresco painting as practised by the Italians, was here given. Owing to the qualities of deliberation in design-ing and promptness and decision in exe-cuting, which its practice demanded and developed, can be traced many of the most valuable characteristics of the great Italian painters. Thoroughness it called for continually, and sound drawing as the first essential of good art. Efforts were often made to promote Angelico to the archbishopric of Flor-

art. Efforts were often made to promote Angelico to the archbishopric of Flor-Efforts were often made to promote Angelico to the archbishopric of Flor-ence and other positions of importance. He persistently refused all advance ment of this kind. He died in Rome in the year 1455. A description was here given of the character of this painter's art, and his position as the most typi-cally religious painter of the Christian schools dweit on. The great beauty of his personal character was also noted. The lecturer also, at some length, pointed out in what manner the pri-mitive character of his works and its many technical weaknesses can co-exist with no less incontestibly great expressional qualities. The fact that it is not mere freedom from errors, but the possession of some positive merit which makes a picture valuable was in this connection enlarged upon. After constrasting Angelico's work with some of the art of the epoch showing dif-



THE LOAN EXHIBITION-STUDY OF A DOG, BY SIR EDWIN LANDSEER, R. A., LOANED BY MR. C. R. HOSMER.

The annual loan exhibiton of the Montreal Art Association will close to morrow night. It has been very successful, both from the point of view of the magnificent works, of work displayed and the attendance. All in all the ex-hibition was the most successful in the history of the Association.

ther then placed him with Filippo Lippi, one of the greatest artists then in Plorence.
Though Boticelli was much influenced by his master, his style is exceedingly personal. The powers of art had been much enlarged since the days of Angelico, and the rapid advances of painting at the epoch can only be paralleled by the amazing progress of science in our own time.
Art was hurrying on under the impuse of classicism, and the naturalistic and scientific tendencies. Painting was now no longer devoted exclusively to religious purposes. Pletures found their way into the houses of citizens, and became important factors in secular culture. The effect of the revival of classical learning and the recovery of the monuments of antiquity were here taken up.
Boticelli soon appeared to be a successful artist. We hear of his getting into trouble at one time, however, as having fallen into heresy in one of his pictures. After painting very numerous works in Florence, he was called to Rome by Pope Sixtus the Fourth. There he, in company with other Tuscan artists, painted the lower band of frescoes which runs. Fund the Stiffer of the second of the different qualities of these works—of which Boticelli was director, and of which he executed three—and the works of Michael Angelo.
Leaving Rome with honor and profit, Boticelli returned to Florence. A very improvident man, he took no care of his money, and sometimes suffered in consequence. In Florence he took to flustrating Dante whose poems were his constant delight, and on which he wrote a commentary. He was an enthusiatic adherent of Savonarola, and a noted member of the plagnone or complainers. His last days were saal up jakes are recorded, nevertheless

In some ways he was of a gay light dide in 1510. In some ways he was of a gay light for the source of the source o

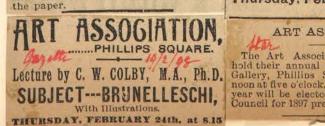
<text><text><text><text><text><text>

to return. Promising to go back soon, he left France. The king entrusted him with a sum of money which he was to employ in purchasing works of art. On this, the wily Lucrezia soon set her hands and the money being gone, Andrea left Florence no more. During the next ten years of his life, he pro-duced many master-pieces. In the Church of the Annunziata, the convent of the Scalzo, and other places in Florence, are to be seen many of his frescoes in wonderful preservation. No greater master of fresco than he ever lived. Some of his celebrated easel pictures were also alluded to, and the fact of his steady improvement to the last noted. He died of the plague, alone and deserted, at the age of forty-five in the year 1531, was buried in the Church of the Annunziata, where a marble bust marks the place. In his day, there were numerous li-terary and artistic clubs in Florence, of some of which he was a valued member. A mock heroic Greek poem is still pre-served which he read at one of their recetings. The general culture of the an artists of the day is well known. In position of Andrea del Sarto in art very high. His name with his con-mporaries was "Andrea the faultless." In drawing, coloring, in everything, he is to be admired. In Sense of beauty he yields to none and he is so admir-ably unaffected and at the same time so full of grace. Here followed some general remarks as to the quality of the painter's works and the relation it bore to other work of the time. Andrea del Sarto was a man unfortunate in many ways, his character has often been misunderstood. His gentle kindly nature made it im-possible for him to assert himself in life, but he has always been highly valued by those able to appreciate him. His wife, Lucrezia, whose lovely

him. His him. His wife, Lucrezia, whose lovely face looks out from so many of his canvasses, appears from the accounts his pupils give, to have had a bad in-fluence over him. He seems to have remained completely under her fasci-nation

remained completely under her fast-nation. The lecturer concluded with some general remarks as to the delight and improvement artists and lovers of art, must receive from studying and trying to attain the point of view from which the great works of the past were pro-duced. Pictures on the screen were then

Pictures on the screen were then shown illustrating the last section of

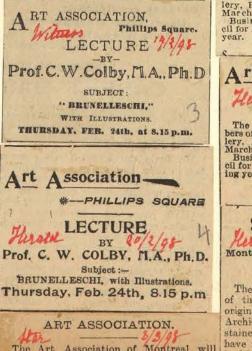




NOTED PAINTERS.

"Some Early Florentine Painters" was the subject of a lecture by Mr. Robert Harris, P. R. C. A., at the Art Association Hall, last evening. Mr. Harris spoke upon the life and works of three of the great painters of Florence, the lecture being illustrated with views. The first painter introduced was Giovanni Angelico. This Friar artist was born near

<text><text><text><text>

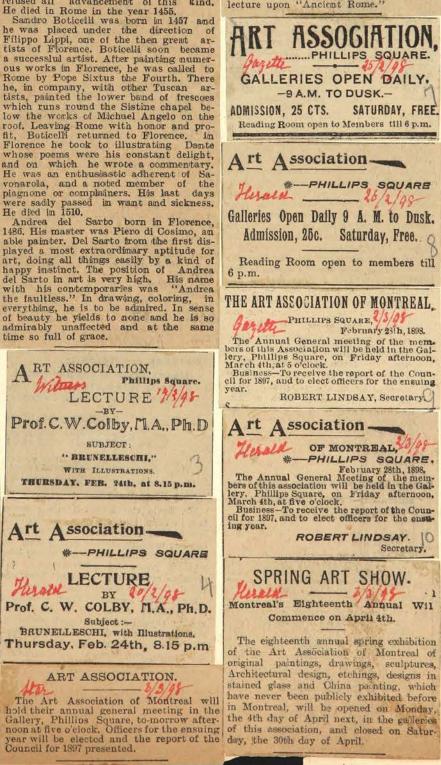


BRUNELLESCHI.

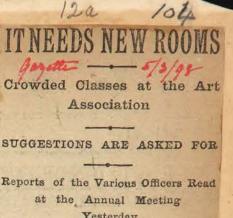
Lecture on the Famous Architect by Professor Colby.

by Professor Colby. A very interesting lecture was given by Prof. Colby, of McGill, Thursday night, in the Art Gallery, under the auspices of the Quebec Association of Architects. The subject of the lecture was "Bru-nalleschi," the architect of the magnifi-cent dome in Florence. The Professor spoke of the conditions under which the famous architect worked. He regarded him as the exponent of classicism and as the leader in abandoning the gothic style of architecture for that more suited to Italian tradition. He spoke of the na-ture of his training and of the fourteen years he had sport among the classical monuments of Pome. He also referred to the friendships which Brunelleschi formed, and of his world-famed competi-tion with Ghiberti. Professor Colby them emphasized parti-cupon the dome, taking up the structural work, and referring to the carctul super-vision he had exercised upon every part of it. The lecturer contrasted this work with that of the Pantheon at Rome, and S. Sofia at Constantinople. Brunelleschi's other works were prin-cipally basilicas and palaces, and special reference was made to the Pitti and Ric-

Brunelleschi's other works were prin-cipally basilicas and palaces, and special reference was made to the Pitti and Ric-cardi palaces and the S. Spirito basilica. Professor Colby concluded his able' and intaresting lecture with some general ob-servations regarding the life and charac-ter of Brunelleschi. The meeting was presided over by Rev. J. Edgar Hill, and nearly 400 people were present. The next and final of this course of lectures will be held about the 29th of March, when Professor Capper, M. A., of McGill, will lecture upon "Ancient Rome."



11



Yesterday.

The annual meeting of the Art Association of Montreal-was held in the association rooms yesterday afternoon. The President, Hon. G. A. Drummond, being absent in New, York, the chair was occupied by Mr. D. A. P. Watt.

Balloting for new officers resulted as follows: President, Mr. James Ross, Vice-President, Mr. G. A. Drummond, Treasurer, Mr. C. J. Fleet.

Voting to fill the places of the six retiring council members, returned the following gentlemen: Rev. J. Edgar Hill, E. B. Greenshields, W. J. Lear-mont, Wm. McLennan, David Morrice, and Sir William Van Horne.

and Sir William Van Horne. The annual report set forth several interesting facts in connection with the progress of the association. The steady growth of the association it was re-marked had this year become so pro-nounced as to leave no doubt of its usefulness and popularity, and to en-courage its friends and patrons to further exertions further exertions.

further exertions. The membership had increased from 475 in 1:90 to 750, the number at pre-sent on the roll, and necessity for greater accommodation was beginning to force itself to the attention of the association. This fact was remarked upon by Rev. J. Edgar Hill, in com-menting upon the report and the atten-tion of the meeting was directed to the necessity of providing further accom-medation, particularly for lecture pur-poses. poses.

poses. The chairman also remarked upon this point and invited suggestions for meeting the necessity. The space avai-able for class work, says the report, is entirely too restricted, and the gal-leties are guite inad-quate for exhibi-tions and lectures for even the pre-sent membership.

Spieaking of the monetary situation of the association, the report says: "The financial results of the year, as shown by the treasurer's statements, are sa-tistactory, there being a surplus of re-venue over expenditure; but the useful-ness of the association is still restrict-ed by the very heavy interset charge, which absorbs too great a proportion of the revenue. Were it freed from this incumbrance, a sum of about \$1.600 would be at the disposal of the coun-cil, which would materially increase the active work of the association. To effect this, a sum of \$35,000 would re-quire to be raised and applied to the payment of the existing mortgages. The amount of assets is stated at \$274,375.54, and liabilities at \$34,929.00, showing an excess of assets amount-ing to \$239,446.54, and made up as fol-lows;--Speaking of the monetary situation of

 1894
 1895
 1896
 1897

 Governors..
 20
 19
 19
 18

 Life members..
 69
 68
 67
 68

 Annual members..
 475
 527
 565
 623
 Annual members. ... 475 527 565 623 Regret was expressed in the report of the removal by death during the year of the following associates: Mr. J. H. R. Molson, a governor: Mr. W G. Murray, a governor and councillor; Mr. Robert Benny, Mr. Afexander Ewan, Mr. Rufus Fairbanks, Mr. G. W. Hamilton, Sir Joseph Hickson, Miss A. Livingston, Mr. Henry Lyman, Mr. Owen McGarvey, Mr. Joseph Muihol-land, and Mr. G. W. Reed, annual mem-bers. bers

bers. After the adoption of the annual report, Mr. C. J. Fleet offered a reso-lution to authorize the council to dis-pense with any property of the asso-ciation, acquired at sheriff's sale, with-out the sanction of a special meeting of the associates as at present provided. As this involved an amendment of the by-laws it was found that it could be accepted as a notice of motion only to

126

be dealt with at the next annual meeting. Mrs. M. H. Gault and Mr. George less were admitted as life members of the association. A cordial vote of thanks was tender-ed to the retiring president, and to the other officers of the association for services during the year. The following gentlemen were pre-sent: Messris G. F. Burnett, R. R. Grindley, H. Joseph, J. Try-Davies, George Durnford, W. Angus, Mark-land Molson, A. C. Clarke, Dr. Lap-thorn Smith, A. Browning, F. Hague, Macdonald Oxley, Thomas Hiam, D. A. Watt, W. J. Learmont, Rev. J. Ed-gar Hill, Dr. J. Shepherd, C. J. Fleet.

NEEDS GREATER ACCOMMODATION. Art Association Work Much Hampered For Space. PAST YEAR VERY SUCCESSFUL. Nuch Hampered For Space. PAST YEAR VERY SUCCESSFUL.

auces hod Mr. D. A. Watt Elected President ---The Financial and other

Reports,

The annual meeting of the Art Assoc-iation of Montreal was held in the Art Gallery yesterday afternoon. Mr. D. A. Art Watt presided, the president, Hon. G. A. Drummond, being in New York.

Those present were: Messrs. G. F. Burnett. R. R. Grindley, H. Joseph, J. Try-Davies, George Durnford, W. Angus, Markland Molson, A, C. Clarke, Dr. Lapthorn Smith, A. Browning, F. Hague, Macdonald Oxley, Thomas Hiam, W. J. Learmont, Rev. J. Edgar Hill, Dr. J. Shepherd and Mr. C. J. Fleet.

** ** ** The officers elected by a formal ballot were as follows: President, Mr. James Ross; vice-president, Hon. G. A. Drum-mond; treasurer, Mr. J. C. Fleet, Q. O. Members of the Council-Rev. J. Edgar Hill, Messrs, E. B. Greenshields, W. J. Learmont, Wm. McLennan, David Mor-rice, and Sir William Van Horne. The annual report was of a satisfac-tory character. 1440 4.5

MORE ACCOMMODATION NEEDED.

The steady growth of the Association, The steady growth of the Association, in every way, has become so pronounced as to leave no doubt of its usefulness and popularity, and to encourage its friends and patrons to further exer-

triends and patrons to the second tions. The membership has increased from 475 in 1890 to 750 to-day, and there is every reason to believe it will continue in like proportion, but any further in-crease at once necessitates some provi-sion for greater accommodation. The space available for class work is entire-ly too restricted, and the galleries are quite inadequate for exhibitions and lectures for even the present member-ship.

lectures for even the present member-ship. The financial results of the year are satisfactory, but the usefulness of the Association is still restricted by the heavy interest charge, which absorbs too great a proportion of the revenue. Were it freed from this incumbrance, a sum of about \$1600 would be at the dis-posal of the Council, which would me-terially increase the active work of the Association. To effect this, a sum of \$55,000 would require to be raised and applied to the payment of the existing mortgages.

applied to the payment of mortgages. At the annual spring exhibition, the works exhibited were 132 oil paintings, 94 water colors and pastels, with a few archi-fectural studies, sculptures and miniatures on ivory, also a quantity of decorated china. The attendance was 3,619. The Water Color Loan Exhibition consisted of 184 aubjects, representing 88 artists.

R

The number of pupils attending the Art Classes this year has been very much in creased, and the quality of work keeps up to a star standard. There room were available, it would be work it is suggested, to add an Elementary frawing Class to the school, and also a class in design; but with the present accom-nodation no such additions are possible. More cood casts are unrently required. Two is estimated a sufficient addition for the bus the Elgin Marbles, some masks and busts, would make a sufficient addition for the seaset. The number of pupils is thirty. The Callery was enriched by the be-twees of eight paintings from the late work, w. c. Murray.

FINANCIAL STATEMENT.

FINANCIAL STATEMENT. The amount of assets is stated at \$274. 375.54. and liabilities at \$34,929, showing an excess of assets amounting to \$239. 446.54, and made up as follows: Gibb benuest, \$46,285; Tempest bequest, \$63.-314.82; Endowment fund, \$35,911.43; cap-ital account, \$63,935.29. Mr. Fleet gave notice of a motion of a proposed resolution authorizing the Council to dispose of any property of the Association acquired at sheriff's sale, without the sanction of a special meet-ing of the Association as at present pro-vided.

ART ASSOCIATION. Witness - " ANNUAL MEETING YESTERDAY.

The Art Association of Montreal held its annual meeting yesterday afternoon, at the rooms of the Association on Phillips square. In the absence of the Hon. G. A. Drummond, the president, the chair was occupied by Mr. D. A. P. Watt.

The annual report that was submitted evealed a very satisfactory condition of things, steady progress continuing to be made.

The membership had increased from four hundred and seventy-five, in 1890, to seven hundred and fifty, the number at present on the roll, and necessity for greater accommodation was beginning to force itself upon the attention of the association ciation.

In respect to the finances of the asso-ciation the report contained the follow-

'The financial results of the year, as 'The financial results of the year, as shown by the treasurer's statements, are satisfactory, there being a surplus of re-venue over expenditure; but the useful-ness of the association is still restricted by the very heavy interest charge, which absorbs too great a portion of the re-venue. Freed from this encumbrance, a sum of about \$1,600 would be at the disposal of the council, which would ma-terially increase the active work of the association. To effect this, a sum of \$35,association. To effect this, a sum of \$35, 000 would require to be raised and appli-ed to the payment of the existing mort-

The amount of assets is stated at \$274,375.54, and liabilities at \$34,929.00, an avcess of assets amounting showing an excess of assets amounting to \$239,446.54.

Regret was expressed at the death dur-ing the year of the following associates: Mr. J. H. R. Molson, a governor; Mr. W. G. Murray, a governor and council-lor; Mr. Robert Benny, Mr. Alexander Ewan, Mr. Rufus Fairbanks, Mr. G. W. Hamilton, Sir Joseph Hickson, Miss A. Livingstone, Mr. Henry Lyman, Mr. Owen McGarvey, Mr. Joseph Mulholland and Mr. G. W. Reed, annual members. The election of officers resulted as fol-lows:-President, Mr. James Ross; vice-president, Mr. G. A. Drummond; treas-urer, Mr. C. J. Fleet. The undermentioned gentlemen were also elected to fill the places vacated by the six retiring members of council:--Regret was expressed at the death dur-

The Rev. J. Edgar Hill, Mr. E. B. Greenshields, Mr. W. J. Learmont, Mr. Wm. McLennan, Mr. David Morrice, and Sir William Van Horne.

At the close of the meeting a cordial vote of thanks was tendered to the ro-tiring officers of the association.



<text><text><text><text><text><text><text>

By white a set onlows: 1.22 on paintings, with a few architectural studies, sculptures and miniatures on fvory, also a quantity of decorated china.
 Barly in the year the association made a new departure for Montreal by holding a loan exhibition of water-colors. The experiment was eminently successful.
 The number of pupils attending the art diverses this year has been very much increases, and the quality of work keeps up to a faile standard. The usual scholarships were awarded last spring, after a good competition. The two annual scholarships are found to be of benefit in securing the continued attendance in the school of those pupils who have made the greatest progress in their work. If more nom were available, it would be well to add an elementary drawing class to the school, and also a class in design; but with the present necommodation no such additions are possible. A larger lecture poom was also needed.
 Mrs. H. M. Gault and Mr. George Hes works. The association.
 Baltoting for new officers resulted as follows: President, Mr. James Ross; Vice-President, Mr. G. A. Drummond; Treasurer, Mr. C. J. Fleet.
 Voling to fill the places of the six retiring contact the following gentlemen; Rev. J. Edgar Hill, E. B. Greneshields, W. J. Leamont, Wm. Mechennan, David Morrice, and Sir William Van Horne.



-Open Daily 9 A. M. TO DUSK. ADMISSION 25cts. SATURDAY FREE Reading Room open to members till 6 p.m. Art Association Stered *- PHILLIPS, SQUARE. The Annual Spring Exhibition Will Open on Monday, April 4th. All work intended for exhibition must be delivered at the gallery, unpacked, by Satur-day, March 26th. Entry forms may be obtained on application. ART ASSOCIATION. HALLIPS SQUARE. The Annual Spring Exhibition will open on MONDAY, APRIL ith. All work intended for exhibition must be delivered unpacked at the Gallery by Saturday, 26th March. Entry forms may be obtained on application. ART ASSOCIATION,PHILLIPS SQUARE. hazette -- 12/3/98 Lecture by PROF. S. H. CAPPER, M.A. ANCIENT ROME, with illustrations, Tuesday, March 29, at 8.15 p.m. Under the auspices of the Province of Quebec Association of Architects. Art Association LECTURE 米

Prof. S. H. Capper, M. A. -ANCIENT ROME-

With Illustrations. Tuesday, March 29, At 8.15 P. M. Under the auspices of the P. of Q. Associa-tion of Architects.

THE ART ASSOCIATION The last lecture, in the course of fectures given under the auspices of Architects, will be held in the Art As-sociation's gallery, Phillips square, to-morrow (Tuesday) evening. The fecturer, and his subject will be the fecturer, and his subject will be "An-cient Rome." It will be fully illustrat-ed and promises to be one of the most interesting and instructive lectures ever given in the galleries. The lecture will begin at 8.15 and all members of the Art Association are invited to attend. The eighteenth annual spring exhibi-tion of the Art Association of Mont-real will be held in the galleries, Phil-lips square, beginning Monday, April att, and closing Saturday afternoon, April 23rd.

April 23rd. A great deal of interest is always attached to these spring exhibitions, and this year promises to be a very fine one as a great deal of good work is being exhibited. The opening of the exhibition on Monday evening April 4th, will, as usual, be the private view for members alone. These events are not only interesting occasions, but social events of some note. Each Saturday afternoon during the exhibition there will be a programme of music.



LAST OF THE LECTURES.

Prof. S. H. Capper, of McGill, Talks on Ancient Rome."

The last of the present season's course of lectures given in the Art Gallery, under the auspices of the pro-vinde of Quebec Association of Ar-chitects, was delivered last night by Professor S H Copper of McGUI Luc Professor S. H. Capper, of McGill Uni-versity, who dealt with the subject of "Ancient Rome," his remarks being illustrated by a number of stereopti-con views. The lecture

Forum. On the motion of Rev. J. Edgar Hill, who presided, a vote of thanks was ac-corded Professor Capper and the Pro-vince of Quebec Association of Architents.



the Architects' Association. Trofessor Capper's lecture upon "Ancient Rome" last night concluded the present season's course of lectures given under the auspices of the Quebec Association of Architects. During his remarks, the pro-fessor made a comparison between Pompeii and Rome, saying that the excavations in the former place had thrown a very com-plete light upon the art and domestic ar-rangements of Romans, and that nowhere could the private life of the Romans be seen as they could at Pompeii. In Rome, on the other hand, one could not enter in-to the study of domestic architecture to the same extent, there bing only one tol-erably perfect ancient Roman house in that city. In ancient Roman house in that of mark the ancient glory of the stand to mark the ancient glory of the stand to mark the ancient glory of the its must have been of a pastoral char-acter. He spoke of the growth of the riberins, Caligula, the Flavian palace, etc. and ludded to the vandalism of modern times in the quarrying of these ancient its didings, to procure stone for the erec-tions on the monuments arches, and stores, and in contlusion described the prime, and stores, and in contlusion described the prime, and stores, and in contlusion described the prime was sing and a large at the prime and stores, architectural fortunes of the growth of the growth its of the spoke of the interesting inscrip-tions on the monuments arches, and stores, and in contlusion described the prime was the prime architecture of the growth of the growth its of the prime architecture and stores, and in contlusion described the prime was prime and stores, and modern the understated throughout by lan-

lecture was illustrated throughout by lan-tern views, and a large audience was pre-

On the motion of Rev. J. Edgar Hill, who presided, a vote of thanks was ac-corded Professor Capper, and the Pro-vince of Quebec Association of Archi-tects.

2

ON ANCIENT ROME. Prof. Copper Delivers a Very Interest-

legal ing Lienture. 30/3/95-

The final lecture of the course given under the auspices of the Quebec Association of Architects was delivered last evening of Architects was delivered association in the Art Gallery, by Professor Capper, of McGill University. Professor Capper dealt in a scholarly and convincing manner in the featuring subject of "Ancient with the fascinating subject of "Ancient Rome," and illustrated his excellent lec-

The pictures that will form the eigh-

teenth annual spring exhibition, which opens on Monday next, are already in their places on the walls of the picture gallery, and, speaking generally, they are a very poor lot. There are some strik-ing exceptions, however, and among these exceptions are the picture of Canon Elle-good, painted by Mr. Robert Harris, P.R.C.A., and the one of Robert Craik, M.D., LL.D., painted by Mr. Alphonse Jongers. Mr. Jongers also exhibits por-traits of Mrs. A. A. Browne, Mrs. Yates, Mrs. Masson, Mrs. Fayette Brown, Mr. Major and Mr. W. Scott, of Messrs. W. Scott & Son. Mr. Harris exhibits, be-sides the picture of Canon Ellegood, painted in commemoration of the fiftieth anniversary of his ordination, portraits of Messrs. Robert Lindsay, John Ham-mond, R.C.A., and T. B. Brown, Miss Stevenson Brown, and 'The Miniature,' 'Young Canadian' and 'The Nihilist.' Mr. William Brymner exhibits 'Rober-tine,' a red-headed girl with a green dress against a blue background, also the 'Lode Star' and some very pleasing water calors. a very poor lot. There are some strik-

tine,' a red-headed girl with a green dress against a blue background, also the 'Lode Star' and some very pleasing water colors. Mr. Suzor Coté exhibits 'Onions,' 'Lilacs,' 'Wild Duck' and 'Landscape Evening.' Some of the other exhibits are : Maurice Cullen, 'In Winter Quar-ters' and 'Drawing Ice'; James L. Gra-ham, 'The Rector's Garden'; James M. Barnsley, 'Gathering Wild Flowers,' 'Winding the Nets,' 'A Misty Day' and 'Evening'; Charles E. Moss, R.C.A., por-trait of William Kingsford, LL.D.; John C. Pinhey, R.C.A., portrait of an old man; George H. Reid, R.C.A., 'The Foot Bridge'; Mrs. Reid, 'Roses' and 'Moonlight in June'; T. Martin Mower, R.C.A., 'The Old Pioneer's Story,' and others; O. Luduc, 'Still Life'; Kenneth R. Macpherson, 'Solitude.' Other art-ists fairly represented are : Lillian Tuck-er, Homer Watson, P. L. Conturier, Pat-tison, with 'James Aikenhead' and 'Prince Krapotkin'; John Hammond, R.C.A., William Hope, A.R.C.A., O. R. Jacobi, R.C.A., F. McGillivray Knowles, R.C.A., and F. M. Bell-Smith, R.C.A.

ART GALLERY.

The Spring Exhibition Which Opens on Monday Next.

The Art Association of Montreal will, beginning Monday, April 4, open its an-nal spring exhibits of oil paintings and water colors. This will be the 18th spring exhibition held by the Association, and it promises to be well up to the usual high standard. The committee have, for several days, been busily engaged arranging the canvas-ses, which, from the point of numbers, is somewhat behind last year. In quality, however, the standard is well maintain-cd. ed

ed. The exhibit is particularly strong in portraits; for instance, Alphonse Jongers has eleven upon the walls and Mr. Harris has eight. Besides these, there are a num-ber of others which will prove of in-terest to the public.



Hangings --- Some of the

Subjects.

To artistic Montreal the annual spring exhibit of the Art Association is always thing of interest. To those who would The Rev. Canon Ellegood, by Robert scarcely come under the caption of artistic Harris. it is still of interest, for the private view which takes place this evening to the members and their friends, has become an annual social event of no little importance.

For the past eighteen years the Art Association of Montreal has given its members, patrons and friends an opportunity of judging what has been done in the course of the twelve months by the artists of Canada. And it can be said that the public has shown a due ap-preciation, for the exhibit is almost invar-iably well attended. In the point of number the oil paintings hung this year are hardly up to that of last, though in portraituer there is a very strong showing both in numbers and merit. How-ever, it must not be gathered from this statement that the walls are by no means bare, for there are 118 oils in all, and these are the work of forty-nine artists. THESE EXHIBITORS. sociation of Montreal has given its members,

THESE EXHIBITORS.

THESE EXHIBITORS. Those who are exhibiting this year in-clude Carl Ahrens, J. Archibald Brown, Wm. Brymner, who beside two oils, has a number of water colors hung; Suzor Cote, Maurice Cullen, Edmond Dyonnet, E. L. France, J. L. France, J. L. Graham, Ar-mand Guery, John Hammond, Robert Har-ris, O. R. Jacobi, Alphonse Jongers, F. McG. Knowles, T. Mower Martin, E. M. Morris, C. E. Moss, A. D. Patterson, John C. Pinhey, George A. Reid, Mary H. Reid, Lillian Tucker, F. A. Verner, Homer R. Watson, Etta Watts and Emma S. Win-deat.

deat. A canvas which is sure to attract much attention is a life-sized portrait of the Rev. Canon Ellegood. This is certainly one of the best pieces of work from Mr. Harris' brush. Another picture by the same artist, which has been commented upon in a most favorable manner is a medium sized work entitled "Young Can-ada." This is a distinctly characteristic picture. Mr. Harris has eight pictures on exhibition.

Alphonse Jongers, whose portrait work since he has been in Montreal has at-tracted much attention, has eleven pic-tures hung. All of these are painted with vigor, dash and character.

Ma



THE SPRING EXHIBITION.

Chas. E. Moss has three exhibits, a ortrait of William Kingsford, LL.D., The Goose Girl," and the "Melodies of he Forest." portrait

"The Goose Girl," and the "Melodies of the Forest." Edmond Dyonnet's pictures are five in number and include amont them "St. Fereol Road," "Las Laurentides" and "Cattle Returning Home." Maurice Cullen is exhibiting three paint-ings as the fruits of some winter work about Quebec. These include "In Winter Quarters," "Drawing Ice" and the "Louise Basin." Mr. Cullen has well known aptitude for depicting winter scenes, and these three will in no way detract from his reputation. In fact they are among his best.

SOME OF THE PICTURES.

SOME OF THE PICTURES. O. R. Jacobi has two characteristic wa-ter scenes, "Boating on the Humber" and an "Afternoon on the Humber" William Brymer is exhibiting but two oils, and it is a pity that there are not more. One is called "The Lode Star," and the other "Robertine." The former, while decidedly unique and out of the ordinary, is none the less attractive and is sure to command the attention of visitors. Suzor Cote his four pictures, which are in no way behind his usual good work. John Hammond has on exhibition four oils, which include "Gasperean Valley" and a "Sunset, Holland." George A. Reid, who at one time was a large exhibitor, has a characteristic wood scene, entitled, "The Fort Bridge." F. MeGillivray Knowles has three pie-tures hung, and these include "Limehouse Reach, Thomas River." an unusually good water scene. Etta Watts is exhibiting two oils, "Early

Reach, Thomas River," an unusually good water scene. Etta Watts is exhibiting two oils, "Early Autumn, Berthier, P.Q.," is an effective bit of canvas. John C. Pinhey has on exhibition a study, entitled, "With Driftwood Beached in Past Spring-tides, we Light our Sullen Fires." This study of a head is a paint-inz of great merit, and while there is al-most endless detail, it has lost none of its effectiveness thereby. Homer Watson has five oils on exhibit, and all of them are done with the same artistic touch which has long distinguished his work.

la



THE SPRING EXHIBITION. An April Day, Phillips Square, by Dr. R. Tait McKenzie.

BRIGHT SCENE Star

AT ART GALLERY, Auspicious Opening of the Spring Exhibit Last Night.

The Art Gallery is at all times a place of delight-a place wherein one can dream dreams, if they are in such mood, or become inspired with the loftiest ambitions -for, wherever the eye rests there is evidence of art and culture in some form or Last evening, on the occasion of other. the 18th annual spring opening, the Art Gallery presented a most brilliant spec-tacle. The galleries were thronged with members and their friends, and the presence of the elite of Montreal society in these domains of art, decked out in its fairest dress and with every accessory to make the charm of the occasion complete, made up an altogether delightful ensemble. Strains of sweetest music mingled with the soft laughter and low murmur of many

The central point was, undoubtedly, in front of Mr. Harris' magnificent portrait of the Rev. Canon Ellegood, and it was good, indeed, to see the rev. gentleman in person, beaming and smiling at the congra tulations showered upon him by his hosts of triends.

If interest and enthusiasm displayed by all present, then the opening last evening was an immense success. The presence of many fair women attired in silken robes orna-mented with flashing jewels, and set olf, in contrast by the gentlemen in their sombre, but withal dignified evening dress, must, invariably, produce pleasing results, and with an artistic setting, such as can only be found at the Art Gallery, then the scene must be seen to be fully appreciated.

THE WATER COLORS.

THE WATER COLORS. The water colors and drawings on view is year number ninety-three in all, and a built of them are worthy of special men-tion. Some of the younger artists are now ex-bining for the first time, while the older and more experienced men and women have by more the first time, while the older and the younger artists are now ex-bining for the first time, while the older and the younger artists are now ex-bining for the first time, while the older and the younger artists are now ex-bition. Chief among these is the "Pic-ture Book." This is a large picture for a water color, and has for a subject two oung girls leaning over a book. The gene-ary water color exhibited hast year, though a trish cottage. " London Bridge." "A first werts, and an "Old Canal have a passing glance.

a

F. M. Bell-Smith, of Toronto, exhibits four pictures and all of them are credit-able. Among them are "On the Saguenay," "Piceadily," and "On the Thames." The latter is probably the best of the lot. Mrs. E. A. Caldwell has two water col-ors which have been greatly admired. "A Bit of Montreal Harbor," is one, and the other is entited a "Gloomy Thought." Murray Prendergast, one of Montreel's young artists, has six pictures upon the walls. Three of these are portraits and go to show that the artist has done care-rul, conscientious work and will be heard from later.

by the show that the artist has done the card from later.
R. G. Mathews is another of the young exhibitors. He has two drawings in black and white, one entitled "A Study" and the other "Summer Evening." The former is a good bit of work.
Miss Mary M. Phillips has three pictures and al of them are a credit to that lady's skill.
Mr. L. R. O'Brien, of Toronto, has four unusually fine water colors in the exhibit. Mr. O'Brien has the faculty of making water in a manner which is positively wet to the eye and in all of his pictures this is brought out with rare skill.
C. E. Moss has contributed one water color to the exhibit. This is entitled

C. E. Moss has contributed one water color to the exhibit. This is entitled "The Basin, Bonsecours Market." Dr. R. Tait McKenzie, with his rare skill for depicting little bits of familiar scenes in a picturesque manner, has four specimens of his work in the exhibit and all of them are good. The best of the four however, is "Windsor Corner." This is a night scene brought out with unusual character.

character. There are a goodly number of pastels on exhibition. Chief among them Robert Harris' picture of Mrs. Taylor, George A. Reid's "Twilight and the New Moon," W. A. Sherwood's "St. Bernard," S. S. Tully's "Phoebe," and Edith Woodhouse's "Portrait."

"Portrait." "Portrait." The art of China painting is represent-ed in the exhibit by work from six artists and include Florence Atkinson, E. A. Caldwell, Mrs. David Crawford, H. J. MacDonnell, and Elizabeth Whitney. Miss MacDonnell has eighteen pieces on exhibition including tiles, plaques, etc. Mrs. Caldwell has eight beautiful specimens of her work which are greatly admired. There are three vases and a jardiniere and stand which are the ad-miration of all who have seen them. In sculpture the exhibitors are Alberta Cleland, George W. Hill, Hamilton Mac-Carthy and Raymond Masson.



The Eighteenth annual spring exhibition of the Art Association opened last even-ing with a private view. During the evening with a private view. During the even-ing a large and fashionable gathering took the first hurried glimpse of this year's Canadian art-work. Much taste had been used and infinite trouble had been taken to procure a satisfactory arrangement of the numerous pictures to be exhibited. For there are always certain pictures, and particularly in amateur work, which, if placed together, simply bang and fight like two Kilkenny cats hung over a line. The committee had obviated this clash of color as much as it was possible to do so, and the result was not unpleasing. By far the two most remarkable and most admired oils on the gallery walls are Armand Guery's "The Falling of The Leaves," and "A Summer Evening in Champagne." They are both large can-vases, but they are both as good in quality as they are preat in quality. In the In the as they are great in quantity. In the "Falling of the Leaves," the artist has caught with marvellous skill the almost intangible autumnal atmosphere of a contiintangible autumnal atmosphere of a conti-nental October. In the foreground runs a limpid reed-grown stream, wandering through mingled dark and yellow foliage and green rushes. A number of geese, excellently grouped, swim lazily in this little stream, and in the remote distance, through the half-bare trees glimmer a cluster of house-tops. On the surface of the water lie a few fallen leaves, scarcely needed to tel Ithat it is autumn time.

In "A Summer Evening in Champagne," Mr. Guery has captured, with his subtle brush, that tantalizing and elusive French atmosphere which one sees in another as-pect in his "Falling of The Leaves," The pect in his "Falling of The Leaves," The canvas is merely a glimpse of a wheat-field and a bare grey lane, but the pioture is perfect. The sun and shadow lie to-gether on the slope of yellow grain. There is a glimpse of distant straw stacks, and a windmill and tatched roofs, ruddy and golden, with the light of the setting sun. The sun itself is not in the picture (as The sun itself is not in the picture (as the ordinary artist would have ordered it) the ordinary artist would have ordered it) but the long shadows tell plainly enough that the summer evening is drawing to a close. Amid the grain glimmer a few scarlet poppies, and corn-flowers, and in the grey distance to the left, a flock of sheep are huddled together. Another picture that is deserving of par-ticular mention is Mr. Leslie J. Skelton's beautiful "Prairie Sunset." This small canvas, excellent in color and distance, is

canvas, excellent in color and distance, is certainly one of the gems of the exhibition. These three pictures seem particularly worthy of mention because, in each, one finds atmosphere, sentiment, idea—art, in fact, and not mere artifico. There are, of course, many other admirable canvasses pictures which, many will protest, are of equal merit to these. One of these is Cote's study of a "Wild Duck," one of the eleverest and most remarkable studies in the exhibition. Mr. John Hammond's the eleverest and most remarkable studies in the exhibition. Mr. John Hammond's marine, entitled "Morning," is also an ex-cellent canvas, with its soft coloring and its delicate mist effects. Mr. Sidney Tully's "Jeanne," is a quaint study in girlhood, with admirable drawing and color. Mr. Homer Wat-son has fine canvasses on exhibition, none of which will add greatly to his re-putation. The best of the five is his "Mill Ford," because in this picture the artist's eccentricities in coloring are less conspicuous than in his other can-vasses. Miss Edith Woodhouse's "Por-trait" is an excellent study of a girl's head, with the drawing and the flesh tints altrait" is an excellent study of a girl's head, with the drawing and the flesh tints al-most faultless, but spoiled by a sort of washed-out brick-dust background. Ot Mr. Bell-Smith's work, the most attractive is his little water-color of "The Row, Hyde Park." Mr. Caldwell's water-color, "A Bit of Montreal Harbor," is also good. Miss Hetty Kimber's three "East River" scenes are worthy of especial mention, as is also Mr. R. T. McKenzie's little "April Day in Phillips' Square." Mr. Tully's pas-tel entitled "Phoebe" is an admirable lit-fle water-color, and most remarkable tel entitled "Phoebe" is an admirable ht-file water-color, and most remarkable among the architectural studies are Mr. S. Arnold Finlay's "Studies Abroad," and "Pen and Ink Sketches." Among the casts, Mr. Raymond Masson's two heads will be the first to attract attention, and win praise. Mr. Wm. Brymner's "The Loofe Star," is an exquisite piece of work in oils, with its beautiful mystic face gleaming through a shimmering mist. This can-vas is one of the few showing any origin-ality of touch and idea. Mr. Maurice Cullen's three large canvasses are works which appear to have been executed with which appear to have been executed with the exclusive use of a wash-day blueing rag, and are remarkable only for their bizarrerie of line and color. Miss Gorges Defosse's "Chateau De Ramezay" shows splendid drawing and atrocious coloring, but still if is worthy of a better place than it received when it was skied over a corridor door. Mr. Z. H. Fabien's "Des-sert" is a remarkably clever study of fruit, and Mr. M. C. McConnell's "A Grey Day," is also extremely good.

is also extremely good. Among the portraits are many the critic may quarrel with, and yet the great ma-jority of spectators will admire, is Mr. John C. Pinkey's old man's face, with its strength and depth of expression. Both Mr. Robert Harris and Mr. Alphonse Jou-gers have numeric specific depth of the strength of Mr. Robert Harris and Mr. Alphonse Jou-gers have numerous portraits on exhibi-tion, some of them good, and several of them mediocre. Mr. Harris's "Canon Ellegood," and "Miss Stevenson Brown," sustain his reputation, while Mr. Jonger's portraits of Dr. Craik, and W. Scott, and Dr. Adami are three excellent examples of his art at its thest of his art at its best. The exquisite but limited exhibition of

china was equally interesting. Miss Flor-ence Atkinson, Miss Harriette MacDon-nell, Mrs. David Crawford and several



The 18th annual spring exhibition of the Art Association of Montreal was opened last evening, with a private view to members.

The present exhibition is, in many respects, a notable one. It is, undoubtedly, the best showing seen at a spring exhibition; and in one point, any way, the remarkably fine collection of portraits that adorns the walls, the present year will stand out alone and distinct as being an occasion of particular merit.

What is, perhaps, the most interesting picture in the several galleries that have been given over to the exhibition, is the portrait of the Rev. Canon Ellegood, by Robert Harris, R. C.A., painted in commemoration, by the way, of the 50th anniversary of his ordination. Not only can it be said that the portrait is well-nigh perfect, but it is also the general opinion that the artist has excelled hismelf in this instance. In the likeness itself, and in the coloring and technique, it is in its way, a masterpiece. In all there are seven Harris portraits in the exhi-bition. That of Miss Stevenson Brown will also be singled out for admiration and praise. In the graceful pose of the figure, and the softness and delicacy of the flesh tints, and the color of the dress fabric, the artist has been most successful. It is a good likeness, hardly flattering, perhaps, yet the whole effect is a charming one. Of the several smaller portraits by the same artist, that of Mrr Robert Lindsay is particu-larly good. ordination. Not only can it be said

that of Mr. Robert Lindsay is particu-larly good. Alphonse Jongers had no less than ten portraits on view, most of them of well-known people. They are all in this artist's characteristic style, the style of the Spanish school. There is a fascination about each of his por-traits that is really interesting, and they will bear the closest study. The large canvas of Dr. Craik, dean of the faculty of medicine of McGill, is par-ticularly fine.

<text>

3a



SPRING EXHIBITION-"PORTRAIT OF W. SCOTT, ESQ.," BY A. JONGERS. 30 5/4/98 GAZETTE Sil,

Charles E. Moss, R. C. A., has a large portrait of Dr. Kingsford. His study of the nude in No. 87, "Melodies of the Forest," is very striking. He has shunned idealizing, but has given a picture that is well worthy of the closest attention. Verner's picture of "Butfalo, Winter Evening," is undoubtedly an attractive picture, if rather peculiar in treatment. As usual the drawing is extremely good. The beautiful collection of water colors and drawings. In all there are inferstructure that is class. The names of William Brymner, Bell-Smith, Barnsriet, France, Moss, Robert Harris, Harriette MacDonnell and Verner, may be mentioned among the many exhibitors as being singled out for especial praise. Robert Harris has a charming point of Mrs. A. T. Taylor. It is one as being singled out for especial praise. Robert Harris has a charming room. William Brymner is better represented in water colors than in oils and his eight drawings are all very fine. "The picture book." No. 127, is a transit of the most charming colors in the room. William Brymner is better represented in water colors during the best. Harriette MacDonnel's work is admirable. E. A. Caldwell has two very dainty little colors, good in color in canvas, fill and in other respects. It will certainly command much attention. Murray Prendergast has six colors, all of them of the and in other respects. It will be said of many of the others. The has to turn back again from the fammond, R. C. A. James Hance, Sozor - Cote, and so many other Canadian artists have on exhibition the area function. The picture salready mention of the special praise and the pictures already mention the mamond, R. C. A. James Hance, Sozor - Cote, and so many other Canadian artists have on exhibition the area function. The picture salready mention of the special praise has be are but the and were the oils are so well hung. To admire again, perhaps, the fine point to the area of the picture salready mention. The picture salready mention the mamond, R. C. A. James Hance, Sother Alare the pictur

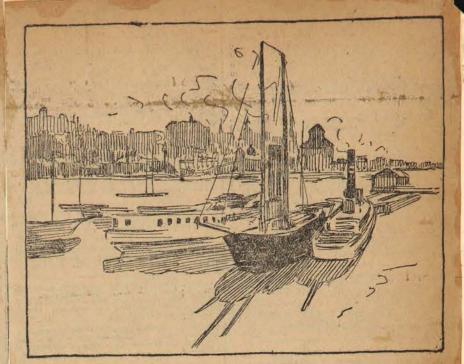
Hammond, R. C. A., James Hance, Sozor - Cote, and so many other Canadian artists have on exhibition this year. There are some very interesting ex-hibits in the architectural department. In this line the pen and ink sketches by S. Arnold Finley are particularly attractive, and show decided talent. There are six exhibits of sculpture. Al-berta Cleland, Georgé Hill, Hamilton Mascoarthy, R. C. A., and Raymond Masson are the exhibitors. The small, but exquisite collection of China will be seen with great interest. Harriette MacDonnell, E. A. Caldwell, Elizabeth Whitney, Mrs. David Craw-ford, and Florence Atkinson, have all several very dainty bits of work, and it is only a pity that the collection is not larger.

not large

36

Needless to remark, the "private view" last evening was a most success-ful affair. It can hardly be said to have been an occasion for the close ob-servation of the pictures themselves ; but many opportunities are given for this afterwards. There was a large and fashionable gathering of people, well-known in society and artistic cir-icles here. The galleries were brilliant-ly lighted, an orchestra was stationed in the hallway, and refreshments were served in the old gallery. Many of those who had pictures on exhibition were present, and it was altogether a most delightful event.





108

16

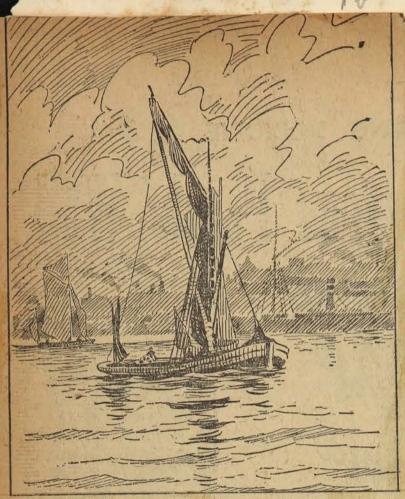
THE SPRING EXHIBITION-IN WINTER QUARTERS BY MAURICE CULLEN.



STUDY,' PEN AND INK WORK. BY R. G. MATHEWS.



SPRING EXHIBITION-"ARRIVAL OF A BERRING BOAT," BY J. L. FRANCE.



LIMEHOUSE REACH, THAMES RIVER. BY F. MCGILLIVRAY KNOWLES.

SPRING EXHIBITION. Wituns - 9/4/98 SECOND NOTICE/98

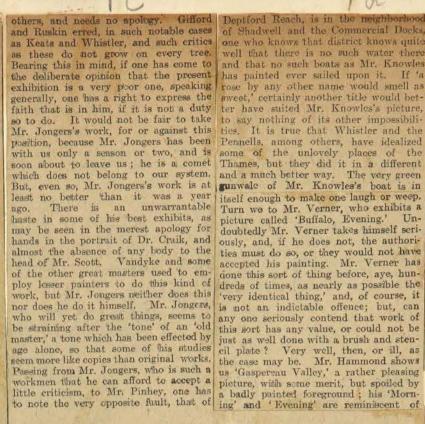
10

If one were asked to criticise a confectioner's goods, whatever their color, shape and quality, it could, at least, be said of them, after the manner of the sunset thrush,- Sweet, sweet, sweet; and this would be true, and might satisfy the confectioner. In the same way, concerning a picture of little merit, it is easy to make some platitudinous remark that shall be, like giving sugar to a canary, a grateful offering to the painter of the same degree. For instance, there is, of necessity, in every picture, light is, of necessity, in every picture, light and shade, perspective, color, etc., of some sort or other, and it is only neces-sary to add to these substantives a few outworn, saccharine adjectives and one has learnt the art of 'pleasing the paint-er.' At least, if the painter is not pleased, he is supposed to be; he has only been given his sugar 'with the oth-er' and to complain would be invidence. ers,' and to complain would be invidious, if not black ingratitude.

But if this attitude may be taken in examined the attempts of a happy family of amateurs, it can hardly be claimed that it conduces to 'hight and leading' when serious work is offered for criticism. And surely such serious

work is offered at the present Spring Exhibition, work that should be judged upon the broad lines of merit, and not the narrow ones of toleration, because of mere locality. That a picture has been painted in Montreal, rather than in Glasgow, London, or Paris, makes it neither better nor worse, per se, and there is no necessity to tolerate poor work on this account. Our painters, al-most without exception, have received some European training, many of them have worked in the studios of the best masters, and what is good enough for Europe should be good enough for us-neither more nor less. Indeed, after a sufficient training, in landscape work, the effect of locality has been to produce something notable, in the past, as may be seen in the work of Old Chrome, Con-stable, David Cox, and numbers of oth-ers. But these men were content, aye, loved to work about the places that they knew, until every smile and tear were known to them : they did not search the knew, until every smile and tear were known to them; they did not search the ends of the earth for 'fresh woods and pastures new'; and until our own men localize themselves in the same way, (a few have done so with success), they can scarcely expect to do work of great

can scarcely expect to do work of great or lasting value. If one, with time and patience, and some knowledge, sits down to consider seriously the value of a painting, to him, and afterwards expresses his serious opin-ion of that painting, even if his judg-ment is at fault, it has its value, if only as a standardin for the demarture of as a standpoint for the departutre of



Deptiord Reach, is in the neighborhood of Shadwell and the Commercial Docks, one who knows that district knows quite well that there is no such water there and that no such boats as Mr. Knowles has painted ever sailed upon it. If 'a rose by any other name would smell as sweet,' certainly another title would bet-ter have suited Mr. Knowles's picture, to say nothing of its other impossibili-ties. It is true that Whistler and the Pennells, among others, have idealized some of the unlovely places of the Thames, but they did it in a different and a much better way. The very green gunwele of Mr. Knowles's hoat is in itself enough to make one laugh or weep. itself enough to make one laugh or weep. itself enough to make one laugh or weep. Turn we to Mr. Verner, who exhibits a picture called 'Buffalo, Evening.' Un-doubtedly Mr. Verner takes himself seri-ously, and, if he does not, the authori-ties must do so, or they would not have accepted his painting. Mr. Verner has done this sort of thing before, aye, hun-turd of times a nearly as possible the



YOUNG CANADA,' BY ROBT. HARRIS, P.R.C.A.

Mr. Pinhey, indeed, his subject, that one too much detail. Mr. Pinhey, indeed, has so elaborated his subject, that one can almost count every individual hair on its head and beard, as well as mark the most trivial line of its face. The names put to pictures do not always ex-plain themselves. Why Mr. Pinhey has called this head, 'With driftwood beach-ed in past spring-tides, we light our sul-len fires,' instead of 'Retrospection,' or some such matter, is best known to him-self, it certainly is not apparent. Leaving the 'human' part of the gal-lery, with a word of recognition for Mr. Harris's good family portrait work, let us turn to the landscapes. A picture by too much detail.

narris's good family portian work, let us turn to the landscapes. A picture by Mr. F. McGillivray Knowles, which he calls, 'Limehouse Reach, Thames River,' occupies a prominent place in the gallery, and has some decorative qualities, at a sufficient distance; but when it is borne in mind that Limehouse Reach extends from the Lower Pool to the beginning of

much that he has done before, and are

much that he has done before, and are pleasing in a decorative sense, but from the point of view of truth, they tell you less than nothing. Homer Watson's 'After the Storm' and 'Grand River Woodlands' have some pleasing qualities, but to be candid, they suffer from the usual Watson fault of 'heaviness.' Mr. Suzer Coté has paint ed a good picture of 'Onions,' and, of course, those who love good pictures of oniong, as the Texan judge said of lynch-ing. are looking for just that sort of thing; his 'Lilacs' and 'Wild Duck' are good in their way, and his 'Landscape, Evening,' is 'not so had.' But to those who, as the writer, looked for something especially good from Mr. Coté, as the years went by, basing their judgment upspecially good from AR. Core, as the years went by, basing their judgment up-on his past work, find his pres-ent offerings disappointing. Mr. Cul-len's 'Drawing Ice' is nearly the best painting we have seen of his, and among



AFTER THE STORM. BY HOMER WATSON.



THE TOWER BRIDGE. BY F. M. BELL-SMITH.

BY F. M. BELL-SMITH. those who have exhibited for several sea-sons, Mr. Cullen seems almost the only one, in landscape, who has made some forward movement. There are other Montreal painters that may be noticed later, but Mr. Armand Guery has sent us two pictures from Paris, 'The Falling of the Leaves,' and 'A Summer Evening in Champagne, France.' These are the most striking canvases contributed by what may be called 'an outsider' and would make effective 'olios' for a cottage wall; but when a photographic lens shall be able to focus colors, it will show us every bit of the feeling that there is in the latter; and the com-



SPRING EXHIBITION-"A YOKE OF OXEN," BY EDMOND DYONNET.



SPRING EXHIBITION-"SUMMER," BY MRS. E. L. FRANCE.



SPRING EXHIBITION-"BUFFALO, WINTER EVENING," BY F. A. VERNER.



2





'THE PICTURE BOOK.' BY WM. BRYMNER, R.C.A.

RT ASSOCIATION,

72 I

Phillips

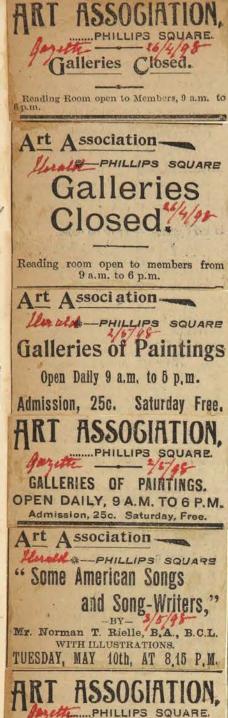
W

OF THE

OF THE Eightcenth Annual Spring Exhibition. Open daily, 9 a.m. to 6 p.m. Wednesday Evenings, 8 to 10. ADMISSION, 25 cents. Music Saturday Alternoons.

Square





SOME AMERICAN SONGS, AND SONG-WRITERS, 5/6 By MR. NORMAN T. REILLE, B.A., B.C.L., with illustrations.

TUESDAY, MAY 10th, AT 8.15 P.M.

AMERICAN SONG WRITERS. Lecture at the Art Association by Mr. Norman T. Rielle.

Mr. Norman T. Rielle, In a lecture on "Some American Songs my for Norman T. Riele treated his hight. Mr. Norman T. Riele treated his hight Mr. Norman T. Riele treated his heaters to an interesting sketch of the matural talents required by the true art is no ballad writing, and the comparisons in point of excellence attained by the true art is in balled writh a sympathesi of the song writers and litera-tions. He denied the ideal song writer as not altogether ambitious in thought of one week to both artistic in form and original in thought. With few exceptions the denied the American not much better holded for from Anation of vigorous thin of 'God Save the Queen' the American for the stand the American hot much better holded for from a nation of vigorous this of 'God Save the Queen' the American hot writers. In conclusion, he said the seal of the song the Mr. The both there was been and the song the Mr. The both the song write the transition of competen American the writers. In conclusion, he said the mature as and the touched the highest the base of the song write the the song works of the trans had touched the highest the base of the song write the should come-tent and the the conclusion a heating the song and the twee should come-tent and at its conclusion a heating the song at the song write the should come-tent and the was tendered the speaker.

THE ART OF SONG

Mr. Norman T. Rielle Speaks on Songs and Song-Writers at the Art Association.

Mr. Norman T. Rielle expounded the art Mr. Norman T. Rielle expounded the art of song writing before the large and ap-preciative audience which had congregat-ed in the gallery of the Montreal Art As-sociation last evening. Mr. Rielle's lec-ture was enriched with pleasing illustra-tions from the works of the different writ-ers under discussion.

Mr. Rielle, in his locture, stated that what was demanded of the modern song-writer was a sympathetic knowledge of other languages and literatures than his other languages and literatures than his own. In both a brief and original way the motives conceived under these influ-ences should be expressed in the artis.'s compositions. Ambitious in thought or in design, the song-writer was not required to be; but his song must, in any event, be artistic in form. Above all, it must not be borrowed. be borrowed.

With these demands the English balladwriters with some few slight exceptions failed to comply. The general spectacle of English ballad composition and ballad singing was at present a sorry one. It must be allowed that to these same song-writers was largely due the ever-recurring ques-tion : "Are the English a musical nation?"

It would have been natural to expect to find in the songs of the Americans the national feeling vigorously expressed, but rarely had the writer struck the patriotic chord, and American loyalty found voice in "Yankee Doodle," "The Star-Spangled Banner," and an adaptation of "God Save the Queen." There was nothing distinctly American about the songs of our day. We found some few songs, however, like those of MacDowell, which were distinctly American. They represented a very small portion of the work of the song-compos-ers who were the reflection of the competent American musicians writing to-day, but they showed fairly some of the leading characteristics.

The lecturer then went on to speak of Chadwick, Smith, Nevin, MacDowell and Johns, and, in conclusion, said that among contemporary song-writers the Americans must be admitted to rank very high. They were, on the whole, the best school, nos-sibly, to-day. But as compared with the composers of the past, that was another question, and one in which we got little help from the critics of their own nation who had studied them most. As to his greatness the composer must

As to his greatness, the composer must be judged by the level he had attained and the number of times he had reached it. The Americans had touched the highest fame, but no American had fully estab-lished his claim to be called great. They were, however, preparing a fit atmosphere for a great man when he should come. On the motion of the chairman, Rev. J. Edgar Hill, a hearty vote of thanks accorded the lecturer.



the Art Association. Mr. Norman T. Rielle, last evening lectured in the Art Gallery, on "Some American Songs and Song-writers," before a large and highly fashionable audience, which was throughly interest-ed in his remarks. The lecture was il-lustrated with examples from each of the writers to whom the lecturer re-ferred, these examples being finely rendered as solos by a couple of ladies and a like number of gentleme. He said that what was demanded from the song-writer, was a sympathe-tic knowledge of other languages and literature, as well as of his own, and compositions that should express, in a brief and original way, the motives con-ceived under these influences. Ambi-tious in thought or in design, the song-writer was not required to be; but his, song must in any event be artisite in form, and above all, it must not be bor-rowed. With these demands the Enclish bal-

rowed

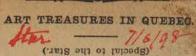
rowed. With these demands the English bal-lad-writer failed to comply, with some few slight exceptions. The general spectacle of English ballad composition and ballad singing was at present a sor-ry one. It must be allowed that to these same song-writers was largely due the ever recurring question: "Are the English a musical nation?"

ga

<text>

he should come. On the motion of the chaiman, Rev. J. Edgar Hill, a hearty vote of thanks was accorded the lecturer. J.





6

QUEBEC, June 7-The great Art Exhi-QUEBEC, June 7.—The great Art Exhi-bition which has been talked of for some time past is now opened in the new Y. M. C. A. Gymnasium building. This will be a great opportunity for Quebecers to see some celebrated paintings by Gabriel Max, Israels Constant Travens Siz E Y and some celebrated paintings by Gabrier ana, Israels Constant Troyon, Sir E. Landseer, Constable, Sir Thomas Lawrence and others. These great pictures have been loaned by Sir W. C. Van Horne, Hon, G. A. Drummond, Messrs. W. W. Ogilvie, C. R. Hosmer, W. Scott, R. B. Angus, and the Art Association and experience and the Art Association, and expressions of the liberality of these gentlemen are frequently heard.

frequently heard. The exhibition is very extensive, and comprises a military display of old and modern armor, ammunition in its various forms of construction, Maxim quick fir-ing and other guns, historicals relics, medals, trophles, etc., connected with that part of old Quebec's history which is dear to every Canadian's heart. There is also a most attractive exhibit of old and hand-painted china, mosaics, ceramic art objects and Oriental curlos, which will draw large numbers. draw large numbers.



Art Association

-PHILLIPS SQUARE Advanced and Elementary Art Classes, These Classes will Commence on FRIDAY, 14th OCTOBER. Under the direction of MR. WILLIAM BRYMNER, R.C.A.

Class Rooms open daily, for instruction and udy. Students are granted the privileges f associate members during the session. Two Scholarships for Competition.

Intending students please communicate with the secretary as soon as possible.

ART ASSOCIATION, ADVANCED AND ELEMENTARY ART CLASSES, 1898-99. 12 /0 4

These classes will commence on Friday, **Atth October**, under the direction of MR. WILLIAM BRYMNER, R.C.A. Class rooms open daily for instruction and study. Students are granted the privileges of associate members during the session. Two Scholarships for com-petition. Interding students please communi-cate with the Secretary as soon as possible.

WANTED - MODEL (MAN.) APPLY A'T WART Gallery, 23 Philips equare, Monday, just October, at 9 a.m. 255 1

THE ART ASSOCIATION OF MONTREAL OF MONTREAL ART CLASSES, 1808-00. SUPPLEMENTARY CINCULAR. A Class in ARTISTIC ANATOMY, under the direction of Dr. R. TAIT MCKENZIE, will be held on Monday Atternoons at 4.30 o'clock, commencing November 14th. Fee 55.00 for the Course of ten lessons, for Stu-dents attending the regular classes, \$3.00. An Elementary Drawing Class will be held on Tuesday and Thursday Afternoons from 3.20 to 5 o'clock; Fee, \$4.00 per month for two in a family, \$5.00.

The Arts Association of Montreal. ART CLASSES, 1898-99

A class in ARTISTIC ANATOMY, under the direction of DR. R. TATT MCKENZIE, will be held on Monday afternoons at 4.30 o'clock, com-mencing November 14th. Fee \$5.00 for the course of ten lessons, for students attending the regular classes, \$3.00.

An Elementary Drawing Class will be hold on Tuesday and Thursday afternoons from 3.80 to 5 o'clock; Fee, \$1.00 per month; io. two in a family, \$6.00.

5

THE ART ASSOCIATION Hurald 10/110F MONTREAL, BRT CLESSES, 1898-99. SUPPLEMENTARY CIRCULAR,

A Class in Artistic Anatomy, under the direction of Dr. R. Tait McKenzle, will be held on Monday Afternoons at 4.30 o'clock. commencing November 14th. Fee \$5.00, for the Course of ten lessons, for students attend-ing the regular classes, \$3.00. An Elementary Drawing Class will be held on Tuesday and Thursday Afternoons from 3.30 to 5 o'clock. Fee \$4.00 per month; for two in a family, \$6.00.

ART ASSOCIATION Auth PHILLIPS SQUARE. MONDAY EVENING, NOVEMBER 28, AT 8.15, LECTURE By PROF. J. COX, M.A., Of MeGill University, ct, - - CAMBRIDGE,** Subject, WITH ILLUSTRATION

ART ASSOCIATION,

Phillips Square. Monday Evening, November, 28th, Herald - AT 8.15- 24/1 LECTURE By Prof. J. Cox, M.A.

of McGill University, ot - "CAMBRIDGE," Subject With Illustrations.

ART ASSOCIATION,

Phillips Square, 30/11/08 GALLERIES OPEN DAILY, 9 a.m. to dusk. Admission 25c. Saturday Free.

Reading Room Open to Members till p.m.

Garette CAMBRIDGE Interesting Lecture at Art Association Rooms by Prof. Cox.

10

The rooms of the Art Association were crowded last evening, when Pro-fessor Cox lectured on "Cambridge." From seventeen years residence in Cambridge as scholar and fellow of

were crowded last evening, when Pro-fessor Cox lectured on "Cambridge." From seventeen years residence in Cambridge as scholar and fellow of Trinity and Master of Cavendish Col-lege, Professor Cox was thoroughly at home with his subject, and was able to enliven it with many university tra-ditions and stories, and personal remin-iscences. After briefly sketching the begin-nings of the university in the twelfth century, he referred to the foundation of the principal colleges, and drew at-tention to the main features and asso-ciations of the college buildings, of which beautiful views were thrown upon the screen. Professor Cox went on to describe the part played by the university in English history, and the developments of the national life with which great Cambridge names were as-sociated—the Reformation, Puritanism, toleration, the progress of natural sclence, and the evangelical revival. He told some amusing stories illustrat-ing the degradation to which the uni-versities sank at the beginning of the century, and showed how nobly they had risen from it. The development of scientific research, local examinations for schools all over the country, the university extension movement, and the movement for the higher education of women had all originated at Cam-bridge. In a lofty peroration he imaged the university extension the showed how Cam-

movement for the higher education of women had all originated at Cam-bridge. In a lofty peroration he imaged the university ideal, and showed how Cam-bridge graduates carried something of the spirit of the place throughout the length and breadth of the land, con-cluding with a reference to the work McGill might do and the reverence in which her benefactors would be held by generations to come. The Rev. Edgar Hill, who presided, briefly expressed the appreciation of the audience, which was accentuated by a hearty round of applause. In acknowledging the compliment, Professor Cox expressed his indebted-ness for the slides to Principal Adams, of Eishop's College, whom he congratulated on his recovery from his recent severe illness.

ON CAMBRIDGE.

Hereld _____ 19/11/98 Professor Cox Shows What the Great

Professor Cox, who has been seventeen years in evidence at the famous seat of learning on the Cam, first as undergradu-ate, next as Fellow of Trinity, and after-wards as master of Cavendish College, de-livered an interesting lecture on "Cam-

wards as master of Cavendish College, ue-hivered an interesting lecture on "Cam-bridge," at the rooms of the Art Associa ton, before a large audience last evening. He traced the history of the university from its foundation in the twelfth century, and discussed the origin of the various col-leges, and pointed out with the aid of a screen, their main features, associations and famous sights. The part played by

and discussed the origin of the various col-leges, and pointed out with the aid of a screen, their main features, associations and famous sights. The part played by the university in the development of na-tional dife, in such movements as the Re-formation, the development of Puritanism, toleration, the progress of national science and the evangelical revivol were dealt with. The learned profe-sor enriched his descriptions by university traditions, stories and personal anecdotes and remin-iscences, some of which were of a highly amusing character—especially those relat-ing to the low estate into which the great institution of learning had fallen at the beginning of the century, and showing how marked had been the advance since then. The lecturer found time to dwell upon the development of scientific research, the es-tablishment of the Cambridge local exami-mations all over the country, and the pro-gress, of the university extension movement and the movement for the higher educa-tion of wome. Before drawing his re-marks to a close he made an appreciative reference to McGill and to the reverence in which her benefactors would be held in generations to come. The lecturer was ac-corded a hearty round of applause at the suggestion of the Rev. Edgar Hill, who pre-sided. Professor Cax, ina refying to this compliment, expressed his acknowledg-ments to Principal Adams of Bishop's Col-lege, for the use of the slides.

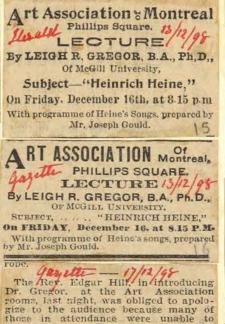
Institution

Institution Has Done for the Ad-vancement of Learning in 800 Years.

WANTED - A MALE MODEL APPLY Art Gallery, Philips square Monday morning, at 9 o'clock

LECTURE ON CAMBRIDGE.

The old gallery of the Art Association wilding was illed to overflowing has been the processor J. Cox, M.A., of Active the processor J. Cox, M.A., of Active the sector of the art another and bear the lecture that numbers had to be the art the decress was pre-empted. The lecture was a charming one. Prof. Cay bear the decress was pre-empted. The lecture was a charming one. Prof. Cay bear the decress was pre-empted. The lecture was a charming one. Prof. Cay bear the decress was pre-empted. The lecture was a charming one. Prof. Cay bear the decress was pre-empted. The lecture was a charming one. Prof. Cay bear the different bildings and of the charm of the different buildings and of the charm of these used in illustration. Prof. Cox espective the different buildings and of the conserve of the twelfth century, the found of the principal colleges and the im-portant part played therein by women, and the developments of attional life where the development of a the University had asses through which the University ideal set the different building the colleges. The passes and its present high standing were applied and the University ideal set the set through which the University and asses and its present high standing were applied and the University ideal set to the a percention of great beauty and



rope. The Rer. Edgar Hilf. in introducing Dr. Gregor. at the Art Association rooms, last night, was obliged to apolo-gize to the audience because many of those in attendance were unable to obtain seats. Dr. Gregor treated Heine's life and work as exemplifying the intellectual supremacy and moral defects of the Jewish race, developed by fitteen centuries of persecution. He laid stress upon Heine's disappointments in love as giving the key to his lyrics, and analyzed at some length the well-known cycle from the Buch der Lieder. Several of the songs of which Dr. Gregor spoke were beautifully sung. The programme arranged by Mr. Joseph Gould, was as follows, Mrs. Shaw, act-ing as accompanist with her usual sym-pathetic skill:---

complain," (Ich grolle "I'll ne'(

Mirs. Laing. "On Wings of Song," (Auf Flue-geln des Gesanges)....Mendelssohn Mr. Barlow. "The Sea hath its Pearls," (Das Meer hat seine Perlen).... [S. P. Warren Miss Atwater. "I sugst while I was dreaming,"

"I went while I was dreaming," (Ich hab'im Traum se-weinet).....Schu Mrs. Laing and Mr. Wilkes. ge-.Schumann

Admission 25c. Saturday Free. READING ROOM open to Members till p.m. Mars. Laing and Mr. Wilkes. Muss. Laing and Mr. Wilkes. Muss. Laing and Mr. Wilkes. Though a duet is not the most suit-able setting for the words of the last is somewhat to the manifest delight the audience, if somewhat to the Admission 25c. Saturday Free. READING ROOM open to Members till p.m. Mars. Laing and Mr. Wilkes. Though a duet is not the most suit-able setting for the words of the last thrinent of the artistic completeness of the song. But the encore nuisance is ever with us, and though the insist-mended, their appreciation was thor-ughty deserved. Both from the artis-to and the intellectual points of view, he evening was one of rare enjoyment. At Dr. Gregor's suggestion the audi-ence sent a message of sympathy to Mr. Joseph Gould, in his illness, and con-gratulated him upon his improved health.

LECTURE BY DR. GREGOR.

There was not half space enough in the Art Association rooms last eveningy to ac-ommodate those who desired to attend the lecture of Dr. Gregor and listen to the mu-sical programme which was furnished. Dr. Gregor treated Heine's life and work as exemplifying the intellectual supremacy and moral defects of the Jewish race(develop-ed by fifteen centuries of persecution. Heine's disappointments in love gave the key to his lyrics, and the speaker analyzed at some length the well known cycle from the Buch der Lieder. Several of the songs of which Dr. Gregor spoke were beautifully sung. The programme was arranged by Mrs. Laing, Mr. Wilkes, Miss Atwater and Mr. Barlow. Mrs. Shaw was the accom-panist. panist.

The lecture on Heinrich Heine given by Mr. Leigh R. Gregor, of McGill Univer-sity, in the Art Association rooms last night was well attended and thoroughly enjoyed. The programme was as follows: 1. "Ich Großle Nicht"......Schumann Mrs. Wilkes. 2. (a) "Am Meer"......Schumann (b) "Lehm deine Wang".....Jensen Mrs. Laing. 3. "Auf Fleugeln des Gesanges".... Mendelssohn Mr. Barlow.

Mr. Barlow. 4. "Das meer hat seine Perlen..... S. P. Warren

Mrs. Laing and Mr. Wilkes. * * *



PHILLIPS SQUARE. GALLERIES OPEN DAILY 9 A.M. TO DUSK! Admission, 25c. Saturday, Free. Reading Room open to members till 6 p. ART ASSOCIATION EXHIBITION ...

Now on view at the Gallery, a collec-tion of Paintings in Oil and Water Color by Canadian Artists. Open daily from 9 a.m. to dusk,

Admission Free This Week.



RECITALS AT THE ART GALLERY

Miss Abbott and Mr. du Domaine have pleasure in announcing that the first of mental Recitals will take place on Tues-day evening. January 10th, at the Art of the secure the services of the cele-orated Baritone. Dr. Hopkinson, of baltimore, for that evening, and are con-dent that they can assure their sub-scribers of a very great musical treat. Dotor Hopkinson is an artist of varied wers, a brilliant and sympathetic singer, and equally great in broad, dramatic ef-tets, and in the tenderest delicacy of the states give him the highest praise. This Applications for subscriptions will still be received by the Lady Patronesses, the screatery, 305 Stanley street, and at the state Dranch Office, St. Catherine street, the Recitals will be given at intervals of about a fortnight, and will be duly an-ounced from time to time.

ART EXHIBITION.

Work of Canadian Artists at the Art Gallery. 30/12/98-Ates

MinGallery. 30/12/65A holiday exhibition of oils and water
toolours by Canadian artists is now open at
pietures will remain on free exhibition the
mainder of the week, while next week a
toolours by Canadian artists is now open at
pietures will remain on free exhibition the
emainder of the week, while next week a
toolours by Canadian artists is now open at
pietures will remain on free exhibition
tool admission will be made. The
head of the week, while next week a
tool admission will be made. The
tool admission will be made. The
head of the week, while next week a
tool admission will be made. The
head of the week, while next week a
tool admission will be made. The
head of the week, while next week a
tool admission will be made. The
head of the week, while next week a
tool admission will be made. The
head of the week exhibitor
tool the this artists well earned
pictures Mr. Brymner, Mr. Brymner, Mr. Maurice
tool good work. A mong the
pictures Mr. Brymner, has exhibited are
tool good work. A mong the
tool good work. A mong the
pictures Mr. Brymer has exhibited are
tool good work. A mong the
pictures Mr. Brymer has exhibited are
tool good work. A mong the
pictures Mr. Brymer has exhibited are
tool good work. A mong the
tool good work

Mr. William Edson, who is a son of Mr. Allen Edson, has several pictures on ex-hibit.



Maurice Cullen, Robert Harris, L. R. O'Brien and Others Also Among the Contributors.

A Christmas exhibition of oils and water colors by Canadian artists was opened at the Art Gallery, Phillips square on Tuesday.

The exhibition is a small one consisting, altogether, of less than one hundred pictures, but it is distinctly cre-ditable to the artists represented. It is moreover, much above the average of its immediate predecessors and com-prises a larger proportion of really good and progressive work, among the exhibits.

A few of the works hung do not, perhaps, impress one as being above the common-place, but these are decidedly in the minority; on the whole, the ex-

3a

hibition is singularly free from pictures whose omission from the catalogue would have been an advantage.

The majority of the pictures shown may he regarded as the summer's work of the artists, done in the open air when summer was at its height and nature in gay habit and light hearted moods, Bringing back to memory, they do, dreams of long, delightful they do, dreams of long, delightful days that held no terrors of bitter frost or biting winds and holding forth the hope of a warm and blessful summer to come, these pictures are particularly enjoyable at this time, when nature seems to be in her most unkindly mood. If for this reason alone, apart from the enjoyment to be derived from studying good pictures, the present ex-hibition at the Art Gallery will be found welcome, and any time spent there, the pleasantest possible interlude in the general round of winter gale-tles. ties

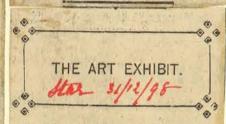
found welcome, and any time spent there, the pleasantest possible interlude in the general round of winter gale-ites. Of the work exhibited, most is from the brush of artists well known to the picture-loving public of Montreal. Mr. William Brymner, R.C.A., with twenty-four pictures, is the largest exhibitor. As an artist whose work has something more than the ordinary degree of vi-tality, Mr. Brymner, is worthy of care-ful study. His work impresses one by the simplicity of subject, out of which emposition and color, and at the same time interesting in the general feeling conveyed. His material may be but a single tree outlined against a summer sky, a prosaic barn standing alone in a single tree outlined against a summer sky, a prosaic barn standing alone in a single tree outlined against a summer they may be, pictorfally treated. His sketch of Louise Basin, Quebec (No. 4), group of birches (No. 7), and St. John, N.B (No. 4), are all charming little pictures bearing unmistakably the unprint of all the good qualities that the sky of the latter sketch (No. 4). The rapids above St. Anne's Fall, by the same artist, is an exceedingly good depth and brilliancy of color. Other ex-cellent sketches exhibited by Mr. Brym-ner are: "Sunfight," St. Joachim, P.O. (No. 5). "A Grey Day." Beaupre (No. 9). "A Sunny Read" (No. 13), "A Black schemert" (No. 4). Mr. Maurice Cullen, who exhibits ten firtures, Is a painter of open ali ma-ture with a more than usually keen. His work is hung almost nexit to Mr. Brymner's, and as painters work along different lines, it is an interesting study to compare them. Mr. Cullen is a ficture shead or align end a study of an evening at Beaupre, wherein the same artist, a study of a wharf and a sun-splashed road is one of the same artist, a study of a wharf and a sun-splashed road is one of the same drifts, a study of a wharf and a sun-splashed road is one of the same drifts, a study of a wharf and a sun-splashed road is one of the same drifts another sketch by the same drifts an other sketch

Mr. Cullen also exhibits an oil painting of the rapids above St. Anne's Fälls, painted simultaneously with Mr. Brym-ner's picture. Mr. Robert Harris, Montreal, presi-dent of the R.C.A., also exhibits ten pictures all of which show a stimulat-ing advance in this artist's work. It was with expectations of something new artistically that Mr. Harris's many admirers looked to the result of his trip to the art centres of Europe, and they will by no means be disappointed. Even those who have failed to find ap-preclation for his previous work, unless with a qualification, can have nothing but praise for what he has brought home. His exhibit consists chiefly of portrait studies, all excellent. One study particularly, that of a girl's head (No. 1), is especially noteworthy. Mr. Harris has handled his subject with brilliancy and skill, and the pie-ture is a clever and complete artistic success. Mr. Harris also exhibits a very delicately sketched pastel of a grey, misty day near Riviere du Loup (No. 10), which is very pleasing. Mr. L. R. O'Brien, R. C. A., who shows twenty pictures, is an artist who seeks, it would seem, to see nature in her more exaggerated moods. He is more pleasing in the few marine stud-ies which he shows, than in his land-scapes, which too often, both in com-position and execution, verge upon the bizarre. Probabity the most enjoyable picture in his exhibit is No. 16 an im-pressionist study of a girl in a ham-morek, surrounded by masses of rich

SC e, through breaks in which the bit bursts. R. C. Way exhibits a number of

Mr. R. C. Way exhibits a number of pictures, none of which are of very marked merit. They show a certain lack of aerial perspective, and most, it might be said, lack depth and dist-ance, and all the delightful mystery of nature. The most pleasing in the ex-nibit is, perhaps, a clever sketch of Montreal from the river. Two clever and accurately drawn studies from still life are exhibited by Mr. Z. H. Fabien, but they are not more interesting than such studies generally are. Perhaps, among the most interesting exhibits to be noted are the series of pictures by Mr. William Edson, not so much because of actual achievement -for though, in parts, undoubtedly good, in parts they are certainly the re-

so much because of actual achievement -for though, in parts, undoubtedly good, in parts they are certainly the re-verse-but on account of their excellent promise for the future with further study and widened experience. Mr. William Edson is still quite a young man, hardly yet out of his teens, He is a son of Mr. Allen Edson, who in his day, was a Canadian artist of considerable note. For the remainder of this week the exhibition is open free, during the fol-lowing week a charge for admission will be made.



The first Christmas exhibition of oils and water-colors by Canadian artists, held under the auspices of the Art Association of Montreal, may not be considered great from a numerical standpoint, but the stan-dard of the work is high — considerably higher, although we speak with some re-servation on the point, than that usually seen at the spring exhibition. This is ac-counted for by the fact that practically speaking only artists who have achieved reputation are represented on the walks. All told, not more than a hundred pic-tures invite the attention of connoisseurs, but many of these are not only new but exceedingly meritorious productions. It is to be hoped that the new departure on the part of the association will prove a success, and will be beneficial alike to the prints and the public. Nothing is want-ing in point of courtesy and attention on the part of Mr. R. Lindsay, the secretary overby of paironage and support. It will be open to the nublic until "messaw next The first Christmas exhibition of oils of the association, to make the exhibition worthy of patronage and support. It will be open to the public until Tuesday next, and it is to be hoped that the public will avail themselves of the opportunity of see-ing some really choice examples of Can-

Most of the pictures exhibited are the Most of the pretures exhibited are the result of work done during the summer, when nature was in her gayest mood and when winter was yet far off. They are all grouped with taste and skill—in fact, it would be impossible to praise too high-ly the arrangements which have been made to set off to advantage the work of every artist

<text>

best productions he submits are "Sit. Anne's Falls" (1) and "Salt Marshes," N S. (16). His sketch of Louise Basin, Que bec, is also an effective piece of work, but it does not evidence the high standard of merit which is characteristic of the two tendscape views already named. Leaving Mr. Brymmer, the eye of the visitor will netwurally find a pleasing rest-ing-place on the ten oil paintings which Mr. Maurice Cullen contributes. Thanks to the excellent taste shown by the gen-tleman in charge of the hanging arrange-ments, the oils contrast most pleasantly with the water colors. Mr. Cullen is fer-tile in ideas, and he expresses them well on canvas. His work is seen to advan-tage in "Evening-Bonpre" (2), "Wharf at St. Joachim" (9), a painting of the rapids above St. Anne's Falls (1) which represents in oil the scene depicted by Mr. Brymner in water colors. Mr. Cul-Mr. Brymner in water colors. Mr. Cul-len's snow and ice scenes are particularly

good good. Next in order came the works of Mr. William Edson, son of the late Mr. Allon Edson, who in his day was a Canadian artist of repute. His work is promising for one so young in years—he is said to be hardly out of his "teens" yet—but it would be the sheerest flattery to pretend that it was on the same standard as the works of the artists already discuss-ed. ed

ed. Mr. James Barnsley has seven pictures on exhibition. The best are 5, 6 and 7. "Landscape in Holland," "In the Gloam-ing," and "At Thury, France"-all land-scapes in oil. "The Lighthouse Ship" (3) and "The Lifeboat" (4) are black and white drawings, which indicate that the artist has a fine taste and a pretty fancy. fancy

Nearly the largest, and cortainly a very striking group of pictures came from the easel of Mr. L. R. O'Brien, R.C.A. This artist's work is well known to Canadians. He sympathizes with nature, but inter-tor 'opan out of uordooxo us st "AsoareH ozreW out, "spoot Jopun du usup adjan Joneys Joy Spoot there you get a touch of softness combin-ed with strong scenic effect. "Cap Oiseau, St. Lawrence River," gives a capital idea of the bold and striking features of Can-adian scenery. early the largest, and certainly a very

St. Lawrence River," gives a capital idea of the bold and striking features of Can-adian scenery. Mr. C. J. Way, R.C.A., who has wan-dered somewhat from grace by seeking from the Swiss mountains the inspiration which might have been obtained nearer home, shows fine artistic taste in his "Sunset, Fraser River," "The Great Gla-cier of the Selkirks," and the "Van Horne Range from the Field." His best work is a fine painting, which shows the "Fra-ser River with Mount Baker in the Dis-tance" (5). Mr. Hammond, whose pictures always sell well in Montreal, is represented only by three, which he values at from \$250 to \$50. The exhibition, it must be confess-ed, would have been poorer hut for those three—"Evening, St. John, N.B.," "Light and Shade," and a landscape. Mr. William Hope is represented by a classic landscape in oil—quiet in tone but strong in general effect. Mr. J. L. Graham, who is an associate of the Academy, exhibits three pictures, two in oils and a pastel. The one en-titled "Returning from Work" is the most creditable. Mr. Z. H. Fabien, who has achieved a

titled "Returning from Work" is the most creditable. Mr. Z. H. Fabien, who has achieved a high reputation for studies in still life, is represented by "A Study of Onions." and "A Study of Sawbiil." Both are excellent works in their own way.



A RT ASSOCIATION the PHILLIPS SQUARE-Galleries Open Daily, 9 A.M. to Dusk. Admission, 25 cts. Saturday Free. Reading Room open to Members till 6 P.M. Art Association. . . ----- PHILLIPS SQUARE Galleries open daily 9 a.m. to dusk. ADMISSION 260 Juraed Saturday free, 15/1/24 Reading Room open to members till 6 p.m.

The Recital Given by Miss Abbott and Mr. du Domaine in the Art Gallery. 46/1/99 Har

The second in the series of vocal and instrumental recitals being given this winter by Miss Abbott and Mr. Du Domaine, took place last evening in the Art Gallery, Phil-lips Square. These artists were assisted by Miss Seabury C. Ford received an derora di-companies winthe presence of the large and fashionsble audience gathered in the Art Gallery last evening. It is a compliment to Miss Abbott and Mr. Du Domaine that so few were deterred from attending the reci-tal by the fatigue occasioned by the ball of the Royal St. Lawrence Yacht Club. It was some time after the advertized time when the performance commenced. The programme, although only containing six numbers, was artistically complete and very contrehensive. It was almost half past ten o'clock when Mrs. Ford sang her last num-ber. One of the most noticeable and praiseworthy features of the recital was the conse attention paid to every part of the enefully selected programme. Where every-one of the performers acquitted themselves so creditably it is a difficult matter to make comparisons, but the audience seemed parti-cular's Concerto, the four songs by Mrs. Ford in No. 4, of the programme and Mr. Du Domaine's violin solos "Fantaisic Ecos-sise," by Max Bruch, and the Spanish Dance, by Starasate. The arduous duties of accompanist vere performed with that skill and attention to details characteristic of all Miss Abbott's work. The smallness of busies on or more of the selections. This seemed to be true of one of the violin solos. The first number was a violin and piano maine. The first movement, Allegro Ri-soluto, by Edward Schutt, op. 44, was given with dash and brilliancy, but the audience seemed to prefer the Canzonetta con Varia-zion. strumental recitals being given this winter by Miss Abbott and Mr. Du Domaine, took

with dash and brilliancy, but the audience seemed to prefer the Canzonetta con Varia-zion: Mrs. Seabury C. Ford received an encore when she sang "Die Mainacht," Op. 43, No. 2, J. Brohms; "Meine Liebe ist Grun," Op. 63, No. 5, J. Brahms, and "Gipsy Songs," Op. 55, Nos. 4 and 7. Anton Dvorak: Mrs. Ford has a pleasing stage manner, and last night speedily won the hearts of her audience. She has a sweet, highly cultivated soprano voice, which ap-pared to better advantage, perhaps, in the second group of selections. In Hook's "Lasten to the Voice of Love," the com-plete control which she had over her voice was abundantly manifest. Foots's "A Song of Four Seasons" contained fortissimo volume, while the delightful "Si mes vers araient des alles," by Reynaldo Hahn dis-layed its sweetness and flexibility. In Saint Saen's "Le bonheur est chose leger," Mrs. Ford performed some difficult tech-riective. Mrs. Ford's voice became some of the evening, however. In one or two pasages she was not well supported by the wind husity towards the end of her solo, Tosti's "Good-bye." This was hardly to he wondered at considering it was her sof the evening, however. In one or two pasages she was not well supported by the word is sing. Smile, Slumber," which was per-tical pasae she was not well supported by the print hester towards the end of the gens of the evening, however. In one or two pasages she was not well supported by the print obligato, while singing Gounod's "Sing, Smile, Slumber," which was per-tical base of the gens of the weakest number on the pro-grame.

haps the weakest number on the pro-gramme. Professor Dubois won great applause for his violincello solo. The internezzo move-ment of Schutt's work was undoubtedly one of the gens of the evening. A dominant tone of sadness ran through this, which seemed to anneal to the audience. The grace and delicacy of the movement was faithfully interpreted. There was more scope for Professor Dubois to display his technique in the Prelude-Allegro Maestoso, and the Introduction-Ronda, but here there was occasional bit of ragged work not ap-parent in his interpretation of the inter-merzo.

30

The audience was so delighted with Mr. Du Domaine's solo, Fantaisu Ecossaise, Max Bruish and Danse Espagnole Sarasate, that it compelled him to respond to an en-thusiastic encore. His selections were well colculated to display the violinist's art. While Mr. Du Domaine's execution is un-doubtedly good, it is the intense sympa-thy which he puts into his work that is the feature of his playing.

ART ASSOCIATION 7/1/99 Myste PHILLIPS SQUARE-Galleries Open Daily, 9 A.M. to Dusk. Admission, 25 cts. Saturday Free. Reading Room open to Members till6 P.M.

THE ABBOTT-DU DOMAINE RE-CITAL. 8/1/99 Har

The recital in the Art Gallery last even-ing, given by Miss Abbott and Mr. du Domaine, was a most successful affair. It was the third of the series, and fell not a whit behind the other performances, either in attendance or the artistic merit displayed in the rendition of the various numbers upon the programme. The andeinece last evening was large, fashionable and thoroughly sympathetic. The appearance of Mrs. H. de M. Harvey had been looked forward to with considerable interest. She made an ex-cellent impression upon the audience. Her appearance is most prepossing, and tend-ed to make the critics lessient towards any little deficiency evident in her technique. The work of Miss Abbott and Mr. du Domaine was thorough and very enjoy-able. The sonata, by Rubenstein, (op. 13), and the "Danse Tzigane" were two of the best numbers on the programe. Mrs. Harvey's songs were well selected. The madrigal, by Chaminade, Godard's Berceuse and the "Serenade de Don Juan" were those apparently best appreciated by the audience.



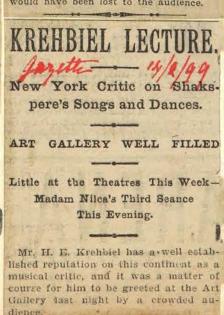
THE MUSIC OF SHAKESPEARE. A Most Interesting Lecture by Mr. H. E. Krehbiel Before the Art Association.

The lecture at the Art Association, which was given on Monday was unique in the fact that the lecturer, Mr. H. E. Krehbiel, handled the subject in a manner which was all his own. In fact, those who at-

handled the subject in a manner which was all his own. In fact, those who at-tended the lecture on "Shakespeare's Songs and Dances." would say, if the hones, truth be told, that they hardly knew what to expect, but not losing sight of the fact that the scholarly Mr. Krehbiel was to talk to them, they were sure of something good. With the assistance of Mrs. Krehbiel, who possesses a good soprano volce, and who rendered the songs of Shakespeare's day with all the pathos and simple expression which suits them so well, the lecturer managed to bring up before his audience a very clear lidea of what the music con-temporary to the great writer really was. Queen Elizabeth may have been, and un-doubtedly was, a very busy woman, and she may also have eaten with her fingers, but nevertheless she was a musician of no mean ability. Then again there was Hen-ry VIII. He had time between his inter-vals of galety and cares of state to ba-come fairly accomplished in the music of the day and so it went all through the history of the great people who lived and worked and sang and played in the early days of England. Shakespeare in his many plays had shown himself a master of the music of the day, as he was indeed the master of all else which brains and culture can give: He understood music as no poet since his day had understood it. He never failed to use the right term in the right place, and in 36 of his 37 plays there is at least a reference to music. Then again there was the music of the common people: Each trade had its own song; the carman of the 16th century whistled his distinctive melody, and so on through the list. The twelve numbers on the programme were all the music and song of Shakes-peare's day, and if he did not sing and play them himself he was at least familiar with them. Some of these tunes have even come down to the present day, and are now in use in hymn books, though their

peare's day, and if he did not sing and play them himself he was at least familiar with them. Some of these tunes have even come down to the present day, and are now in use in hymn books, though their identity has been practically lost to the generality of people. The lecturer in his opening remarks dwelt upon the fact that the English were the most musical people on the face of the earth. To-day they spend more money for music than any other nation, and at the same time there is a quibble, and they ask: "Are we really musical?" Mr. Krehblel has a manner of bringing the old music of Shakespeare's day and the audience of the present into commou accord. He does not attempt to soar over the heads of the un'nitiated— and this could be so easily accomplished. Instead, he brings the modern audience and the old music together on a common footing, and though this may shock the sensibili-ties of the extremely artistic, it is none the less effective. The enunciation of Mrs. Krehblel in her songs, lent their enioxment. Without

The enunciation of Mrs. Krehbiel in her ongs, lent their enjoyment. Without songs, lent their enjoyment. Without hearing the words of the selections much would have been lost to the audience.



12 a.

As a lecturer, Mr. Krehbiel, has a style of his own; some people would say he has no slyle at all. Certainly he has none of the conventious of the platform. Though his lecture is all written, he talks in the most familiar conversational style, and sometimes de-scends to slang. "Any old thing" is, in Mr. Krehbiel's view a phrase Shakespeare would have used in his comedies if he had written in the present day. But this is perhaps only Mr. Krehbiel's way of bringing Shakespeare up, or rather down, to date for the benefit of a modern audience. In his phrases and his manners the great New York cri-tic is not Elizabethan. There is no old-fashioned courtesy about him when he asks a lady to sing or play. He merely remarks in an off-handed way, "We will now hear so-and-so."

asks a lady to sing of play. He merely remarks in an off-handed way, "We will now hear so-and-so." But these minor exceptions made, it must be acknowledged that Mr. Kreh-biel's lecture was one of rare interest and instruction. He knows music thoroughly, he knows his Shakes-peare, he knows the great E.Iza-bethan times. He has intelligence, in-sight, sympathy. There is a quaintness about his manner of treatment not un-suitable to the subject. He has a sense of humer, and is offen exceedingly droll. The musical people in the audience were pleased with his treatment of Elizabe-thian music, admirably reproduced in the dances played by Mrs. Shaw, and the songs of Mrs. Krehbiel. The Shakespeare students fell that new light was thrown on many passages hither-Shakespeare students felt that new light was thrown on many passages hither-to obscure. The people who study neither music nor Shakespeare were in-structed and amused, both by what Mr. Krehbiel said and by the way he said it. Altogether everybody was pleased, and some were a little mystified, be-cause the lecture was not all that they had expected. had expected.

AT THE ART GALLERY, Private View of the Twenty Arst Loan Exhibition of Paintings Last Evening.

The principal feature in this year's loan exhibition of paintings in the art gallery, of which a private view was given to the members of the Art Association and their friends last evening, is the "Sylvia" trait of Sir Joshua Reynolds. It illus-trates the work of the father of English trates the work of the father of English portrait painting in the zenith of his fame, and additional interest attaches to it by reason of the fact that it is one of the comparatively few full length portraits which owe their origin to the great mas-ter. The painting is the poetic idealized portrayal of pure and innocent childhood, and it is invested with the loveliness which characterized Sir Joshua's best creations. It forms part of the very fine collection of Mr. James Ross, who has lent it for this occasion, and is likely to attract as much attention are six canvasses by Jean Baptiste Camille Cerot, the renowned mas-ter of what is known as the Barbizon school. These paintings come from the private collection of G. A. Drummond, Messrs, W. W. Ogilvie, Hector Mackenzie, James Ross, R. B. Angus and W. J. Learmont. Another well-known painter of the Barbizon school, who outlived Casot by three years, but was some twenty years his junior, was Charles Francois Daubign, is represented by two canvasses, lent by R. B. Angus and W. J. Lear-mont. The genius of the modern Dutch painter, Jacobus Moris, is fittingly illus-trated by seven pictures belonging to the Hon. G. A. Drummond, Dr. W. Gardner, Messrs. J. Read Wilson, James Ross and W. J. Learmont. Two interesting com-positions from the easel of George Innes, a modern American artist, who has began to achieve distinction, are on view. There was a very large attendiance at last even-ing's private view, and the exhibition was pronounced as successful as any of the twenty that have gone before. portrait painting in the zenith of his fame,



et home. An exhibition of pictures at the Art Association rooms is always certain to draw a large number of people, and when there is a tea given in addition, it is needless to say that everyone who can makes an ef-fort to be present. The "at home" on Monday afternoon was, as usual, a thoroughly successful function. One met so many happy, cheerful people, people who knew all about art, people who knew nothing, but much about gowns, tea, and talk, people who did not care for either art or tea but came to study the living pictures which at such a gathering are as much to be admired as those upon the "Happy New Year, and many of walls. them," sounded on all sides. Congratula-tions for recoveries from la grippe were frequent, and it is safe to say that there have not been many as pleasant teas this season as that among the pictures. Re-freshments were served in the old gallery, and here a number of the guests congre-gated in parties, sipping the fragrant bev-erage, chatting and listening to the orches-tra. Among those present were noticed Mr. and Mrs. James Ross, Mr. and Mrs. Foswell Fisher and Miss Ritchie, Miss Laidlaw, Mrs. E. B. Greenshields, Mr. and Mrs. P. A. Peterson, Dr. Shepherd, Mr. and Miss Stikeman. Mr. and the Misses Turnbull, Dr. Abbott, Mr. R. Mac-dernell, Miss H. Macdonnell, Mr. and Mrs. D. Dum, Mr. and Mrs. Ives, Miss M. Themas, Mrs. Strathy, Mr. and Mrs. Han-naford, the Misses Roddick, Miss Redpath, Dr. and Mrs. Gardner, the Misses Durn-ford, Mrs. Charles Porteous, Mr. Wm. Kingston, Mr. and Mrs. George Durnford, the Misses Gairdner, Mrs. Hall, Mrs. James McNab, Mrs. King, Miss Budden, Mrs. Wm. Molson Macpherson, Mrs. Tren-holme, Mrs. Wigmore, Professor and Mrs. James Ferrier, Mrs. Hugh Wonham, Mr. and the Misses Wonham. Miss May Rey-nolds and a host of others. Mr. Lindsay, the secretary, and Miss Pangman received the guests, with their usual kindness. them," sounded on all sides. Congratula-

Inds and a host of others. Mr. Lindsky, the secretary, and Miss Pargman received the guests, with their usual kindness.

A WORK OF ROMNEY'S Jazette ----Valuable Painting Now at the Art Gallery. LOANED BY MR. JAMES ROSS One of a Number of Notable Works of

3a

Art Recently Added to Mr. Ross' Gallery.

An additional charm has just been given to the already interesting little collection of paintings by Canadian artists, at present on view at the Art Gallery. A picture by Romney, one of the really great English painters of the end of last century has been loaned by Mr. James Ross, and will be on view during the present exhibition.

The picture forms one of a number of notable paintings which Mr. Ross has added recently to his own splendid collection. Examples of Romney's work are scarce on this continent, that at present on exhibition in the Art Gallery being one of the very few ever seen in Montreal.

The picture is a three-quarter length open air portrait of Lady Sullivan. She is seated in a half-reclining position, with body to the front, and her head well back to the left shoulder. The pose shows excellently the beautiful contour of the neck. The subject is draped in a robe of tender creamy white, relieved with delicate touches of color at the wrists, shoulder straps and girdle. The girdle is almost entirely hidden by the left arm, which lies across the body, the hand resting upon the right wrist. The left hand is firmly and beautifully painted; the slender tapering fingers, of the right though gracetully in-dicated are painted in a manner a triffe slip-shod.

slip-shod. The face is one of great distinction and beauty, crowned with masses of de-licately united light auburn hair, en-twined with a strip of light gray rib-bon, in which touches of blue are most deftly blended. The warm diaphanous flesh tints of the face and neck, tend-erly painted, form an excellent contrast with the delicious creamy pearl-bor-dered gown. The beautiful draping of this dress across the body reveals the charming contour of the form beneath without a trace of vulgarity or dis-play.

play. The portrait is painted in the open air against a background of dark tree trunks and dusky autumnal foliage. In the background to the spectator's right there is a delicate suggestion of distant landscape with corrected and blue

there is a delicate suggestion of distant landscape, with cornfields, and blue, cloud-kissed hills rising up towards a lovely sky, and one great patch of shadow wherein rich shades of orange, brown, and green are massed in a most effective and pleasing manner. The picture will remain on view for a short time only, and the opportunity of seeing should not be missed by those to whom good pictures are a source of pleasure and delight. It is an excel-lent portrait, and a beautiful picture worthy in every respect of its famous author. author.

author. Romney was bern at Dalton-le-Fur-mess, Lancashire, in December, 173t, beveloping early a taste for painting, he was placed under Steele, of Kendal, an artist of note at that time, from whom he received his first lessons. In 178 he visited Italy with Ozias Hum-person of the state for painting, person of the state for painting, person of the state for painting, person of the state of the state of the person of the state of the state of the person of the state of the state of the person of the state of the state of the person of the state of the state of the person of the state of the state of the person of the state of the state of the person of the state of the state of the person of the state of the state of the person of the state of the state of the state person of the state of the state of the person of the state of the state of the state person of the state of the state of the state of the person of the state of the Romney was born at Dalton-le-Fur-

Galiery. London. She was also the model for his naintings of "Circe." "Sensibility," "Cassandra." among a large number of others. Thomney's mind teemed with designs for important work, which was start-ed, but to be cast aside. His best works are historical incidents and portraiture. In the former he neglected all unneces-sary episode or trivial ornament and emphasized the story upon a single group of figures, conceived in an ele-veted snirti of dignity and beauty. His group of figures, conceived in an ele-vated spirit of dignity and beauty. His female portraits are all lovely, deline-ated with the delicacy and taste of the Greek

ated with the delicacy and taste of the Greek. Romney will ever be recognized as an excellent and sympathetic draughts-man, a wonderful master of color and a sound and accomplished painter, who never in the slightest offended the finest taste in his art. The closing years of this great master's life were passed under most painfully pathetic circumstances. To show his gratitude to a woman who had nursed him devotedly through a long and serious illness he married her. He deserted her shortly after their municated with her only upon two oc-casions. Towards the end of his life he was stricken with a painful malady, whose devotion for him had never cased during the thirty long years, came at once to his help and tended him with loving care until his death. Such a story of wifely love and de-votion has seldom been known. Rom-ney died at Kendall on November 15th, 1802. In connection with the above it is

ney died at Kendall on November 15th. 1802. In connection with the above it is rumored that Mr. Jamles Ross has brought home with him, together with the above picture by Romney, examples of the work of Turner, Bourne-Jones and other famous artists. These, it is said, will be exhibited at the next loan exhibition in the Art Gallery. Should it prove true this will be most welcome news to the artistic public in Montreal, and the next loan exhibition will be looked forward to with every anticipation of pleasure. A notice of the 'Xmas exhibition of paintings by Canadian artists at pre-sent on view in the Art Gallery has already appeared in the columns of The Gazette. Through an oversight, how-ever, mention of three of the exhibitors

already appeared in the columns of The Gazette. Through an oversight, how-ever, mention of three of the exhibitors was omitted. Mr. John Hammond, R.C.A., an artist from Sackville, N.B., shows three ex-amples of his work. No. 1, Evening, St. John N.B., shows some boats pil-ed curiously up into the form of a pyramid, while a number of figures are dimly discernible. The composition is effective and the picture is bathed in rich glow, reminding one a little of a Constable, though the manner of paint-ing is very different. A very luminous sky reflects admirably the water. Seen from a little distance, this is effective and pleasing, a little closer inspection neveals a rather extraordinary tech-nique. No. 2 is a study in light and shade. Muddy, sloping banks, between which a sluggish stream flows fitfully, and which are capped with masses of vivid green and a long straggling stretch vivid green and a long straggling stretch vivid green and a long straggling stretch of trees outlined against the sky, form the subject. The picture gives one the impression of having been originally painted as a monochrome, upon which masses of color had afterwards been lavished. It is a curious picture, not altogether unpleasing, though it is mar-red considerably by the hard manner-isms of the trees and the ungainly straddling line of horizon. Mr. James L. Graham has also three pictures on view. No. 1 is a poetical

Mr. James L. Graham has also three pletures on view. No. 1 is a poetical study of a laborer returning home after toil, burdened with the implements of his calling. No. 2 is a landscape paint-ing of a yellow field in which a number of cattle are grazing, with farm sheds in the back ground. The cattle are good, but the picture on the whole gives one the impression of being a little too sketchy. No. 3 is a pastel couched in a similar, but warmer key. Mr. William Hope is represented by a single picture, a tenderly painted landscape in tones of cold grey, with a single figure in the middle distance. The exhibition, it is understood, closes on the 7th of January.

The exhibition of cils and water colours by Canadian artists at the Ant Gallery, Phillips Square, is much appreciated by the large number of people who frequent those pleasant quarters daily. During the past week the number of visitors has been increasing, and much admired have been the pictures by Mr. Wm. Brymner, R. C. A., who on this occasion is the largest exhibitor, having in all 24 pictures. June 9/1/94



ART GALLERY RECITAL. Successful Event Given Last Night by Miss Abbott and Mr. du Domaine

The first of Miss Abbott's and Mr. du Domaine's vocal and instrumental recitals was held at the Art Gallery, Phillips Square, last evening. The projectors of this series of entertainments for the Montreal public should feel well satisfied with the results so far attained. In the first place, the gallery was filled to almost its capacity by one of the best audiences which has turned out to any function this season. Men and women prominent in so ciety were everywhere present, and they showed by their close attention and liberal applause that the fine programme set before them was duly appreciated.

Hopkinson, of Baltimore, is a bari-Dr. tone singer who has won favour in his own country, and it is well deserved. Seldom has an audience in the city had the pleasure of hearing a voice of such power, sympathy and depth. Dr. Hopkinson is also blessed with an 'extremely clear enunciation, which renders his songs even more pleasurable. The four first songs rendered by him were in German, and the selections showed to advantage in the tongue of the Teuton, Without knowing the gentleman personally it would be immediately said that he was a master of the language

When he rendered the plaintive melody of Eugene Field's "Little Boy Blue" there was a suspicious brightness in many eyes. and even a tear here and there, and then after this came the martial "Marching Along,' which, with his rendition. est ev-eryone's pulse throbbing faster and faster, and brought colour to the cheek. The programme opened with a sonata for

violin and piane, and the artistic ren-dition by Miss Abbott and Mr. du Domaine was pleasing in the extreme. Mr. du Do-maine's other numbers included "The Swan," Saint-Saens, and "Rhapsodie Hon-grolse," Hauser. His work throughout groise," groise," Hauser. His w was remarkably proficient.

Miss Abbott, as accompanist, showed herself to be thoroughly in accord with the work at hand, and at all times was sympathetic and true.

The programme was of just the right length. It was of sufficient brevity to ensure the fact that there would be no inattention, and then again it was long enough to do full justice to the partici-pants, and leave the audience in the full power-the height-of its enjoyment. The programme was as follows:

- The programme was as follows: 1-Sonata (Violin and Piano .. Greig, op. 13 Miss Abbott and Mr. du Domaine 2-Four Songs for Barttone.G. Von Fichtz (a) "Heimliche Grusso," (b) "Mondnacht," (c) "Anathema." (d) "Ergebung." Ellland, op. 9 Prologue "T Pagliacchi .. Leoncavallo Dr. Hopkinson 3-Violin Solo .."The Swan,"... Saint Saens Mr. Ernest du Domaine 4-"What is Love?" Ernst (Written for and dedicated to Dr. Hopkinson.) "Oh, for a Burst of Song!" .Allitsen Marching Along!" Nevin "The Little Boy Blue." Nevin "The Little Boy Blue." Nevin "Marching Along!" Valerie White Dr. Hopkinson 5-Violin Solo, "Rhapsodie Hongroise," Mr. Ernest du Domaine
- Mr. Ernest du Domaine 6-Barltone Solo, "Angelic Salutation,

0

(Violin obligato-Mr. du Domaine.) Dr. Hopkinson



The members of the Art Association and their friends enjoyed a private view of the twenty-first Loan Exhibition of paintings last night in the Art Gallery, Phillips square.

The rooms were crowded with the elite of Montreal society. It is estimated that about three hundred must have attended the function. It was almost impossible, owing to the crush, to subject the various

the function. It was almost impossible, owing to the crush, to subject the various pictures on exhibition to anything like a careful examination. The Gallery will be open, however, for some weeks, during which, the pictures may be studied and enjoyed at leisure. Refreshments were served and an orchestra rendered pleasing selections during the evening. The canvas attracting most attention was probably that of Sir Joshua Reynolds' "Sylvia," lent by James Ross, Esq. This work shows Sir Joshua at his best, al-though this artist has been called the share and master of colouring, and colouring, if once attained in a high degree, generally distains subordination and engosses the whole attention. In this excellent example, as in others of Reynolds' masterpieces, notably "Nelly O'Brien," he avoids using many colours, and the tints used are indefinitely blended and varied, so as to appeal to the intellect as well as the emotions. The Old Mill," lent by the Hon. G. A. Drummond, six beautiful canvases by Jean Baptiste Camille Corot, entited "Landscape," "The Eisherman," "Twi-tight," "Landscape," "Temme a la Fon-taine" and "Figure," loaned respectively by the Hon. G. A. Drummond, W. W. Oglivie, Mr. Hector Mackenzie, Mr. James Ross, Mr. R. B. Angus and Mr. W. J. Learmoni. "The characteristics of the Dutch school

by the Hon. Ga A. Drahmond, W. W. Ggilvie, Mr. R. B. Angus and Mr. W. J. Learmont. The characteristics of the Dutch school wate represented by Aelbert Curp's "Dutch Lady," lent by Mr. James Crathern. Johann Barthold Jongkind's little canvas. "The Skaters." tent by Mr. C. R. Hos-mer : Albert H. C. Neuhuy's "Sheep Shearing." lent by Mr. James Crathern. and "Interior of Fisherman's House." lent by Mr. J. Reid Wilson: Wil-liam Bastien Tholen's "Landscape," lent by Dr. A. A. Browne; "Sand Dunes.", Holland, lent by Mr. James Crathern : "Snep Shearing." lent by Mr. James Crathern. and "Interior of Fisherman's House." lent by Mr. J. Reid Wilson: Wil-liam Bastien Tholen's "Landscape," lent by Dr. Wm. Garderzt: "Dutch Harbour.", Holland, lent by Mr. James Crathern : "Sand Dunes, Scheveningen." lent bt Mr. W. J. Learmont: Weissenbruch's "Land-scape," lent by Dr. A. A. Browne; "The Strand." (water colonr) lent by Dr. Wm. Gardner: "Landscape," lent by Mr. Geo. Summer. A canvas attractinz much attenion was that of William Etty, R.A. (1787-1849), entitled "Bivonce of Cupid and His Com-pany." lent by Mr. R. B. Anzus. This is an excellent example of the famous and prouping. The reflections, the high lights, the bright bits of colour, the soft, warm deep shades are very noticeable in this creation. "The Portrait, of a Lady," hy John

the predaction of a Lady," by John "The Portrait of a Lady," by John Hoppner, R.A., lent by Mr. C. R. Hos-mer, had a constant group of admirers

THE PRIVATE VIEW Joseffe -- 21/2/99 Loan Exhibition at the Art Gallery. JOSHUA REYNOLDS SIR BY Gem of the Collection Is His Painting "Sylvia"-Other Artists Represented.

The 21st loan exhibition of paintings opened in the Art Gallery, Phillips square, last night, with a private view for members of the Art Association and their friends.

2a

during the evening. Another portrait, "Susanne," by Gabriel Max, lent by Mr. J. Reid Wilson, hung in a very con-spicuous place, was greatly admired. The rich brilliant colouring and wonderful desh tiats were much commented upon. Other pictures, continually surrounded during the evening, were Turner's "Sun-rise," lent by the estate A. Wilson, Yan Marcke's "In the Marshes," lent by Mr. W. W. Ogilvic, and "Constantinople," by Ziem, lent by the estate A. Wilson. The last mentioned picture was a detailed study, exhibiting most delicate and happy effects.

W. W. Ogilvie, and "Constantinople," by Ziem, lent by the estate A. Wilson. The last mentioned picture was a detailed effects. The these works were exemplified the laws of the composition of a picture requiring that it should be reducible to one subject or action and to one individual instant of the composition of a picture requiring that it should be reducible to one subject or action and to one individual instant of the Angus, and "Sunset," lent by Mr. F. Angus, and "Sunset over the Hils," (lent by Mr. James Ross, This artist's work received much favourable notice, and gives evidence of great promise. Some of his New York last week, obtained good figures. The and indeed, emphasied the fundamental principle of design or conception in paint ing. It is in design, and in design alone, that man can recognize those operations of imagination and judgment which con-stitute the ideal of art and show its high and the sister of poety. The and Mrs. P. A. Peterson, Mr. end Mr. Angus W. Hooper, Miss Grace Robertson, Mr. George Hooper, Mr. e. S. Obertson, Leut.-Colonel and Mrs. Strathy, Mr. and Mrs. P. A. Peterson, Mr. and Mrs. B. T. Tooke, Professor Capper reve E. I. Rexford, Mr. and Mrs. W. Yates Valbank, Dr. and Mrs. M. Yates Valbank, Dr. and Mrs. M. Mrs. Hugh A. Allan, Mr. J. B. Allan, Mr. and Mrs. B. T. Tooke, Professor Capper reve E. I. Rexford, Mr. and Mrs. M. Yates Valbank, Dr. and Mrs. M. Yates Valbank, Dr. and Mrs. M. Yates Sheaver, Dr. Guna, J. J. M. Yates Sheaver, Mr. Stewart, and Mrs. Bart Mussen, Mr. Stewart, and Mrs. Bart And Mrs. W. W. Ogilvie, Mr. Milley McKenzie, Mr. and Mrs. Smith, Mr. W. Robertson, Mr. and Mrs. Samuel Yates Stewart, Dr. Guna, J. J. M. Mr. M. Robertson, Mr. and Mrs. Samuel Yates Stewart, Dr. Guna, J. M. Mr. M. Robertson, Mr. and Mrs. Smith, Mr. W. Robertson, Mr. and Mrs. S

no

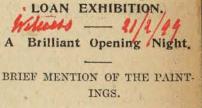
means a large one it is exceedingly interesting, containing within its small compass several noteworthy canvases and one production by a master acknowledged by competent authorities to equal in taste, grace, facility and happy invention, in richness and in harmony of color, the greatest masters of the renowned ages. This is Sir Joshua Reynolds, "the father's British painting," who is represented at the exhibition by a portrait of a sweet little girl whom he has called "Sylvia."

This picture which illustrates great master's work at its maturity, is interesting from the fact that it is one of the comparatively few full length portraits which owe their origin to his genius. It is of a type which had ever special attractions for him, the poetic, idealized portrayal of pure and innocent childhood; and it is invested with all the artless loveliness which characterized his creations.



'SYLVIA.' 20 By Sir Joshua Reynolds.

The picture which has been lent by its owner, Mr. James Ross, forms the crowning attraction of the exhibition. Hardly less interesting, however, are six paintings by Jean Baptiste Ca-mille Corot, 1796-1875, the great master of the Barbizon school, whose incom-parably beautiful landscapes have earn-ed for him undying fame. Truly it has been said that "the charm of a picture



<text><text><text><text><text>

of last year, such as Gainsborough, Guardi, Franz Hals, Holbein, Israels, Landscer, Linnell, Mauve, Millet, Rae-burn, Rembrant, Romney, Ruisdael, Thomson, Van De Velde, Richard Wil-son, and others. To look a gift horse in the mouth is, however, proverbially ungrateful, and the society in making its choice doubtless endeavored, so far as possible, to present examples that Lad not been seen in previous "xhibitions. This it has succeeded in doing, end be-yond the fact that the number of Corots and Tholens and Maris, especially the Tholens, makes such a collection as this a little lopsided; there is no room for criticism that is adverse, but rather this a little lopsided; there is no room for criticism that is adverse, but rather everything to admire. It is, however, the lover of landscape only who will really revel among these canvases, the visitor who most admires portraits and genre subjects will be disappointed. There are two examples of A. Monticelli, 1824-1886, in which, especially one, the colors are not quite so riotous as usual, and they are painted down more within the range of ordinary understanding. The Barbizon School is represented by Corot, Rousseau, Decamps, Jacque, and The Barbizon School is represented by Corot, Rousseau, Decamps, Jacque, and Daubigny; Troyon, Diaz and Dupré, of this school, are not represented this year, while Ziem, who painted Venice for some years in the shades of Fontaine-blean, is represented by a good example of his style in a presentation of Constan-tingole tinople."

was the fashion some little while ago for Canadians to buy the works of the Antwerp painter, Tholen, and these the Antwerp painter, Tholen, and these and many others continue to be firm admirers. Connoisseurs of a different taste do not deny that he can paint you dirty water and muddy banks most realistically, and is indeed an artist in broad effects and sombre hues, but these do not admire him. Fortunately, this is a free country, in art as in other mat-ters, and those who 'cannot stand' Tholen have an opportunity to scothe their perturbed feelings with Constable, or 'Van Marcke, or Etty. Many land-scapists, indeed, will give the first place in this collection to the example of Con-stable, if only for its grand sky. Who could paint a sombre sky like this masatable, if only for its grand sky. Who could paint a sombre sky like this mas-ter, where the clouds really fly across it, or linger broodingly, or discharge them-selves in rain? His skies are no paint-ed things, a mere matter of pigment and follo banks they mere and the wind a facile brush; they move and the wind is the motive force; they dissolve, and you may hear the patter of rain; when, at length, the light breaks through them, at length, the light breaks through them, your spirits rise as they do when a bright afternoon succeeds a gloomy morning, and you are warmed as with a real sun. But this is merely rhapsodising ! and so you shake up your faculties, and come down to earth again, and then you know, after all, that it is only pigment and hard work, and, yes—and genius ! Several of the Corots are familiar, and taking them as a whole, those who are unfamiliar with the works of this mas-ter are not likely to view these specimens with very great enthusiasm. There are, of

ter are not likely to view these specimens with very great enthusiasm. There are, of course, Corots and Corots, as may be seen in this exhibit, and while it is true that Daubigny is said to have said, in envious admiration, 'He puts nothing on the canvas, and everything is there,' Robert Louis Stevenson's cous-in has told us that the great word-painter could never see anything to ad-mire even in Corot's best work, so that the Philistine is in good company.

mire even in Corot's best work, so that the Philistine is in good company. Besides the artists mentioned above, the picture lover will have an oppor-tunity of seeing specimens of the vork of Gabriel Max, J. Maris, J. H. Weissen-bruch, L. Hermitte, Delacroix, J. Stark, H. W. Mesdaz, Jongkind, J. P. Pyne, A. Neuhuys, E. Bondin, and Hoppner; and this brief notice would be very in-complete without especial mention of a very fine specimen of the work of our complete without especial interaction of a very fine specimen of the work of our own particular artist, Robert Harris, whose paintings we all so much admire, and whose recent work has increased our admiration. Mr. Harris's bust of Mrs. John Galt, of Winnipeg, will compare favorably with anything in the gallery.

A RT ASSOCIATION 23/2/99 Sabette PHILLIPS SQUARE TWENTY-FIRST LOAN EXHIBITION OF PAINTINGS. OPEN DAILY, 9 A.M. to 6 P.M. VEDNESDAY EVENING, 8 to 10.



'LANDSCAPE. By Jean Baptiste Camille Corot.



LAST OF THE SERIES. Mr. Max Heinrich Sings at Last Night's Abbott-du Domaine Jazethe Recital. 22/1/19

<text><text><text>

The content of the series of the series of the content of the concert was one of the series. The soloist upon this occasion was Mr. Max Heinrich, and his singing was undoubtedly the outstanding features of the concert. Mr. Heinrich as a singer is too well known to require any try comprehensive eulogy. A profound and subile appreciation of the sentiments expressed in his songs, a singer is too well known to require any found and subile appreciation of the sentiments expressed in his songs, and sympathetic interpretation of the predominant features of his art. He chogo as his first number last night a cycle of German student songs, by music by Adolf Jensen. These songs, by fuctor Von Scheffel, set to charming and of his thirst, a great and glorious absolutely delightful manner by Mr. Heinrich. Each of the songs was preceded by an interesting and cold an interesting and cold his thirst, were sung in an absolutely delightful manner by Mr. Heinrich. Each of the songs was preceded by an interesting andecodal note anglish translation. The playing of Miss Abbott and Mr. The Domaine was again thoroughly atistic and finished, emphasizing the favorable impression created in the preceding concerts.

ber of members, both ladies and gentie-men, error to accompany the players. The musicale and five oclock tea at the Art Gallery yesterday afternoon was the most largely attended of any held during the Loan Exhibition. A portrait by Van-dyke now occupies the place of "Sylvia" and is greatly admired. It is owned by Mr. Angus. During the afternoon, Mrs. Frank Ramsay contributed to the musical part of the programme by sing-ing. Miss Glassford also sang and Miss Walker and Miss Fortier played solos. The exhibit will close on Saturday, March 11th, with a five o'clock tea to the members and their friends.



day, March 11th, at 6 o'clock.

the deep regret of her work in Thildet, to the deep rearrest of the numerous friends. Another very pleasant tea was given at the Art Gallery, on Saturday, from 4 till 6. An orchestra furnished delightiul music in the old gallery where the tea was served. Every one agrees that the Loan Exhibition is the most interesting that has been held for a long time. Among those present were. Miss Crawford, Miss Cundill, Mrs. Graham Dunlop, Mr. and Mrs. J. G. Ross, Miss Morrow, Miss Monk, Mr. F. S. Lyman, Mrs. H. Lyman, Dr. and Mrs. Stirling, Mrs. Stranger, Mr. and Mrs. Stirling, Mrs. Stranger, Mr. and Mrs. Bentham, Mr. and Mrs. Harris, Mr. Learmont, Mrs. Wigmore, Miss Watt, Miss Ludington, Miss Baker, the Misses Angus, Dr. Fry, Mrs. Murray, Mr. Mayrand, Mr. and Mrs. S. Beil and Mr. Garland. Art Association... Herald PHILLIPS SQUARE. Loan Exhibition. Members are reminded that the Loan Exhibition will close on SATURDAY, MARCH 11th, at 6 o'clock. ART ASSOCIATION ... Heratot PHILLIPS SQUARE. ERIES OPEN 9 a.m. to 6 p.m. Admission - - - 25c. Art Association, Gyette PHILLIPS/SQUARE.

Galleries Open Daily, 9 A.M. to 6 P.M.

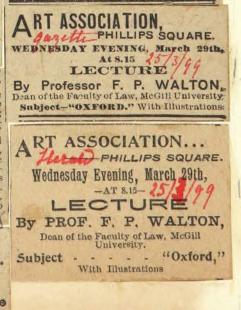
Admission 25 cents



FRIDAY, APRIL 7th, 1899 in the Galleries of the Art Association. Works intended for Exhibition must be de-livered at the Gallery not later than Tues-day. March 28th.

ART ASSOCIATION, 18/3/40 AJULE PHILLIPS SQUARE. The Amanul Royal Canadian Academy Exhibition will open on FRIDAY, APRIL 7th,

in the Galleries of the Art Association. Works intended for exhibition must be de-livered at the Gallery not later than TUES-DAY, MARCH 28th.





SUNSET OVER THE HILLS'-BY GEORGE INNESS. Loaned by Mr. James Ross.



Academy of Arts, the opening ceremony of which takes place this evening, will give general satisfaction to all those who believe that Canadian painting is yet destined to take a high place in the cosmotined to take a high place in the cosmo-politan world of art. The hanging com-mittee has done its work so well and the general first effect is so good, that the visitor may be excused at wonder-ing for the moment if it is not a En-opean gallery into which he has strayed; and, certainly, when examination in de-tail commences, the critic will find in-dividual pieces of work which would grace any collection or exhibition. In the place of honor stands the chef d'oeuvre of the president of the academy, Mr. Robert Harris. It is a portrait group of Mrs. C. E. L. Porteous and her three children, and it would be impos-sible to praise it too highly. It is a de-tightful piece of work, fulfilling all the portrait groups, but rivalling much of the work that passes for unat-tainable among the moderns when it is labelled 'old master.' Bravo, Mr. Har-ris! It is an honor to be the fellow-citzen of such a workman. Following Mr. Harris in order of merit comes the work of Messrs. Homer Watson and Maurice Cullen. Mr. Wat-son will find it difficult to do anything better than his strong and true 'Crosspolitan world of art. The hanging com-

42

James Ross. James Ross. ing the Ford'; and his 'Old Stone Bridge' and 'Landscape and Sheep,' are almost as good in their way. These pictures put Mr. Watson upon a very high plane indeed. Mr. Maurice Cullen is another painter who, equally with Mr. Watson, has 'arrived,' as his 'St. James's Tower, Montreal, by Moonlight,' and 'Craig Street, at Night,' will bear sufficient witness. These pictures of Watson's and Cullen's would be picked out in any gallery in the world for exceptional merit, and they need only to be seen to be admired, alike by the technician and the simple lover of the beautiful. The young painter, Z. H. Fabien, also makes an advance with his still-life work, his 'Study of Fish,' being especially delight-ful and worthy of all praise. — Among the other work in the gallery whose merit appeals to one on a first visit is Mr. W. E. Atkinson's 'Old Street in Sluis, Holland,' 'Frosty Morning, Dart-moor,' and 'Evening,' Mr. Bell-Smith's 'The Chancellor, Leanchoil, B.C.,' and other fine pieces of mountain scenery; Mr. Brymner's really delightful ' Early Morning in September,' Mr. James M. Barnsley's 'Marine' (which needs a little attention); Mr. W. Cruikshanks's 'Sun-down,' Mr. E. Dyonnet's 'Storm Effect on the St. Lawrence,' and a 'Sunset in the Laurentides,' Mr. France's 'Noonrise, Borthier' and Mr. France's 'Old-fash-ioned Garden,' Mr. W. Hope's 'Moonrise, Borthier' and Mr. France's 'Old-fash-ioned Garden,' Mr. W. Hope's 'Moonrise, Borthier's 'Let Retour,' Edmund Morris's 'Landscape, Cote de Beaupré,' Clava Muntz's 'The Widower and his Daughter,' T. Mower Martin's 'A Pair of Mallads,' The decorative work of Mr. G. A. Reid and the flower pieces by Mrs. Reid, 'Au-uum' and 'Twilight of Life,' by Mr. Sydney Strickland Tully, and many more that must be left for mention until a fu-ture occasion. The most highly satisfac-tory feature of the exhibition to these that must be left for mention until a future occasion. The most highly satisfac-tory feature of the exhibition to those tory feature of the exhibition to those who follow art critically will be the fact that Canadian art has at length emerged, in several striking instances, from the rut of provincialism and is worthy of be-ing criticised from a cosmopolitan point of view; and that it does not need, as in the past, to crave the favor of toleration. Among the names which will be most missed from the present exhibition are those of Messrs. Jongers, Suzor Coté, Patterson and Wiley Greer. The water-color room contains some

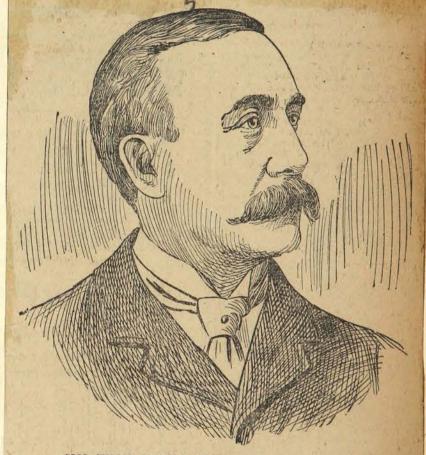
The water-color room contains some charming work, but a soft this must also be left for another occasion. The reception this evening promuse, to be one of the most enjoyable events of the season. His Excellency the Gov-crnor-General is expected to arrive punccritic ceneral is expected to arrive punc-tually at nine o'clock and will be pre-sented with an address by Mr. Robert Harris, the president. His Excellency will briefly reply, and then pictures, con-versation and refreshments will help to pass a delightful hour or so. To motversation and retrestments will help to pass a delightful hour or so. To mor-row morning the Royal Academicians meet to elect one full academician and several associates. If it were not that several of the academicians and associates bits out of Carada and here not know live out of Canada and have not kept themselves informed regarding contemporthemselves informed regarding contempor-ary work, there is no doubt but that Mr. Maurice Cullen would be elected an es-sociate to-morrow, and, even as it is, there is very little doubt about it. He thoroughly deserves such recognition at the hands of the academy.



SUNSET'-BY GEORGE INNESS. Loaned by Mr. R. B. Angus.

Royal Canadian Academy Association In the Galleries of the ART ASSOCIA-TION, PHILLIPS SQUARE. Witness PHILLIPS SQUARE Royal Canadian Academy 20th Annual Exhibition Open daily 9 a.m to 6 p.m., Wed-OPEN DAILY 9 A.M. to 6 P.M. nesday evening, 8 to 10. WEDNESDAY EVENING 8 to 10 Admission, 25 cents.

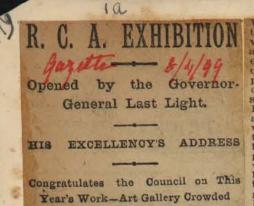
6



HIS EXCELLENCY THE EARL OF MINTO



STUDY OF FISH,' NO. 48-ZOTIQUE H. FABIEN.



The twentieth annual exhibition of the Royal Canadian Academy of Arts was opened by His Excellency Lord Minto and Lady Minto in the Art Gallery last night.

to the Doors.

The opening ceremonies, which were attended by a large and fashionable gathering of the art-loving citizens of His Montreal, were most successful. Excellency and Lady Minto, who arrived shortly after 9 o'clock, were re-ceived in the library of the Gallery by Mr. Robert Harris, president of the academy, the academicians present and Drummond, and Messrs. Shep-Senator herd, Learmont and Fleet, representing the Art Gallery, and conducted to the platform erected in one of the galleries.

Mr. Robert Harris, as president of the academy for the current year, thereupon read the opening address

"May it please Your Excellencies,— The members of the academy are much gratified that it has been possible for you to honor them with your presence on this the opening of the twentieth exhibition.

you to honor them with your presence on this the opening of the twentieth ex-hibition. The is now twenty years since the them for the Royal Canadian Academy of Arts. At that time, there were only two or three art societies of any kind in Canada, only one indeed with any considerable proportion of professional artists amongst its members. It p-presered to be very essential to the pro-presered to be very essential to the pro-tok others. To have attempted the establishment of the institution perman-netly in one place would have been inverted to the large eities of the Domin-ion from time to time as was possible. This peripatetic character, while very inversered wind the field of its opera-tions, has made the Academy come less prominently before the people of any ne place. For instance, three years and in Montreal. This is my reason for efferting to one or two of the Academy so eading features, for many of those pre-tor have chaose ince the exhibition was predicted in Montreal. This is my reason for efferting to one or two of the Academy ton eading features for many of those pre-tor have brobably for

ELECTION OF MEMBERS.

ELECTION OF MEMBERS. The first members were nominated by the founders. Since then the elections ave been made at the annual general methods, the self at the date and in the city where the annual exhibitions in the city where the annual exhibitions ave held. These elections are made by by ordession, painters, sculptors, ar-chitects, designers. The number of aca-dencidant is limited, and they must be elected from artists previously having the branch of art professed is the quali-fication. The conduct of the affairs of the academy is in the hands of a coun-file academy is in the hands of a coun-ting and having and having and having in rotation, half of the council retiring academy is in the selecting and hanging to multices are, of course, appointed by multices are being and having being and year. The selecting and hanging to council.

the council. "During its twenty years of existence the Academy has in many ways demon-strated its usefulness. It has proved a successful organization for ensuring art exhibitions in different cities of the Do-minion. The generally conscientious work of its hanging committees has helped materially to raise the standard without the exercise of undue severity.

Whatever may be thought to the con-berd varies to be overy much value the varies of their brother artists deliber-tely given apart from prejudic, or int r-est The Academy has been the wardow provinces into communication and ac-ord with each other. It has been the structure of the figure to those engaged in the fuel of the figure to those engaged in the nucleus having been the di-point which each of the first Academicias to provinces which or presentation to the provinces of the figure to those engaged in the part of those devoting their lives of the part of those devoting the structure inpossible. Such for examples are a shared of the part of those devoting the structure inpossible. Such for examples have been inpossible. Such for examples have been inpossible and the structure were and the part of those devoting the structure inpossible and the structure were and the part of those devoting the structure inpossible and the structure were and the part of the structure of the structure were and the part of the structure of the structure were and the part of the structure of the structure were and the part of the structure of the structure were and the structure of the structure of the structure were and the structure of the structure of the structure of the tructure of the structure of the structure of the structure of the tructure of INTEREST IN ART.

INTEREST IN ART. The interest taken in art in Canada is certainly very much greater than that which existed a few years ago, but the number of persons who, from natural is contained as the progressing, be-trumpet to call aitention to the fact that art in Canada is progressing, be-cause the very fact of the difficulty of such progress, in a comparatively new gound; is likely to induce in the minits of the as yet, uninterested portion of the public an assumption that progress is mart has not been made. From thoses sufficiently interested to examine for there are yet, uninterested portion of the public an assumption that progress is not have not been made. From thoses sufficiently interested to examine for there are yet, uninterested to examine for there are yet, uninterested to a sufficient consistence, and capable of judging. Canadian artists may failing claim a fa-vorable answer to the question, whe-ther the works displayed in the present "while on ot show a great advance on what would have been possible a first exhibition held in Ottawa most of the productions which came before the selecting comunities were exceedingly or betokened the influence of ideas ac-tive in the great art centres. Since them many of our painters have devoted years to serious study abroad, and have ex-hibitions of Europe. That the general average has been much raised must be — — "With regard to work which does neatent to every.one — "With regard to be chan to recognise truct desiger to erect an artificial stand-red the qualities of which have as in ard and condern all work which does in econorm thereto, than to enquire set the good qualities which may exist. So the good qualities which are the com-mon property characteristics are to enform thereto, than to enquire set the qualities of which he was in ard and condern all work which does in the good in a entirely different stand-point, it another country and under who have man entirely different stand-production. And yet no f

hour. "If the present exhibition was com-posed only of works produced under the influence of one set of artistic ideas, however worthy they might be, it would savor ill for the future of Canadian art.

ortists

<text><text><text>

tution

HIS EXCELLENCY'S ADDRESS. in rely, His Excellency said:-

In rely, His Excellency said:-"I can certainly, without any flat-tery, congratulate the Council of the Royal Canadian Academy on the ex-cellence of this year's exhibition. I feel, too, that I am not wrong in saying that the Canadian public owe a debt of thanks to the artists, who by their labors have personally contributed to its success, and I am very pleased to have been afforded an opportunity of being present tonight at the opening ceremony.

labors have personally contributed to its success, and I am very pleased to have been afforded an opportunity of being present tonight at the opening ceremony. "The Royal Canadian Academy has now been in existence for nineteen years, having been founded by the Mar-quis of Lorne and Her Royal Highness the Princess Louise, in 1880. It was, as far as possible, inaugurated on the lines of the Royal Academy of Eng-land, and the founders really almed at the formation of a Canadian national school of art. But in their endeavor to collect together the efforts of Canadian art they were very far from wishing to discourage the deserving work of local or provincial associations. They, I think, very rightly judged that Canada owed much to its local associations; but they felt also that by making them better acquainted with each other, and by giving them, so to speak, one cen-tral government, they could encourage that interchange of ideas and compa-rison of work, which helps so much to carry the student out of his own small surroundings, gives him a larger riv-alry with his fellowmen, enables him to inderstand and to respect those who have become famous, and to realize that some day, in the future, the tri-mphs of success may be showered upon him too. "No man can rise to fame in a nar-row groove. The spark of genius may be smouldering in him, but it must have light and air before it can blaze forth, and then the great world of nature be-fore him can feed the flame with the fuel of fresh thoughts, fresh ideas, fresh aspirations. But it is often a hard struggle. I believe that no pro-fession has more histories of hard strug-glea that the artist's profession. He rises by no stereotyped grades of pro-motion; he depends upon his pencil or his brush, and upon the appreciation the public puts upon these productions. He may owe some lucky little bit of notice to a mere chance, which may just plateder, or he may never get a chance at all, and fail forever with many other sond men. But still the army of artists may be pro oriticism which only praises and con-demns what it knows nothing of itself, because it is the right thing or the fash-ion to do so. With you in the young days of your Academy, much must de-pend upon the good taste and good judg-ment of your critics. Critics are, as you know, often purchasers, and on them to a great extent will depend the contents of your picture galleries in the

future, and to critics and to artists, both working towards the same end, the national art of Canada. I would say this,-never forget, in your art, the value of national characteristics. Let Canadian art be typical of Canadian thought and character. Remember the great schools of painting how distinctly atlonal they are—the Italian, the Span-ational they are—the Dutch, the French and the English. Do not in your de-sire to study the works of great pre-ducters, lose your own national indivi-duity. It is a terrible thing to be a simply to depict without meaning what uses before you. You know the lines:

you see before you. You know the lines: "A primrose by the river's brim, A yellow primrose was to him, And nothing more." A sad accusation to bring against any artist, and certainly one of which you need have no fear, surrounded as you are by the magnificent scenery which helps to mould an arist's sou. "Ladies and gentlemen your academy has every symptom of a glorious future; by the kindness of the council Lady Minto and I were today accorded the pleasure of a private view, and saw many beautiful pictures, and many pic-tures to covet; some of them fresh from the walls of the Salon. I have no wish to share with the hanging committee the difficulties of selection—but I know you will allow me to share with you the splendid work of your president, Mr. Harris. "There is no need for me to wish the Royal Canadian Academy success. If has already gained it—and can trustfully send forth its own academiclans to es-tablish their reputations in the art gal-leries of the world." <u>THE EXHIBITION.</u>

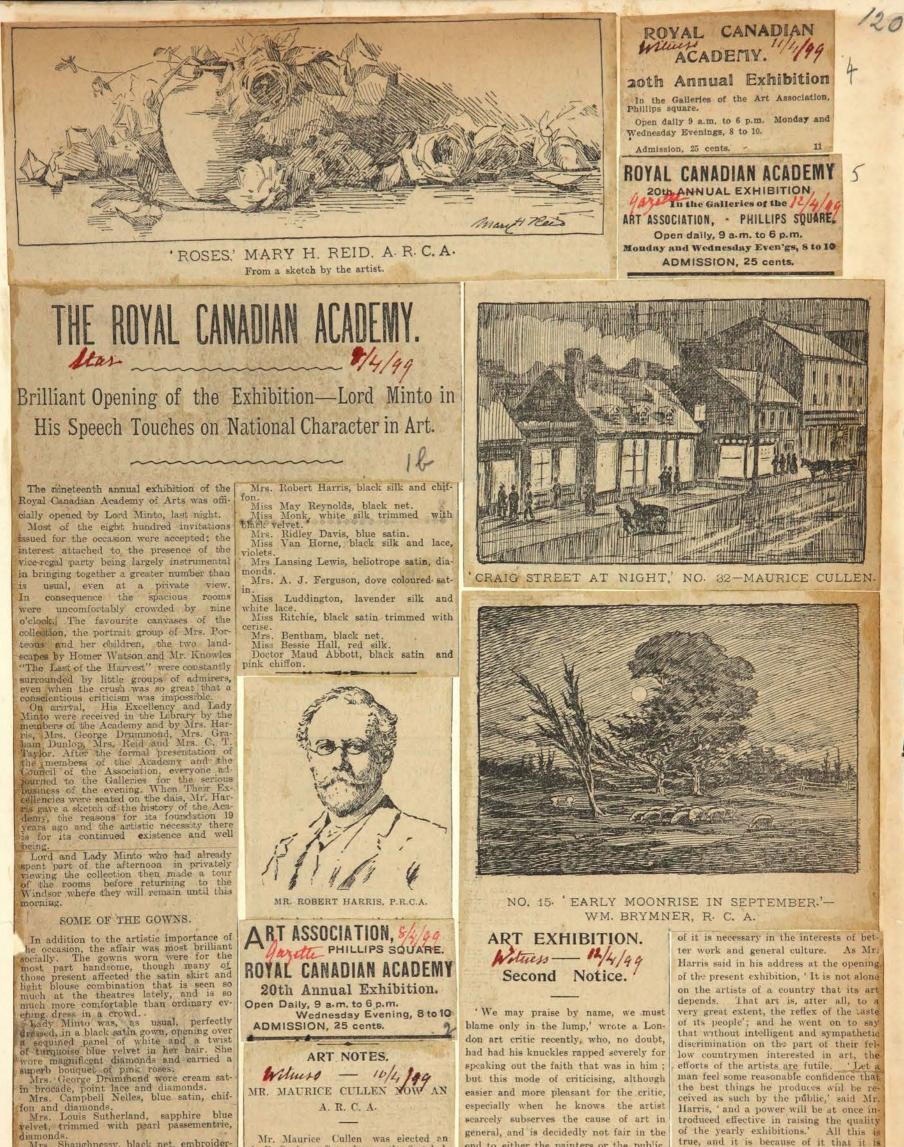
THE EXHIBITION.

THE EXHIBITION. As regards the exhibition itself, it is impossible to do it the justice it so thoroughly deserves after one cursory and necessarily hasty around. It is un-doubledly one of the most successful and genuinely excellent held by the Royal Canadian Academy. It is true that one fails to see upon the walls the names of many, whose works have graced and added value to former exhi-bitions and that a few of the well known names one looks for with interest are, but scantily represented. Particularly is this so with regard to the work of Mr. Brymner, who exhibits but one can-vas—in itself most admirable, yet scarcely sufficing to atone for the dis-appointment which his modesty has caused many, to whom his work gives real pleasure, to experience. It must also be admitted, that as is almost in-varably the case in a general exhibition-small though it be-of the work hung, hardly soars above the commonplace. These slight defects, however, must

small though it be-of the work hung, hardly soars above the commonplace. These slight defects, however, must not be permitted to influence in the slightest a just appreciation of the ex-hibition. It furnishes incontestable evidence that the art of Canada is advancing by leaps and bounds, and that included in the small and strug-gling band of men and women who are responsible for its progress there are some, at least, who must be re-garded as important factors in contem-porary painting. For any one who is interested in the first of his country, and who has fol-lowed its development during the last few years the present exhibition can-not fail to be fascinating and instruc-tive. Exclusive of the architectural ex-hibit, there are hung 228 canvases re-presenting practically all the noteworthy Canadian men artists and a number of the women artists, and represent-ing them in most cases by good and typical examples.

Although in most cases by good and typical examples. Although it is not the intention of the present article to uptice in detail the pictures comprising the present exhi-bition, it is impossible to omit mention-ing the remarkable good work by which the president of the academy. Mr. Robert Harris, is represented. Of this, two pictures, Nos. 63 and 64, are particularly striking; the first a port-rait group of Mrs. C. E. L. Porteus, and children, and the other an exceedingly strong portrait of the late Robert itamitton, Esq., Quebec. The first is probably the most altogether success-ful painting which Mr. Harris has so far produced, and in itself it will well repay a visit to the gallery. Further notice of the exhibition must be defer-red to a future article.

The opening function last night did not differ greatly from others that have gone before, with the exception that its brilliancy was added to by the presence of His Excellency and Lady Minto. It was essentially a society event, and as such was highly enjoyable, of resuments music and conversation event, and as such was highly enjoyable, refreshments, music, and conversation alternated with each other, and for the time the pictures were disregarded. It is to be hoped, however, that the pic-ture-loving public of Montreal will not fail to grasp an early opportunity to pay the Art Gallery a visit. His Ex-cellency and Lady Minto left, showing before 10 o'clock.



telvet, trimined diamonds. Mrs. Shaughnessy, black net, embroider-ed with sequin over yellow silk. Mrs. Graham Dudop, white satin, trim-med with point lace, diamonds. Mrs. P. A. Peterson, blue brocaded

Jeffrey Burland, grey brocade, dered with sequins, diamond orna-

. McCallum, black net and cerise bedice. Grier. blue satin.

10

A. R. C. A.

Mr. Maurice Cullen was elected an A. R. C. A. on Saturday on the first hal-lot, and the academy is to be congratu-lated upon its choice. The picture of Mr. Cullen's reproduced in the 'Witness' on Saturday, entitled 'Craig Street at Night,' has been sold, for Mr. Cullen's own price, \$150, and it is well worth dou-ble the money. Mr. F. S. Challoner, the well-known A. R. C. A., was elected an academician on Saturday.

especially when he knows the artist scarcely subserves the cause of art in general, and is decidedly not fair in the end to either the painters or the public. When a picture is well done, from a workman's point of view, the evil is not so great, because the public may be depended upon to pick out the subject which pleases it, the painter and critic notwithstanding; but when the work itself is poor, and the composition ungraceful or even ridiculous, some notice 60

on the artists of a country that its art depends. That art is, atter all, to a very great extent, the reflex of the taste of its people'; and he went on to say that without intelligent and sympathetic discrimination on the part of their fel-low countrymen interested in art, the efforts of the artists are futile. 'Let a man feel some reasonable confidence that the best things he produces will be re-ceived as such by the public,' said Mr. Harris, ' and a power will be at once in-troduced effective in raising the quality of the yearly exhibitions.' All this is true, and it is because of it that it is pood, bad and indifferent. It is the mode to blame the hanging committee for crowding the walls with

It is the mode to blame the hanging committee for crowding the walls with canvases, and, from an 'aesthetic point' of view, the present fashion is without defence; at the same time, it must be borne in mind that art depends for 'ts support upon the 'average,' and not upon the most highly cultured, and that



NO. 63. PORTRAIT GROUP, MRS. C. E. L. PORTEOUS AND CHILDREN.'-ROBT. HARRIS, P. R. C. A.

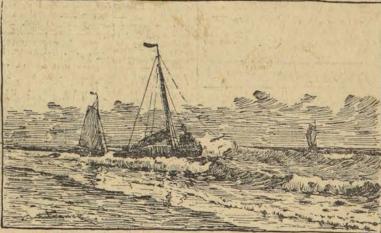
until the average of workmanship and mercial phrase) by the exhibition of such

until the average of workmanship and culture is raised, exhibitions will be crowded as at present. This, notwith-standing, if, out of the 259 pictures, etc., on the walls of the two rooms, the odd 59 had been rejected, the standard of the whole would have been raised. Mr. Robert Harris's portrait group of Mrs. C. E. L. Porteous and children, con-tinues to be deservedly very much ad-mired, and no one who has seen his re-cent work can help being struck with the broadening effect his studies in Ant-werp, Munich, and Madrid has had upon it. There are economy of means and werp, Munich, and Madrid has had upon it. There are economy of means and certainty of touch and that individuality of arriving at effects called style now seen in his portrait work which differenseen in his portrait work which differen-tiates it in a marked manner from his previous efforts, good as most of those were in their way. Mr. Harris, indeed, was fortunate in the time of his jour ney; he had travelled the road which all great artists have to pursue, painters or other; hard work, constant striving, knowledge gained piece hy piece, had put him in the position not only to apprehim in the position not only to appre-ciate the best, but to be able to forge it into an amalgam with his own and thus produce a metal (to berrow a metaphor from the smiths) capable of being ham-mered into a keener, more flexible, and more polished weapon. In 'Mrs. Por-teous and her children' the composition, expression, disposition of light and shade, flesh tones and accessories, are equally pleasing and convincing, and the impasto (colors laid on thick and bold) is very rich and scholarly. Mr. Harris's 'Por-trait of the late Robert Hamilton' is antrait of the late Robert Hamilton is an-other good piece of work, as is his char-acter 'Study of a head'; but 'The vision of Pere Breboeuf, martyred in the Jesu-it's Huron Mission, 1649,' will please none of this artist's true admirers, and he only waters his stock (to use a com-

mercial phrase) by the exhibition of such subjects. Mr. Harris is capable of be-ing great with the figure, the highest and most difficult art of all, and his successes are likely to be in this direction. Mr. Harris should be content with this, so far as the public is concerned; no man is expected to be great in everything. Neither will Mr. Cullen increase his reputation by such an exhibit as 'A study.' Iu his own line of work he is excellent, almost great; but plenty of painters could have done 'A study' just as well and better than Mr. Cullen. One of the pictures reproduced to-day

One of the pictures reproduced to-day is Mr. William Brymner's 'Early moonrise in September' which is wrongly printrise in September' which is wrongly print-ed in the catalogue, 'Early morning in September'—a very grave difference. This is the only canvas exhibited by Mr. Brymner this season, but it is a very delightful one, and gives one an Oliver Twist-like appetite for 'more.' There is a silvery, atmospheric charm about this picture; the color scheme is very tender and dainty, and the scene, time of yeur and time of day, convincing; altogether, just the kind of picture one would like to add to one's collection. Why was Mr. Challoner elected an

Why was Mr. Challoner elected an Academician last Saturday? Let any critical person contrast his work in the present exhibition with that, say, of Mr. Atkinson, and surely he will conclude that a grave injustice has been done. Mr. Challoner's painting of 'Rachel's Tomb' is not bad, but it is no better and quite as obvious as hundreds of others on the same subject; his 'When the Lights are Low,' is fair; but what can be said of his ambitious 'Conscience makes cowards of us all'? No doubt, Mr. Challoner wished to show us a great criminal, a burglar, presumably, by the appearance of the loot under his arm; instead he has depicted a kind of 'Little Minister, grown old, and rather feeble than vicious. And how, it may be ask-ed of this artist, can a sinner such as he Why was Mr. Challoner elected an Academician last Saturday? Let any



NO. 55. 'FOGGY DAY, BRITTANY.'-J. L. FRANCE.

NO. 55. 'FOGGY DAY, BRITTANY.'-J. L. FRANCE. supposes he represents, and such an aged more than eighteen and supposed to by headtiful? Surely crime would have repit that at least it couldn't have foated without a pair of wings? They surghar's right-hand pocket caught alight with 'Dutchman's Pipe, and has they in the Atkinson's 'Old Street in Shuis, Hold with Atkinson's 'Old Street in Shuis, Hold with discipation buck feeling, and at the sum of energy in the elening, and they decide would be stretched, and they decide who had he best right to be chosen to form the best right to be chosen to form the best right to be thosen to form the stretched, and they decide who had he best right to be thosen to form the stretched, and they decide who had he best right to be thosen to form the and then the 'artist's 'would go to work. The first man used one quick work. The first man used one quick work. The first man used one quick the should be cut up in sections, put who he would be cut up in sections, put who he would be cut up in sections, put who he would be cut up in sections, put who he would be cut up in sections, bow, no one would accuse an artist of Mr.

Mr. F. McGillivary Knowles, R.C.A. cells his picture, No. 79, 'Hero finding the body of Leander'; but surely this is a misnomer. He should rather have called it 'Hero after finding the body of Leander,' if it were necessary to paint and name it at all. The artist has chosen a moment when Hero has com-pletely covered her face with her hands, and is not capable of seeing or finding anything. Indeed, the title, on second thoughts, ought to be further amended, and called, 'Hero finding part of the body of Leander,' for only one arm and what, perhaps may be a head, are ap-parent in the picture. It puts one in mind of the artist who had a commission to paint a picture of the Red Sea for the miser who beat him down in price; 'Where are the Israelites?' asked the patron, gazing at the finished picture.' 'All gone over,' replied the painter de-murely. 'Well, where are the Egyptians, then?' 'All drowned!' Mr. Knowles, calls his exhibit, No. 78, 'Psyche,' again without any apparent justification. According to Mr. Knowles, Psyche was a studio model, not particularly beauti-ful and with a strong cadmium cast of countenance. We are told in the legend a studio model, not particularly beauti-ful and with a strong cadmium cast of countenance. We are told in the legend that Venus put Psyche to death because she had robbed her of her son, Cupid, but that Jupiter granted her immor-tality at the request of Cupid. 'The artist has plainly chosen just this mo-ment, for there is Charon apparently prepared to row her across the Styx and not particularly pleased to be kept wait-ing. As for Psyche, she is in no hurry, all her attention seems to be concennot particularly pleased to be any hurry, ing. As for Psyche, she is in no hurry, all her attention seems to be concen-trated upon a gold casket she carries in her hand, which possibly contains the deeds of her goddess-ship, or more prob-ably her jewellery. The lay figure with its impossible coloring and all the ac-cessories, like a photographer's back-grounds, prove that this picture was painted in a studio under a strong arti-ficial light, and one wonders why Mr. Knowles wasted his time upon it, when so much that is beautiful awaits his pencil at his very doors, as it were. The world much that is beautiful awarts his pencil at his very doors, as it were. The world has had enough and to spare of these hackneyed subjects taken from the Grecian mythology, even if they be well painted. Get out into the fields, Mr. Knowles, or failing that, if you must deal with the past, you may find plenty of notable subjects in the history of your

of notable subjects in the history of your own country. Mr. Wm. Hope's work in the present exhibition is some of the best that he has done. He exhibits four pieces, of which 'Evening after Rain,' and 'Ap-proaching Storm,' with 'Moonrise, Bord a Plouffe,' shows signs of careful study and satisfactory performance. The 'Outward Bound,' of Mr. John



'SUMMER.'-EURILDA LOOMIS FRANCE NO. 169.

Hammond's skill and reputation of producing his work in any such fashion as this, but really there is so little to choose between some of his exhibits during rebetween some of his exhibits during re-cent years that the art lover may well be excused for calling his attention to the fact. And while upon this subject, do you not think, Mr. Verner, with all due deference, that the public may be ex-cused for growing a little tired of your eternal 'Buffalces' of the wild and weolly West, painted for some years past now in a London studio? Mr. James M. Barnsley's 'Marine' has a pleasing silvery tone, and is quietly'

a pleasing, silvery tone, and is quietly truthful, and his three other oils and two water colors will please his many

69

admirers. In the water color room, Mr. Atkinson In the water color room, Mr. Atkinson is again to the fore with some good work; Mrs. France's 'Summer,' here re-produced in pen and ink, is pleasing ; Miss Hawley's work is clever, especially her 'Cleaning Brass,' but 'ber tigures might be better; Mr. O'Brien's two pieces are charming, and Mr. Martin's work will not want for admirets. The catalogue is a distinct advance upon former years. It contains some very satisfactory reproductions in half-tone, and will be prized as a souvenir. Congratulations.

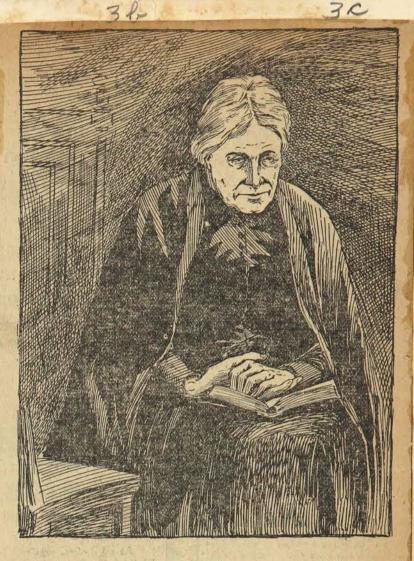
Of course you have been to the Art Gallery. No matter how busy you were you have squeezed in time to go. matter how languid you felt you summoned up strength to carry you is the door. Oure there you have no need of strengththe hypnotism of all the good things will support you as you make the tour of the walls. How proud we should be of the splendid works ! They did it-those brave, cheery men and women of the brush, b . they are of our people. Someone else may buy the pictures, but they are ours to look at for the present, and no one can ever rob of us of the essence of beauty which we absorb, through our senses, which filters through our mentality and becomes, down in our very selves, a part of us. Poetry, sentiment, little snatches of life's great love song, hints of comedy, bitter tragedy, all the brave, strong, sweet things of life are thrown upon the canvases. You cannot do more than nibble at the exhibition perhaps, but the nibble is wonderfully sweet, and I am sure you are longing, as I am, for a great big bite. You can have your choice-mural decoration, portraiture, rugged mountain scenery, summer landscapes, the dream of some artist written with colors and his brush, the sea, the blossoms, the earth's waste places and its pleasant gardens. If you are an artist you can talk your jargon and see all the painter saw or meant, or meant to mean. If you are just a plann body with a taste for beauty, however it is dressed, you will go and wander among these poems on canvas and be thankful you are alive and able to see paintings as well as hear grand opera.

ROYAL CANADIAN With ACADEMY. 24100 20th Annual Exhibition In the Galleries of the Art Association, Phillips square. Open daily 9 a.m. to 6 p.m. Monday and

Wednesday Evenings, 8 to 10. 211 Admission, 25 cents.



A cultured art critic and collector of this city, who saw the recent exhibition of American paintings in New York, gives it as his opinion that there was no single picture in that collection equal in merit to Mr. Harris's portrait group, or Mr. Cullen's 'Craig Street at Night.' This is very high praise, indeed, considering that some of the American painters have a well-deserved international reputation; and a further proof that Canadian art will shortly gain more than local fame is the fact that several of our native painters, notably Suzor Coté, will be represented this year in the Paris Salon, and that right worthily. There are, indeed, at the present time, half a dozen Canadian painters whose work is worthy to rank with any contemporary art; several of these have a distinct note of originality, and in spite of those who, either because of ignorance, envy, or malice, pretend, that we are too young or too commercial in spirit to develop an art which is worth a second thought, it is more than possible that in a few it is more than possible that in a few years this country will have a school of painters second to none in Europe. All the conditions are favorable to this opinion. In the good men we have al-ready there is the nucleus of a great school, and some of our young painters will disappoint their admirers very much if they do not achieve universal fame. It is the fashion for some obscure writers to decry their own country from every point of view, and especially to hold up its culture to ridicule, and these need not be very much considered, excepting that they may perhaps influence those who are as ignorant and indifferent as themselves ; but those, on the other themselves ; but those, on the other hand, who recognize the intrinsic value hand, who recognize the intrinsic value of the work many of our painters are now doing will do their best to foster it by patronage and intelligent criticism. In Glasgow, that eminently commercial city, there is now a school of painters recognized as second to none in Eng-land, or on the Continent, and its high reputation was gained in despite of its own people; there are several American-born painters who are members of the Royal Academy, and a dozen others Royal Academy, and a dozen others whose work would be a credit to that wrose work would be a credit to that institution; and there is every reason to believe that, in a few years, if they de-sire it, some of our men will be welcomed as members of the chief artistic institu-tion of the British Empire. All that is meeded now is that purse and pen shall be placed at the service of all that is worthy.



'TWILIGHT OF LIFE.' Miss Sydney Strickland, A.R.C.A.



'SUMMER.'

Decorative Panel. G. A. Reid, R.C.A. Besides the notable work in the pre-sent exhibition, there is much that has been conscientiously conceived and ably carried out. Mr. G. A. Reid in his decorative panel, 'Summer,' has obtained



COTE DE BEAUPRE-EDMUND MORRIS,

A.R.C.A. pleasing results by the simplest very pleasing results by the simplest means. The segment of a circle, a few tree stumps, a sheep or two, a couple of graceful girls, some warm tints ap-propriate to the subject, a suggestion of a landscape, a simple leafy border, and that is all. It is, however, sufficient, and the result is a very charming piece of decorative work. A. Reid, R.C.A. Mr. James M. Barnsley exhibits four pictures, of which his delicate and dainty 'Marine,' has been noticed in a previous criticism. This is perhaps his best ex-hibit in the gallery this year, but his other work is worthy of consideration, and his 'Landscape, France,' will please his admirers. Mr. Barnsley's many friends will be pleased to learn there is now some hope that he will in the near future be able to continue his ar-tic career, and his past work is guer-don of noble pictures in the future. Tote de Beaupre,' by Edmund Morris, is one of those little impressionistic pices of work which gives delight be-cause of its out-of-doors feeling, in con-trast to work which is more finished. Mr. Morris has been very successful in pixing a general impression of a scene-that appealed to him, and that its truth is recognized by those who know it in atual fact will be sufficient commenda-tion.

tion.

Miss Sidney Strickland Tully, A.R.C.A. is a lady artist of whom Canada has every reason to be proud. This painter every reason to be proud. This painter has five subjects in the present exhibi-tion, of which "Twilight of Life' is per-haps the most striking. The subject of this picture has evidently been reading some comforting passages from the bible, which she holds upon her knees; but now her thoughts have wandered into the past; childhood's days are re-incar-nated; and the ghosts of those who in-fluenced her life hover about her in mem-ory.

Mr. R. G. Matthews is well known in this city as a clever pen and ink artist.



It was moved to retain the old clause, but this was voted down. All the amendments were then adopted "en

bloc." Lieut.-Colonel J. H. Burland was un-animously admitted a life-member of the association. The augual elections then took place with the following result:-President, Mr. James Ross; vice-pre-sident, Hon, G. A. Drummond; treasur-er, Mr. C. J. Fleet, Messrs. R. B. An-gus, E. S. Clouston, Dr. Wm. Gardner, Dr. F. J. Shepherd, A. T. Taylor, and D. A. Watt were re-elected as council-lors.

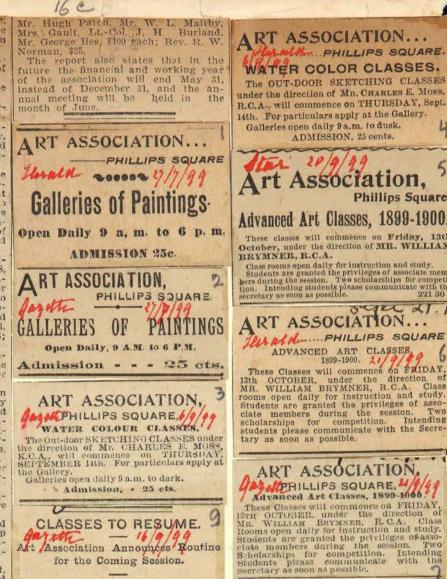
Dr. F. J. Shepherd, A. T. Taylor, and D. A. Watt were re-elected as council-lors. A very satisfactory report for the year 1898-99 was la'd on the table. Re-ferring to the number of members, it stated that council was compeled to limit it at 800 for the present, as the galleries have been on occasions incon-veniently overcrowded; which is proof of the rapidly increasing love and knowledge of art in Montreal. The eighteenth annual spring exhi-bition was held from April 4 to 23, 1898, opening with a private view for mem-bers and exhibitors, 118 oils, 94 water colors, and pastels were accepted, also some architectural drawings and sculp-ture, and a small exhibit of decorated china. The sales were less than us cal. The attendance was of members 3,115; ncn-members (26; total, 3,74]. At the Ioan exhibitions, last win-fer, many remarkable works of the great masters were shown in public for the first time in this city. The exhibition of 1899 opened with m evening reception, which was very largely attended on February 20, and continued for three weeks, closing Sa-turday, March 11. Fifty-four paint-ing were exhibited, representing thir-ty artists. Attendance of members, 4,386; non-members, 2,005; total, 6,392. The last session opened on October 4, 1898, and closed May 12, 1899. Fifty-one pupils attended the casser. There were twenty-seven competi-tors for the scholarships, which were awarded as follows.---In the life class, Eveline Clay and F. W. Hutchison, equal, scholarship for one year each. Honorable men-tion to Ada Kelly and Mabel Sola-ter.

for one year each. Honorable mention to Ada Kelly and Mabel Solater.
In the antique class, Gustave Monet. first, honorable mention to Edward Boyd.
The number of pupils has been greater than in forger years and the exhibition of drawings showed a good average of work fully equal to that of any previous year.
Dr. R. Tait Mackenzie gave a course of ten lectures on anatomy, which were attended by twenty-eight pupils. Miss Alberta Cleland taught elementary drawing class on Tuesdays and Thursday afternoons. Instructor Charles E. Moss, R.C.A., had charge of the water color class from September 5th to October 11th, the work being chiefly out of doors. Fifteen pupils attended.

chiefly out of doors. Fifteen pupils at-tended. A series of lectures given during the winter months proved so attractive that much difficulty was experienced in giving scats to the audiences. The following donations have been received:--From James Morgan, Esq., and the artist, oil painting, "Misty Mooulight," by Benjamin Foster, 1898, (36 x 30). Bequeathed by the late Mrs. James Hutton, "In memory of my beloved husband and the interest he feit in the Art Association," the following six oil paintings:--"Whistle and I'll Come to thee my Lad," by J. Mitchie: "View in Wales," by James Peel, R.B.A.; "Market Scene," by J. Van Schendel; "The Acquittal," by Abraham Solo-mon; "All Fours," by J. C. Waite. "Home with the Bairns," by J. C. Waite.

The membership during the past four years has been as follows:-

1895.	1896.	1897.	to June	
Governors 19	19	18	18	
Life members .68	67	68	66	
Annual mem-	1200	-		



Announcement is made by the Art Association of Montreal for its session of 1899-1900, which will begin Friday. October 13. and continue until Fri-day, May 11, under the direction of Mr. William Brymner, R.C.A., and in it the routine for the nineteenth year is set out. The studios in Phillips square, will be open for work every week-day, and regular instructions will be given from 9.30 to 12.30 o'clock, Monday, Wednesday and Friday morn-ings. ings.

ings. 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 import-ance, 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 an-tique. tique.

Such students as, in the opinion of Mr. Brymner, may benefit thereby, will paint from the cast or still-life, and if sufficiently advanced will work from the living model. Subjects for from the living model. Subjects for composition will be given out occasion-ally during the session.

composition will be given out occasion-ally during the session. The session for 1899-1900 will extend over two terms, the first term being from October 13 to the 1st of February, and the second term from February 3 to May 3. It will be optional to students to attend by the session, term or month. Fees, in all cases pay-able in advance, have been fixed for the full session at \$40; for the term, \$25; and for the month at \$10. The classes are held in the studios of the association, and students are allowed the use of the reading room and li-brary, and free admission to the gal-leries during the continuance of their studies. Two association scholarships will be offered for competition at the end of the session, each entitling the winner to two years free tution.

end of the session, each entitling the winner to two years free tution. The sketching classes, under the di-rection of Mr. Charles E. Moss, R. C. A., began Thursday, September 14, and will close October 14. Instructions will be given on Monday and Thursday from 2 to 5 o'clock in the afternoon, ond on Tuesdays and Saturdays from 9.30 to 12.30 o'clock in the afternoon, ond on Tuesdays and Saturdays from 9.30 to 12.30 o'clock in the morning. The classes will be held out of doors whenever the weather is favorable. The classes in artistic anatomy will be held under the direction of Dr. R. Tait McKenzie, and will meet every Monday afternoon, at 4.30 o'clock, be-ginning November 13. The element-ary drawing class will be held Tues-day and Thursday afternoons from 3.30 to 5 o'clock, beginning November 2. Miss Alberta Cleland being the teacher.

Galleries open daily 9a.m. to dusk. ADMISSION, 25 cents. ter 20/9/4 Art Association, Phillips Square, Advanced Art Classes, 1899-1900. These classes will commence on Friday, 13th October, under the direction of MR. WILLIAM BRYMNER, R.C.A. Class rooms open daily for instruction and study. Students are granted the privileges of associate mem-bers during the session. Two scholarships for competi-tion. Intending students please communicate with the secretary as soon as possible. 221 80 ART ASSOCIATION Turald PHILLIPS SQUARE ADVANCED ART CLASSES ADVANCED ART CLASSES 1899-1900. AI 99.6 These Classes will commence on FRIDAY. 13th OCTOBER, under the direction of MR. WILLIAM BRYMNER, R.C.A. Class rooms open daily for instruction and study. Students are granted the privileges of asso-clate members during the seasion. Two scholarships for competition. Intending students please communicate with the Secre-tary as soon as possible. ART ASSOCIATION, Advanced Art Classes, 1899-1000 Advanced Art Classes, 1899-1060. These Classes will commence on FRIDAY, 187rH OCTUBER, under the direction of MR. WILLIAM BRYMNER, R.C.A. Class Rooms open daily for instruction and study. Students are granted the privileges of asso-ciate members during the session. Two Scholarships for competition. Intending Students please communicate with the Secretary as soon as possible. ART ASSOCIATION ... Herald ... PHILLIPS SQUARE. Anatomy Class. 30/10 A class in Artistic Anatomy, under the direc-tion of DR, R. TAIT MACKENZIE, will be held on Monday Afternoons at 4.30 o'clock, com-mencing November, 13th, Fee-\$5.00 for the Course of ten lessons. Elementary Drawing Class. An Elementary Drawing Class will be hold Tuesday and Thursday afternoons from 3.39 to 5 o'clock. commencing November 2nd. Fees, \$4.00 per month.

PHILLIPS SQUARE.

Two valuable and intensely inter-esting casts from the antique have recently been added to the collection of casts in the Art Gallery. The two latest acquisitions are reproductions of fragments of the most famous sculptural compositions that the world has ever known; the pediments of the Parthenon at Athens. They come from Bruchhiana, in London, and were taken direct from the ori-ginals, which are now in the British Museum. The originals of these casts, the so-called Theseus, from the eastern pediment, and the so-called Illissus or Cephisus, from the western pediment, represent the sum of all that Greek sculpture attained in the rendering of the human male figure up to the time of the wonderful artis-tic revival that marked the suprem-acy of Pericles in the Athenian state. It was at this time that Phidias, the director of Pericles' magnificent schemes for the adornment of Athens. Phidias was pre-eminently above all other ancient sculptors as a creat-or of ideal form. Although the sculp-ture of the Parthenon was not his greatest work, what remains of it is all that has ever come down to modern days in the original marble. Mutilated and fragmentary as even the remains of this great temple are, they preserve uncontaminated the direct impress of Phidias' genus and truthfully portray the character of the highest period of Greek sculpture, which has never been excelled. Of all the sculpture on the Parthenon the most beautiful and famous was that on the two pediments whereon were winderfully told in marble by the great Greek sculptor the mythological stories of the birth of Athenae and the strife of Posideon against Athenae and the strife of Posideon against Athenae for the kand. Very meagre and very precious are the only remains of these tamous compositions. The Parthenon for the land. Very meagre and very precious are the only remains of these famous compositions. The Parthenon was huilt by Titinus and dedicated in B.C. 438 as a monument to the

100

greatness of imperial Athens and as a shrine for the statue to her pro-recting goldess, Athena. For mote than two thousand years, although the building was more than once re-modelled, and became first a Christian church and afterwards a Mohamme-dan mosque, the sculptures seem to have remained substantially unin-jured except from the ravages of time and the loss of the central group in the east pediment. In A.D. 1687, dur-ing the seige of the Acropolis by the Venetio-German army, a bomb fell through the roof of the Parthenon, igniting the powder which the Turks had stored there and blowing up all the centre of the building. The dis-astrous explosion was followed by the even more disastrous attempt of the victorious army to carry off as booty some portions of the sculptures that their cannoh had al-ready injured. What was left re-mained exposed to weather, vandalism, and neglect until Lord Elgin, in 1894-1802, obtained leave to carry it off to England. This he did and thus earn-ed the gratitude of all who have since famined to appreciate at their true value the "Elgin marbles." The casts which have just been added to the famous of the "Elgin marbles." Apart from the inherent beauty and value of the controversy that has been waged around them ever since people first beart Gallery are from two of the most famous of the "Elgin marbles." Apart from the inherent beauty and value of the controversy that has been waged around them ever since people first beart of the Greeks. That from the marked by the encompassing river die fract that the scene of the action which takes place on this pediment waged marked by the encompassing river die ties Cephisus and Illissus. Recent anathed by the Acropolis where thes were no rivers. With regard to the other figure that from the angle of the castern pedi-ment and commonly known as Theseus there is even a more marked divers-tor. This figure has been called by around swites the action which there is even a more marked divers-

With regard to the other figure that from the angle of the eastern pedi-ment and commonly known as Theseus there is even a more marked diverg-ence. This figure has been called by various writers Heracles, Dionysus, Olympus, Pan and Baechus. This fig-ure is by far the most perfect of any of the fragments. The figure accord-ing to Furtwangler, is that of a pow-erful youth, with muscles steeled by exercise and with short close cropped hair. He reclines upon a rock over which he has spread the skin of a wild beast, and over that his cloak. The left hand held a bronze attribute and his feet had a covering of the same metal. Furtwangler, after ex-plaining the weakness of all other interpretations, states that the figure could only be meant to be that of Kephalos, the beautiful hunter. In this interpretation, he adds, every thing in connection with the figure is explicable. The skin is just the char-acteristic of a hunter and it is pre-cisely to a hunter that the covering of the feet also is appropriate, as Is also the strong beautiful form, the athletic head and the rocky ground whereon he sits. No one who is inof the feet also is appropriation, the also the strong beautiful form, the athletic head and the rocky ground whereon he sits. No one who is in-terested in, and who loves the true and beautiful in art, should miss see-ing those reproductions of the master-pleces of the most wonderful artist who ever lived.

THE TURNER PICTURE

THE TURNER PICTURE Today the members of the Art As-sociation of Montreal will be given an opportunity of seeing the Turner which has been on exhibition at Messrs. Scott & Sons during the past week. This picture has been removed to the Art Gallery and will be on view all day. By the kindness of Messrs. Wallis & Son of the French Gallery. Pall Mall, London, a fine painting by James Maris will also be on exhibition during the day. Dur-ing the afternoon an afternoon tea will be given by the members.

The first tea of the season given by the president and management of the Art Association to the members, took place on Saturday from four to six o'clock. Two pictures, Turner's "Raby Castle," and "The Mill," by James Maris, which were on exhibition attracted great atten-tion and elicited praise and admir, ation from the guests, of whom there were over four hundred present. During the afternoon tea was served in the Old Gallery.

Salorday seemed to have been set analt in Art and Tes, both with expital letters, here was the Turner at the Art Gal ry, and incidentally tea as well; there as the private view at the Women's rt Association, and there were four or ve afternoon tess at private houses, be-des the Montreal Free Library tea. Divery-ne was going to something-by everyone few hundreds of persons are referred to and Saturday was quite a busy after opp.

MISS ABBOTT

Has the Honor to Announce Four Vocal and Instrumental Recitals, TO BE HELD IN THE 2. ART GALLERY, Phillips' Square

At 8.15 P.M.,

Beginning the Second Week in January Subscription Lisis at the Star Branch office, St. Catherine Street, and at MISS ABBOTT'S residence, 419 Guy Street. Single Tickets for the Series, 85.00. Family Tickets for 2, 3 and 4 persons, 85.00, \$11.00, \$14.00. Subscribers are requisted to send in names and addresses without delay.

THE TURNER PICTURE.

The TURNER PIOTURE. Those who have not already see the magnificent example of Turne that has been in Montreal for the past few weeks, may still see it. The authorities of the Art Gallery hav secured permission to retain the pia-ture on exhibition for a few day longer and it may be seen upon an day this week between the hours of 10 a.m. and 6 p.m. for the have

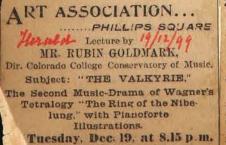
THE ART GALLERY, Lecture on "The Valkyrie"_A Christmas Exhibition.

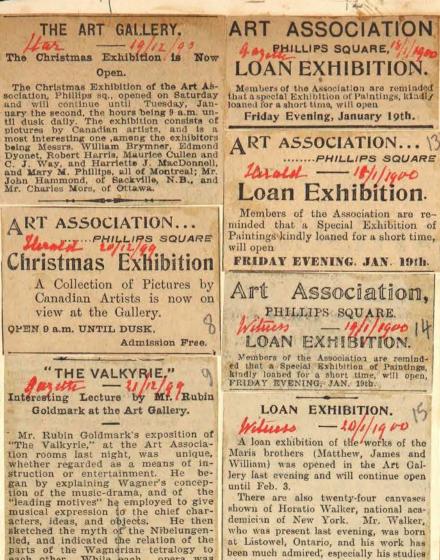
Mr. Rubin Goldmark, director of the Colorado College Conservatory of Mus-c, will deliver a lecture in the rooms of the Art Association on Tures-lay, December 19, upon "The Valky-le." This is the second music-drama it Wagner's Tetralogy, "The Ring of Nibelung." Mr., Goldmark will austrate his lecture, with planoforte elections. lections.

Commencing Saturday, December 16 here will be held at the Art Gallery Christmas exhibition of pictures by anadian artists. The exhibition will ontinue until Tuesday, January 2.

IRT ASSOCIATION OF MONTREAL PHILLIPS SQUARE ECTURE by Mr. RUBIN GOLDMARK, of Music.

Subject: "THE VALKYRIE," and music-drama of Wagner's Tetra-Ring of the Nibelung," with plano-trations, on TESDAY, December 19th, at 8.15 p.m.





Goldmark at the Art Gallery. Mr. Rubin Goldmark's exposition of "The Valkyrie," at the Art Associa-tion rooms last night, was unique, whether regarded as a means of in-struction or entertainment. He be-gan by explaining Wagner's concep-tion of the music-drama, and of the "leading motives" he employed to give musical expression to the chief char-acters, ideas, and objects. He then sketched the myth of the Nibelungen-lied, and indicated the relation of the parts of the Wagnerian tetralogy to each other. While each opera was complete in itself, a knowledge of what had gone before was necessary to the perfect comprehension of each of the three parts of the triology. The prologue, "The Rhine Gold," was, therefore, dealt with in some detail, and the "leading motives" illustrated on the piano. This brought the lec-turer to the subject of the triology, "The Valkyrie," the second part of the tetralogy, or the first of the triology, if "The Rhine Gold," is regarded as an introduction. Mr. Goldmark sat down to the piano, and proceeded to give a very able analysis of words and music. By making each motive clear, and bringing the melodics into relief, he very able analysis of words and music. By making each motive clear, and bringing the melodies into relief, he showed how each incident and charac-ter is portrayed musically, as well as dramatically, in the opera, and at the same time brought the music within the comprehension of those who are not Wagnerian enthusiasts. Perhaps there were some present who could not discern in the music all the lectur-er sought to express, but his sympathy and intelligence were infectious, and even those, who were not admirers of Wagner, and know little of his op-eras, felt that they had had a pleasant and profitable evening. Mr. Gold-mark's skill with the piano and his lu-cidity and force as a lecturer made a mark's skill with the piano and his lu-cidity and force as a lecturer made a difficult task come easy to him, and he fully retained the attention of his au-dlence for nearly two hours. The piano may seem a very poor substi-tute for an orchestra, especially for Wagnerian opera, but it was wonderful what Mr. Goldmark was able to do with it. He was very warmly ap-plauded at the close by a crowded au-dience,

ART ASSOCIATION PHILLIPS SQUARE Art Classes 1900. The Classes will re-open on WEDNESDAY, JANUARY 3rd, under the direction of Mr. William Brymner, R.C.A. Two Scholarships for competition. Class rooms are open daily for instruction and study. Intending students please communicate with the Secretary.

dience.





OF PAINTINGS. OPEN DAILY 9 a.m. to 6 p.m. WEDNESDAY EVENING, 8 to 10,

of cattle. James Maris is well known to all art lovers of Montreal, by indi-vidual or several pieces, but this present is a unique opportunity of studying the life work of this master as a whole,

and the public will doubtless not need

Amongst the principal exhibitors are Dr. Wm. Gardner, viti. six examples of James Maris's work; Mr. W. J. Lear-mont, who has also loaned six of this artist's canvases; Mr. C. R. Hosmer, four; Mr. James Crathern, three; the Hon. George A. Drummond, Mr. C. R. Hosmer, Mr. James Ross, Dr. A. A. Brown, Mr. J. Reid Wilson, Mr. R. B. Angus, Mr. Geo. Sumner, Mr. E. L. Pease, Mrs. W. W. Ogilvie, Mr. Samuel Coulson, Dr. F. J. Shephard, Mr. Ed-ward Holton, Mr. J. Reid Wilson, Mr. W. E. Montrole, Dr. A. T. Sanden, and Mr. Geo. A. Hearn.

GOOD LOAN EXHIBITION. 16 Opened Last Evening at the Art Gallery-Well Attended by the

Members.

Idembers. Last night the loan exhibition at the gal-leries of the Art Association was opened by a private view for members of the Art As-sociation only. In spite of the unpleasant weather there was a large number present and much interest was expressed in the pictures exhibited. The paintings include a collection of the works of Horatio Walker and a special loan exhibition of paintings by James Matthew and William Maris. The evening was most enjoyable, for be-sides the pictures to admire, there was ex-cellent music, suplied by Quivron's orches-tra, and refreshments were served in the small gallery.

The second secon

Art Association.

22nd LOAN EXHIBITION

PHILLIPS SQUARE.

to be urged to take advantage of it. Amongst the principal exhibitors are

1a ART EXHIBITION.

Witness _ 23/1/1900 A NOTABLE COLLECTION OF THE WORK OF THREE FAMOUS DUTCH BROTHERS.

One of the most notable, if, indeed, it is not the most notable, of recent exhibitions of paintings is now on view at the art gallery, and should attract the attention of all students of aesthetic achievement. It is a loan collection of the works of the famous Maris brothers; James, in a broad sense, the greatest of the three, being represented by thirty-five canvases. Such an exhibition was advocated in the 'Witness' shortly after the death of this great painter, and we therefore regard the consummation of our wishes with peculiar pride and pleasure. Montreal has every reason to be gratified that within the walls of our city there should be found such trea-sures of human skill, and the connoisseurs who have lent these works for the pleasure and profit of the public deserve its warmest thanks. These works, how-ever, require to be regarded sanely and with due discrimination. It is no flaty to the laborer, whether he works the top or the foot of the ladder, to terv at the top or the tool of the hadder, the label his work with one unvarying phrase. Even Homer nodded, and it is probable that he knew it. So, also, it is probable that if James Maris were reincarnated, and were to walk into our art gallery to-day, he would not regard with unalloyed satisfaction every canvas which is signed with his name. At

the same time, with the work of one who has rightly won no inconsiderable niche in the temple of modern art, noth niche in the temple of modern art, noth-ing can be lightly passed by ; because, every canvas must possess, at least, a psychological interest, and, with fur-ther study, that which upon a first view will be artistically disappointing, may afterwards justify its inception and exe-cution. One thing that must strike all candid observers in this collection is the entire absence of meretriciousness James entire absence of meretriciousness. James Maris does not depend upon the lit-erary tradition, but goes direct to nature Here is no rosvfor his inspirations. cheeked peasant child, carrying a of bread; no Leander, crossing the Helespont; no Psyche, no sick child, no heart-broken mother, no Knight of the Round Table. No, James Maris does not depend upon other men's ideas and imported sentiment to help out poor drawing and impossible coloring, and therein is indeed a great deal to be thankful for. Nature is his mistress, nature is his inspiration, and his tradi-tions are of those who drank at the prime fountain of all art, notably, Constable, and his followers of the Bar-bizon school. James Maris, indeed, as has been said before, is the typical modern of his school, standing there for the revolution of ideas that is called Con- ten stable in England. For him, as for all Constable, in his youth, landscape was painting a view of the forms of trees and houses completed by the letting down behind them of a far-away curtain of sky. For him, as for Constable, grew the idea of landscape as sky first, on which the other things were softly bosomed ; of the spectators head, and whose wet airs reach his face; of sky as an everywhere penetrating power, silvering the up-turned face of the soil, of buildings, of water; subduing and swallowing by the brilliancy of its presence the important details of the world. His clouds, therefore, are moving, living things and not the mere backgrounds which disfigure canvases which might otherwise. approach greatness. That his execution was as great as his conception is not generally admitted. As a well-known student and critic of his works has That his execution student and critic of his works has nid — Working about in "tacky" paint, or thrashing on his color with an effect of dryness, or hustling his shapes too rudely, he misses the most exquisite rendering of atmospheric de-velopment; he attacks better than he finishes. Let the local student regard his work in the light of these remarks of judge of their truth. But while nd judge of their truth. But w ttempt at real discrimination

necessary in the cause of the ideal in art, and such a course begets the only true knowledge and same appreciation, no one will therefore affirm that because he one will therefore affirm that because there are spots on the sun, the sun gives no light. James Maris was an honor to his generation, an artistic force whose influence has been and will be far-reaching, and of this there is plen-teous evidence even in the present col-bation. lection.

One of the most noble canvases in this exhibition is 'No. 30. Early Morn-ing, Amsterdam.' Noble, because it is so simple, so direct and true. One feels all the influences of that first cold gray light, associated with the sea coast, and its fascination is not for a day, One of the most noble canvases gray light, associated with the sea coast, and its fascination is not for a day, but for a lifetime. Indeed, it is so little 'tricky' that its great merits might easily be missed upon a casual survey; but the peace of it, the truth of it, the beauty of it, are as lasting as a classic piece of music, or a really great poem. Another work which is 'soulpoem. Another work which is 'soul-satisfying,' although faults might be found with parts of its execution, is 'No 29. The Fisherman.' It is a quiet little corner of the world, where many

a busy and anxious man would like to be; no sound is there, but the ripple of a sluggish stream, trickling over the sand; the dark trees breathe peace, the sand; the dark trees breathe peace, the old boat is a home, the water-weeds re-veal their outlines idly one by one, and the fishes are too lazy even to be caught. It is a nook far from contention, where man might come into close communion with the ideal. Several little figure studies there are, too, which in their in-ception reveal the soul of a great man, as well as that of a consummate artist. and there are landscapes other than those mentioned here which will repay visits arein and ust artist. visits again and yet again. Of Matthew Maris, there are four ex-

amples, and of William Maris, eleven. Of Matthew, it has been said, that he is 'all exquisite'; too exquisite, one fanis 'all exquisite'; too exquisite, one fan-cies, to be satisfied with his own actual powers. There is a charm of quality, however, inalienable from his work. Indeed, some consider him the greatest deed, some consider him the greates, Dutch painter, or, rather, artist, of his time. His little pieces, both legendary and landscape, display perfect taste in color, tone, texture and composition, al-though many of them are rather phan-tasmal. William has been described as 'a positive, high-glistening fellow, great on white cows'; but, although he does not take rank with either of his greater brothers, he has, as the catalogue as-sures us, a certain 'charm of his own.'

gazette 24/1/1900 Something About the Present Loan Exhibition. The Exhibition Is One That No City

on This Continent of Montreal's Size Could Duplicate.

It is the opinion of many competent art connoisseurs that of the modern schools of the best art investment is the modern Dutch school. Judging by the loan exhibition of modern Dutch work, just now on view at the Art Gallery, this opinion is held largely by many of Montreal's sky, out of which the clouds stream over art patrons. This exhibition is a the spectators' head, and whose wet airs really remarkable one. It is one in which the city as a whole may justly take considerable pride. Upon the good taste and true artistic discrim-ination of those of her citizens who have loaned the pictures, it reflects in unstinted measure. Probably in no other city of Montreal's size upon this continent would it be possible to hold so thoroughly representative an exhibition of the work of one of the finest exponents of the modern Dutch school, James Maris. The marked leaning in favor of modern Dutch work, which the present exhibition shows to exist in Montreal, is neither a fad nor a passing fashion. Long before this school was brought pro-minently before the American public at the Chicago World's Fair, it was no novelty in Montreal. Her art pa-trons had survived the first stages of their hobby, when theatrical, ostentatious effects and blatant compositions are the chief considerations. They had become true collectors; looked for art that would abide by reason of its seriousness, sincerity and truth. In the work of the Dutch school, all these characteristics were found blended. Serious, solld, sincere, truthful-Dutch national characteristics—the character-istics of Dutch art. From the time the old Flemish painters ceased to national characteristics—the character-istics of Dutch art. From the time the old Flemish painters ceased to insipidly imitate the Italian masters of the decadence, down through Ru-bens, Rembrandt, Hals, Pleneman, Koekkock, and Israels, to James Maris —whose works constitute to a great extent the present exhibition—the Dutch school has been distinct, spon-taneous, independent.

26

IT IS DEMOCRATIC.

taneous, independent. IT IS DEMOCRATIC. Dutch art is of the people and for the people. The home, the burghers' home, not the palace, is painted. The artist of the lowlands paints nature as he sees it truthfully, lovingly. Strained idealism, the exquisite, chi-valry, mythology, have no place in Dutch art. Their portrait painters in the past depicted the faces of men who had done something in the world; painted them solidly, seriously, as they were. With them the stolid. podgy bourgeois were seldom polished with the dust of unreal elegance. Truth, simplicity, dignity, were and are the golden rules of Dutch art-of an art that can never become passe. Judged from a pecuniary standpoint its examples have never retrogressed in value. The old paintings when in-dubitably genuine, are often worth their weight in gold. The later exam-ples, the work of the men of the pre-sent day—the Maris brothers, among others—are constantly rising in the estimation and valuation of the true collector. It is not an exageration to say that works of Jacob Maris, Maude Israels, Bosboome, and a few others, could be sold in Holland to-day for more than double what they cost their present possessors. Jacob Maris, of whose paintings 35 are on view at the loan exhibition, was thoroughly representative of the gotter. Dutch school, and undoubtedly

Jacob Maris, of whose paintings 35 are on view at the loan exhibition, was thoroughly representative of the modern Dutch school, and undoubtedly one of its greatest followers. He was the eldest of the three brothers Maris. He died only last year, at the ripe age of 62. His two brothers, Matthew and William, survive him. Of their work, hardly less noteworthy than their brother's, much also is **shown**.

SOME POWERFUL PICTURES.

SOME POWERFUL PICTURES. Of the canvasses which represent James Maris at the exhibition several are remarkably powerful pictures. His great forte was undoubtedly the paint-ing of water and sky. In nearly all his pictures, these are treated with the most consummate skill. A more beau-tifully painted sky than that in No. 17. "The Beach Scheveningen," one can scarcely imagine. The pendulous stillness of the great, soft, vaporous cloud, is strikingly real and truthful. This picture, and another, No. 30, "Early Morning, Amsterdam," show well how much a great artist can do with few materials. In No. 17 there is nought but wide expanses of sky and sea and beach, a cluster of boats indicated in the distance, one or two figures trudging towards them in the middle distance. In No. 30, a poetical stay scheme of light, there is only a large boat in the foreground, with a solitary figure rowing off, and the city just discernible in the distance through the morning mist. All the rest, as in the other, is sea and sky. Yet, in each picture there is everything that is ne-cessary, nothing has been omitted that the other, is sea and sky. Yet, in each picture there is everything that is ne-cessary, nothing has been omitted that would make a harmonious whole. There cessary, nothing has been omitted that would make a harmonious whole. There is less in these pictures than in pro-bably any other two in the room, but there is a feeling of peace and restful-ness about them that impresses one powerfully. Of the others, No. 8, "The Canal Bridge," and No. 4, "Dodrecht Cathedral," stand out most emphati-cally. In the former, there are the same soft vaporous banks of clouds, and a stretch of canal water, washed in with a master painter's stroke in the most wonderfully accurate per-spective. In this picture a strikingly beautiful little bit of relieving color is found in the coat of a figure in the foreground. In No. 4, a wild, stormy night is depicted. A dark and troubled expanse of sky, with heavy wind-tossed clouds, lit up in places by the evening glow. The tower of the old cathedral -which, placed back into the canvas with masterful skill, increases the sense of space-rising like a rock, stands out impressively acainst the threatening with masterful skill, increases the sense of space-rising like a rock, stands out impressively against the threatening sky. Around its base the sleeping town clusters as if for protection. A feeling of 'raging'elements pervades his canvas. Noble in conception, owerful in execution, it appeals to hne's emotions more strongly than pro-bably any other in the gallery.

N.B., is at the Windsor. Aptropos of the loan exhibition and Mr. Horatio Walker's picture, the Globe of foranto says :- "Mr. Horatio Walker, the well-known Canadian artist, who for many pers has resided in New York, has an at tractive exhibition of his paintings in the Montreal Art Gallery just now. This is play of his pictures in this country, and it would be vary gratifying to the people of Ontario, his native of Listowei-If the exhi-bition could be continued in Toronto when the people of Montreal have exhausted its pleasures." The fact that the pictures are probably make it impossible for Toronto to have the pleasure of seeing the paint-ings. ings

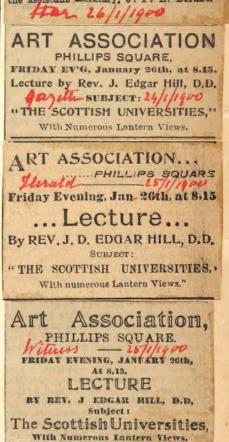
126

There will be afternoon lead at the Art Gallery on Saturday, when the members and their friends will again admire the pic tures in the loan exhibition.

ART GALLERY EXHIBITION.

The exhibition of palatings now being held at the Art Gallery will remain open until February 3rd, and through the cour-tesy of the secretary, Mr. Robert Lindsay, the pupils attending the evening classes of the Council of Arts and Manufactures will have the opportunity of visiting the exhi-bition for the nominal sum of five cents.

A CHANCE FOR PUPILS. — Through the kindness of the secretary of the Art Association of Montreal, Mr. Robert Lindsay, the pupils of the evening classes o Council of Arts and Manufacture, will say, th Council of Arts and Manufacture, will have the opportunity of visiting the fine exhibi-tion of paintings which is being held at the Art Gallery, Phillips Square, for the nom-inal sum of five cents. This privilege was granted at the request of one of the mem-bers of the board, Mr. F. E. Meloche, and the assistant secretary, J. P. L. Berube.



SCOTTISH UNIVERSITIES.

The Rev. Dr. J. Edgar Hill delivered, an interesting lecture last evening in the gallery of the Art Association on 'The Universities of Scotland.' He traced the progress of the present Scotlish University system from the inception of the first down to the last founded of those institutions, giving a brief description of each, namely, St. Andrew's, Dundee, Glasgow, Aberdeen and Edinburgh.

In regard to Aberdeen University Dr. Hill remarked that at the present moment a great scheme of renovation and extension for Marischal college was on foot, in which Lord Strathcona, the lord rector, was taking an active in-terest. At a meeting held on Jan. 12 last, His Lordship advocated the ex-tension of the college on the science side, and metod which had here done done and quoted what had been done so successfully in that direction by the good friends of McGill.

SCOT UNIVERSITIES.

An Interesting Lecture by Rev. Dr. J. Edgar Hill.

INFLUENCE ON THE NATION

No Country on Earth Has the Same Number of University Students in Proportion to Population.

A lecture that proved highly interesting in its character was last night delivered in the Art Gallery by Rev. Dr. J. Edgar Hill under the title of "The Universities of Scotland." He commenced by referring to early unlversity life in Europe and to the rennaissance period connected therewith, and then went on to speak of Scottish universities. From the very first, he said, the great topic of discussion by principals and professors was ways and means; but financial straits could not quench the ardor of the Scottish spirit for learning. Geographically, in those days Scotland lay under great disadvantages. Before the foundation of her first university numbers of Scottish youth had studied at Oxford and Cambridge; but they were not popu-lar, probably because the strained re-hations frequently existing between the two countries made social intercourse unpleasant. Consequently the young Scot with a desire for learning gen-erally betook himself to some contin-ental school, for the Scot and the Frank were always friends, probably because of their mutual dislike to England. Though late in its influence upon Scottish life and character, the rennaissance found at last a genial home upon Scottish soil. Since the foundation of her universities no nathose days Scotland lay under great Scottish soil. Since of her universities no na-ade a better use of the ad-hev offered. Their doors home upon Scott foundation of he tion had made a a bered. The offered. and vantages they offered. Their doors had been opened to, and eagerly thronged by, the humblest in the land, as well as the highest. The parochial divisions instituted by Queen Mar-garet and the parochial school system instituted by Knox had had a good deal to do with the development of the educational spirit among the Scot-tish neasantry rantages they

The rev. lecturer then proceeded to briefly refer to the foundation and for-tunes of the Scottish universities—St. briefly terms of the Scottish university tunes of the Scottish university Andrew's, Dundee, Glasgow, Alberdeen, Edinburgh, of which the first named is the oldest—and showed several good stereopticon views of the same, added much to the appreciagood stereopticon views of the same, which added much to the apprecia-tion of the lecture. Speaking of Aber-deen, he said that at the presnt mo-ment a great scheme of renovation and exension for Marischal college was on foot, in which Lord Strathcona, the lord rector, was taking an active interest. At a meeting held on the 12th ultimo, his lordship advocated the extension of the college on the science side, and quoted what had been done so suc-cessfully in that direction by the good friends of McGill.

of the college on the science side, and quoted what had been done so suc-cessfully in that direction by the good friends of McGill. Bore In conclusion, the rev. gentleman said that 359 of the most competent and learned men in the country, in their special subjects, were engaged in the Scottish universitits as profes-sors, lecturers, or assistants in teach-ing in divinity, law, medicine, arts; science, and at their feet sat 5,842 of the best of the nation gaining instruc-tion to equip them for the efficient dis-charge of their duty as professional men or worthy citizens. Of the latter number 393 were yoing women desir-ous of increasing their educational efficiency at Aberdeen and Glasgow, and of these 90 were students in medicine. Women were also studying at St. Andrew's and at Edinburgh. He expressed the belief that there was no country in the face of the earth that had the same number of university students in proportion to the popula-tion. It had been stated within the last year that, as compared with England, the number of university students in Scotland was about five times that of England, compared with the population. It was impossible to reklize what these figures meant in the tide, culture and development of the Scottish people, but the results in life, out what these figures meant in le, culture and development of ottish people, but the results in vation of the national life and ter must be enormous. usual vote of thanks was ac-the lecturer, on the motion of ald Macmaster. levation

eter must

THE SCOTTISH UNIVERSITIES.

An Interesting Lecture by the Rev. J. Edgar Hill, D. D.

"The Universities of Scotland" was the title of a very instructive lecture delivered last night in the Art Gallery by the Rev. J. Edgar Hill, D.D., M.A., pastor of St. Andrew's Church.

large audience listened to the remarks of the reverend gentleman, which were in the main descriptive. He first referred to the early university life of Europe, and to the renaissance period connected therewith. and then went on to speak of Scotch unlwersities in particular. From the very first, he said, the great topic of discus-sion by principals and professors was ways and means, but financial straits could not quench the ardour of the Scottish spirit learning. Since the foundation of her universities no nation had made a better use of the opportunities they offered. Their doors had been opened to the humblest as well as the highest in the land. The par-ochial divisions instituted by Queen Margaret and the parochial school system instituted by Knox had had a good deal to do with the development of the education-al spirit among the Scottish peasantry.

The reverend gentleman then proceeded to briefly refer to the foundation and fortunes of the Scottish universities-St. An-Dundee, Glasgow, Aberdeen, Edinburgh, of which the first named is the oldest-and showed several good stereopticon views of the same, which added much to the appreciation of the lecture. Speaking of Aberdeen, he said that at the pres-ent moment a great scheme of renova-tion and extension for Marischal College was on foot, in which Lord Strathcona, the lord rector, was taking an active interest. At a meeting held on the 12th ult. His Lordship advocated the extension of the college on the science side, and quoted what had been done so successfully in that

direction by the good friends of McGill. In conclusion, Dr. Hill said that 359 of the most competent and learned men of the country were engaged in the universities as professors, lecturers, demonstra-tors, etc., and at their feet sat 5842 of the tors, etc., of the nation gaining instruction to equip them for the efficient discharge of their duty as professional men or worthy citizens. Of the latter number 393 were young women desirous of increasing their educational efficiency at Aberdeen and Glasgow, and of these 90 were students in medicine. Women were also studying at St. Andrew's and at Edinburgh. He ex-pressed the belief that there was no country on the face of the earth that had the same number of university students in proportion to the population. It had been stated within the last year that, as compared with England, the number of uniersity students in Scotland was about five times that of England, compared with the population. It was impossible to realize what these figures meant in the life, culture and development of the Scottish peo-ple, but the results in the elevation of the national life and character must be enormous.



A very pleasant and largely attended tea was given at the Art Gallery on Satur-day afternoon, when the members of the Association and their friends were afford Association and their friends were afford-ed an opportunity to see the splendid collection of pictures at present on exhibition, and to hear some excellent music. Tea was serv-ed in the Old Gallery, and an orchestra stationed on the dais at the end of the room furnished a number of popular se-lections during the afternoon. Between five and six o clock the Ladies' Morning Musical Club gave a delightful program-me of vocal and instrumental music.

lections during the afternooi. Detween five and six o'clock the Ladies' Morning Musical Club gave a delightful program-me of vocal and instrumental music. which was greatly appreciated. The bers included a selection arranged to, two pianos, by Mrs. A. Murray and Mrs. Shaw, a vocal solo by Miss Mills, a piano solo by Miss Miles, and a vocal quartette by Mrs. Gifford, Mrs. Williams, Miss Saunderson and Miss Mills. The rooms were crowded throughout the afternoon between seven and eight hundred people having availed themselves of the oppor-tunity to be present.



In the recent loan exhibition of the three Maris brothers, at the Art Galthree Maris brothers, at the Art Gar lery, there were also some pictures by Horatio Walker, N.A., who, although now resident in New York, was born at Listowel. Ontario, in 1858. The Maris now resident in 1858. The Maris at Listowel, Ontario, in 1858. The Maris pictures have been returned to the homes of their various owners, who kindly lent them for the pleasure and profit of the public, but the Walker paintings are still on view and will remain in the gallery for several days longer, so as to give Montrealers who have not seen them a chance to become acquainted with the work of a fellow-countryman. There are twenty-four pieces in all, and these now occupy the new room entirely, so that a wide space separates each pic-ture, and they are seen to the very best advantage. It is one of the worst feaadvantage. It is one of the worst fea-tures of modern exhibitions that the craving of the public for quantity causes the various hanging committees so to crowd the walls as to spoil the effect of even the best. Mr. Walker's pic-tures do not now suffer in this respect

tures do not now suffer in this respect and the improvement is most marked. It would be easy cnough to praise this artist's work as a whole, for it is cer-tainly of a high order of merit; indeed, some of our best local talent has eulo-gized it at the expense of much of the Maris work, and to run counter to the minimum of even a minerity of the interopinion of even a minority of the 'pro-fession' may have the appearance of presumption on the part of a layman. Nevertheless, this verdict is here boldly challenged, because, although James Maris sometimes fails in execution, he never fails in lofty conceptions; whereas, Mr. Walker often fails in concepas, Mr. Walker often fails in concep-tion and very rarely in execution. James Maris subordinated a part only to give full poetic expression to the whole, and was rarely, if ever, theatrical; Mr. Walker arranges his effects to bring out strongly one particular part, and the result, at times, approaches the melo-dramatic. In No. 55, for instance, iramatic. In No. 55, for instance, Oxen Drinking,' the landscape is arranged with the sole intent to throw strong light upon the cattle, making the effect of the whole theatrical, and less than a true work of art, because of its evident intent.

Ga

The same fault must be found with to. 7, 'Sheep Washing,' otherwise a cally beautiful work; but here again No really really beautiful work; but here again the light is focused upon the animals too obtrusively, and the picture to that extent is spoiled. In many of these canvases the same fault is apparent. It is as if the artist had said, 'How can I arrange the 'mise-en-scene' so as to best show off my pigs, or sheep, or oxen ?' His contrasts, too, in many of his com-positions, are too violent. as in No. 59, 'Sand Pits,' where his sky is too red and blue and brown to accord with his ground work. In prices such as these, he has subordinated the whole to the part, and with this evident intention has forgotten, or has disdained to re-member, that it is the highest art to conceal art; but there are other of his works which have not even this failing. In No. 57, for example, 'Woodcutter,' the figure takes its proper place in the landscape, and the conception equa's the workmanship. The same may be said of No. 52, 'Tree-Fellers at Work,' said of No. 52, 'Free-Fellers at Work,' which is strong and virile, and poetical, in a somewhat masculine fashion. No. 56, 'Moonlight,' is again most satisfac-tory, because, here, once more, the fig-ures are not obtrusive, and the com-position has been conceived as a whole position has been conceived as a whole. In No. 74, 'The Harrower : Morning,' the woebegone horse appeals to our sym-pathy; he has evidently been dragged out pathy; he has evidently been dragged out of his bed too early; but the landscape is good, especially the effect of the light breaking above the horizon. No, 65, 'A Spring Evening : Shepherd and Sheep,' is evidently true, but loses by its very realism, the sheared sheep looking too much as if they were soon to be turned into mutton. In 71, 'A Sty.' turned into mutton. In 7 the pigs are very evidently the pigs are very evidently pigs, and from its point of view, no fault could be found, rather, it is worthy of all praise. In 72, 'Hauling the Log,' only the usual objections to this also of objections to this class of composition can be made, it is too realistic; the oxen are really working so hard that one would like to see them have the chance to rest awhile. This, however, chance to rest awhile. This, however, is less the fault of the painter than the ideas inculcated by the Humane So-ciety. No. 73, 'Ploughing,' is one of the least pretentious, as well as one of the most complete of Mr. Walker's works in the gallery. No. 58, 'The First Snow,' a water color, is technically and more especially in conception, very fine. The perspective and the sense fine. The perspective and the sense of loneliness and barrenness it would be difficult to excel. To sum up, it may be said that Mr. Walker rarely fails in his execution, that his conception sometimes equals it, and that where he fails to make a perfect whole is where he conceives a picture from the point of view of his animals needing a strongly contrasting setting. This meaning may be made clearer if Mr. Walker's 'Oxen contrasting setting. This meaning may be made clearer if Mr. Walker's 'Oxen Drinking' is contrasted with Swan's 'Lioness and Cubs,' now on view at Messrs. Scott & Son's. Mr. Walker is undoubtedly a very strong painter; is undoubtedly a very strong painter; in animals, 'facile princeps'; and his exhibit as a whole is certainly one of the best that we have seen. Finally views here expressed are honest, Finally, the and may be taken for what they are worth.



THE SPRING EXHIBITION

The nineteeth annual spring exhibition original paintings, drawings, sculptures, architetural designs, etchings, designs in stained glass and china paintings, which have never been publicly exhibited before in Montreal, will be opened at the Art Gallery on Friday, the 16th day of March next, in the gallerles of this association and closed on Saturday, the 7th day o April Mar 13

11

The Annual Spring Exhibition Will open on Friday, March 16th. All work intended for exhibition must be de-livered unpacked at the Gallery not later than Saturday 16th March Saturday, 10th March. Entry Forms may be obtained on applica-

ART ASSOCIATION.



FRIDAY, MARCH 16th. 900 All work intended for exhibition must be delivered (unpacked) at the gallery by Saturday 10th March. Entry forms may Saturday 10th March. be obtained on application.

THE ART OF SINGING. Mr. William Shakespeare Lectured on Subject Last Evening at Art Gallery.

The Art Gallery was well filled last evening with a highly fasionable audience on the occasion of the appearance of Mr. William Shakespeare, the eminent English vocal teacher, under the auspices of the Ladles' Morning Musical Club.

That club seemed to catch the inspira-That club seemed to catch the inspira-tion of just what would attract the public taste, and it certainly required a strong attraction to make people leave comfort-able firesides on such a night. They cer-tainly followed the lecture's words with marked attention. When it is remembered that his lecture was the result of a life-time of observation and study, it can easily be imagined that every crisp sentence that fell from Mr. Shakespeare's lips contained an axiom full of value and worthy of be-ing memorized and utilized. The first part of the lecture was perhaps the most im-portant, for it dealt with voice production. The second part was devoted to expression and interpretation, which are always to a great extent dependent on the natural taste and capacity of the individual. In the matter of voice production, he naturally spoke at most length on breathing, saying that the attitude of posing the body for-word and holding the arms extended and the elbows in, was a good way to practice breathing, for it prevented the use of the wrong muscles of the upper chest and shoulder, and brought into play the powerful muscles of the back and the assistance of the belt of dividing tissue of the diaphragm, thereby increasing the available air space and the muscular control of the store inspired, in the proper economy and store inspired, in the proper economy and force of the expiration. He also laid great stress in finishing a note and not letting it die for lack of breath, but closing the sound with open throat and mouth, with all the muscles of the throat and the floor of the mouth perfectly free and relaxed, the lower jaw immoveable and the face in a reposeful expression, free from constraint grimace. It is probable that the prethe cents text for much private practice and study, and cover the matter of many hundred ollars' worth of instruction. Mr. Shakespeare illustrated his lecture dollars

Mr. Snakespeare initiation in technic with selections from one of Mozart's op-eras, and "Waft Her Angels." from Hau-del's "Jephtha," and while the effect was most beautiful, it is safe to say most of the audience attended most to the detailed points in connection with the useful and interesting remarks which had preceded them.





Association.

Art

As a Whole the Exhibition Is Up to the Standard of the Best of Bygone Years.

Last night the annual spring exhibition of oils and water-colors by Canadian artists, opened in the Art Gallery, with a private view to members of the Art Association. The event was distinctly a society affair. after the manner of all private views of art exhibitions, and was fully as successful and enjoyable as those of former years.

Of this year's exhibition it must be said that while it differs in some respects from its immediate predecessors, it fully maintains the standard set by the best of them. Its outstanding feature is the predominance of portrait-work, figure and genre subejcts. Landscape pictures, except for one or two brilliant examples, are in a distinct minority. Among the landscapes exhibited, however, one In a distinct infinity. Anong the landscapes exhibited, however, one looks in vain for anything wholly mediocre. In this respect, the present exhibition makes a distinct advance. Neither can much be found in the purely portraiture work to carp at, al-though with some of it, it is difficult to sympathize. The general impres-sion conveyed by a first glance around the exhibition is a distinctly favorable one, and closer inspection only en-hances one's first impression. Upon every wall something is found worthy of admiration and study, while only at wide intervals is a really discord-ant note struck. Owing to the non-arrival of catalogues yesterday until a late hour, the entire exhibition can-not be adequately described in this notice. It is only possible to touch upon a few of the more important pic-tures contained in it. tures contained in it.

MR. ROBERT HARRIS.

three contained in it. MR. ROBERT HARRIS. Among these must certainly be informed by the source of Marker Marker

MR. JONGERS.

DR. JONGERS. From Mr. Harris's portraits one times naturally to those of Mr. Al-phonse Jongers, of which there are no loss than ten on view. It is difficult to arrive at a just appreciation of Mr. Jonger's work. His portraits, al-though they catch the eye and hold the attention from any part of the room, do not attract one powerfully. In all of them Mr. Jonger seems to be constantly experimenting: seeking after some effect which he does not optite seem to have attained in any of them. Apparently, his object is to escape all hardness and precision in his portraits; a most worthly ob-ject, provided the attainment of it does not mar the result. Whether or hold, it has in the present instance had best be left to the personal op-ition of the visitor. In No. 60, a portrait of Mrs. Jeffrey Burland, the artist seems to have achieved the protest meed of success. It must yof Mr. Jonger's work is not of a very hardly satisfies one's expectations re-garding the developments of Mr. Jon-zer's style. Together with these portraits on this wall there are a series of four small

garding the developments of Mr. Jon-ger's style. Together with these portraits on this wall there are a series of four small landscapes that draw attention more by their monotonous similarity than by any inherent virtue. In all of them the student of modern French land-scape work will detect a distant fla-vor of Corot's work, which evidently occupied the attention of the artist when they were executed. All of them (Nos. 110, 111, 106, 103), are by Mr. Homer Watson. What is, how-ever, by far the best example of this artist's work, and, indeed, almost the fibest landscape in the exhibition, is in another part of the room. This is No. 107, called "Memory of a Scot-how," and like all memories of Scot-land, rain figures in it prominently. Town," and like all memories of Scot-land, rain figures in it prominently. The picture shows more originality and is altogether more pleasing than any of his other contributions. The leaden grey, rain laden sky, carries conviction with it, and is a really fine bit of coloring. Altogether it is a picture worthy of careful attention.

MR. BRYMNER'S WORK.

MR. BRYMNER'S WORK. Almost alongside it is a landscape by Mr. Brymner, painted in a radically different key. This, No. 12 "At Sun-set," is Mr. Brymner's best contribu-tion, and is also one of the most suc-cessful landscape studies he has paint-ed. It is excellent in composition and color, and is bathed in an unmistakea-ble atmosphere. Another larger can-vas, No. 11, similarly composed; a sheet of water in the foreground in which some trees and cottages are re-flected is also an exceedingly clever which some trees and cottages are re-flected is also an exceedingly clever bit of, work. It is a picture distinctly of the "impressionist," type, and might almost be called a solved problem in color values, but nevertheless as a pitcure it is distinctly pleasing. In addition to these mentioned a group of canvases contributed by Mr, Suzor **bf** canvases contributed by Mr. Suzor Cole are worthy of study. Mr. Cote is a French-Canadian, who is steadily carving (or rather painting) for him-self a reputation in the French capi-tal. Amongst the pictures by which he is represented is one that was hung in the last Paris Salon, No. 20, called simply "Pastourelle." It is the life size figure of a girl standing holding in her hand a branch, her feet par-tially hidden by the weeds and flow-ers of a field. It brings strongly to mind the work of a great modern French painter, Bastien, Lepage, whoseers of a field. It brings strongly to mind the work of a great modern French painter, Bastien, Lepage, whose-work evidently, influenced Mr.- Cote. In itself the picture is almost too big and purposeless to be attractive, but ought to be seen as it portrays well a certain phase of contemporary French work. Mr. Cote's other pic-tures, No. 21, 23 and 24, are quite dif-ferent. In all the draughmanship is almost too evident, while the wealth of almost photographic detail abound-ing in the first and last, rather de-tract from than add to one's enjoy-ment of them. Space compels one to omit mention-ing in this notice many pictures which

Mr. and Mrs. D. T. Irish, Mr. A. W. Cole, Mrs. Colwill, Dr. and Mrs. Ca meron, Mr. W. Brymner, Mr. Ives, Mr E. F. Surveyer, H. Taylor, Misses Taylor, Miss Tucker, Mr. Gardner, Dr. and Mrs. A. A. Brown, Dr. F. J. Shep-herd, Mr., Mrs. and Miss Porteoux, Mr. Norman Rielle, Miss Rea, Dr. F. Mor-ley Fry, Professor and Mrs. Bovey. Mr. and Mrs. Dunlop, Miss Dunlop, Mr. Mr. Mr. Bounop, Miss Dunlop, Mr. Mr. McDherson, Mr. H. L. Putnam, Mr. J. Macdonald Oxley, Mrs. Peterson, Mrs. F. Brown, Mr. and Mrs. R. Lind-with Taylor, Mr. L. Sutherland, Mr. J. Macdonald Oxley, Mrs. Peterson, Mrs. F. Brown, Mr. and Mrs. R. Lind-with, Mr. Robert Turnbull, Mr. and Mrs. Macintosh, Mr. and Mrs. K. K. Meincke, W. Stanway, Mr. and Mrs. Falconer, Mr. and Mrs. L. Suther-ind, Mr. W. R. Granger, Mr. J. Mor-san, Miss Morgan, Mr. Robertson, Miss Robertson, Mr. and Mrs. Mac-intosh, Prof. J. B. Porter, Mrs. Barn-by, Rev. Colborne Heine, Mr. Thomas Halling, Miss Angus, Mr. W. Angus, Mr. and Mrs. C. W. Lindsay, Mr. and Mrs. S. Lindthing, Misses Swell, Dr. Stan-bart, Mackenzie, Mr. Edwin Cox, Mr, J. Kankin, Jr. Dr. W. G. Throsby, Mr. J. S. Buchan, Misses Sewell, Dr. Stan-ber Weir, Dr. J. C. Nichol, Mr. W. Hanson, Miss Hanson, Dr. Foley, and



SERVING SPECIAL MENTION. SERVING SPECIAL MENTION. The 19th Annual Spring Exhibition of the Art Association of Montreal, opened last evening with the usual private view, which was very well attended. Portraiture is easily the feature of the exhibit this spring. Alphonse Jongers, Robert Harris and one or two more have been very industrious during the past year or so, and the result is shown on the walls of the Art Gallery. For instance, Mr. Jon-gers' work on exhibit numbers ten paintings in all, and nine of these are por-traits, while the tenth, No. 67, is a sketch of a child. The fact that these portraits are of the most part of well-known men and women by no means detracts from the interest of the work—this was shown by the groups about the portraits last evening. Mr. Jongers is first of all a daring painter, He studies for effect and usually obtains it, but sometimes at the expense of the likeness. "A magnificent painting," said a well-known critic last evening, "but a poor portrait." No. 60, a portrait of Mrs. Jeff-rey Burland, is perhaps the best of Mr. Jongers' work on exhibit. In this he has manipulated his colours in such a manner that while the portrait is preserved he has eliminated all hardness and apparent precision.

has eliminated all hardness and apparent precision. Mr. Robert Harris' exhibit contains two portraits which attracted considerable at-tention. No. 47, a portrait of the Hon. W. H. Tuck, is a fine bit of work and No. 50, which is in reality an idealized portrait of an English girl, is certainly a beautiful picture and well worthy of the praise which was bestomed upon it last evening; of No. 48, however, so much cannot be said. This is a portrait of Francis, daughter of Mr. George Smithers, and while an effective bit of colour work, and said to be a good likeness, is nevertheless defective in draw-ing. Mr. Harris' Canadian Adventurer, No. 49, was much admired and the painter has succeeded in obtaining soft, fine effects, but these unfortunately are hardly suitable to the subject at hand which seems to call for sturdier handling. prec. Mr.

the subject at hand which seems to call for sturdier handling. Mr. Dyonnet's portrait of Mr. Harwood, M. P., No. 29, is worthy of mention, This work, while far from attractive at first glance is well modellel and the execution is excellent.

excellent. Very naturally the work of Suzor Cote, now of Paris, late of Montreal, got a great deal of attention, and particularly the life-size picture of the French peasant girl. This painting, No. 20, and entitled "Pastourelle," was exhibited at the last Paris Salon. This is a bold, striking work of a peasant child in the fields of her native land. Mr. Cote's other works include a portrait of an old Breton, No. 24, and No. 21, entitled "L'Amateur." The latter painting contains aimost endless detail and loses much there-by, while No. 24 is well worked out and effective.

by, while No. 24 is well worked out and effective. Miss Lillian Tucker, who is an ex-pupil of the gallery and a young painter of some merit, has a portrait, No. 102, Miss M. Nel-lis. The picture shows careful excention.

Sa

Sto

celleuring is chaste and the composition ex-cellent. The exhibit of water colour this year is not above the average, either as to num-bers or quality. Dr. R. Tait McKenzie has one water colour of particular merit. This is a scene on Craig street in November. In black and white Mr. R. G. Matthews has three very creditable pictures. One is a portrait of Mr. J. S. Buchan, Q.C., an-other a portrait of a lady, and the third a "Lady With the Chaste Spirit," is perhaps the best of the three. The exhibit of china painting this year is unusually good, and contains many pie-ces of merit in this particular line of work, Among the exhibitors might be mentioned Mrs. E. A. Caldwell, Mrs. D. Crawford, Miss H. J. MacDonnel and Mrs. Fred. McIndoe.

Mis, E. A. Caldwell, Mrs. D. Crawford, Miss H. J. MacDonnel and Mrs. Fred. McIndoe.
The opening of the 19th annual Spring Exhibition of paintings at the Art Gallery, Phillips Square, last night was very large by attended. An excellent orchestra was stationed in the Old Gallery, where Light refreshments were served throughout the evening. Among the many persons pre-sent were: Mrs. Louis Sutherland, Mrs. P. A. Peterson, Mr. E. S. Clouston, the Misses Angus, Mr, and Mrs. G. R. Hooper, Miss Grace Robertson, Mr. and Mrs. W. Hope, Dr. and Mrs. Browne, Mr. and Mrs. H. R. Ives, Mr. and Mrs. Gambell Nelles, Miss Luddington, Mrs. Gambell Nelles, Miss Hannaford, Miss Saxe, Miss, K. Agnew, Miss Mackay, Miss Armstrong, Miss E. Atwater, Mr. Gran-ger, Prof. Bovey, Mr. Court, Mr. and Mrs. S. Nichol, Miss Mackay, Mrs. and Mrs. S. Nichol, Miss Mackay, Mrs. Harrower, Mr. and Mrs. Graedinger, Miss Backadder, Mr. A. Coven, Mr. and Mrs. S. Nichol, Miss Lindsay, Mr. and Mrs. S. Nichol, Miss Mackay, Mrs. Miss Backadder, Mr. E. Cox, Miss Bro-therheod, Miss Boyd, Mr. J. Acer, Dr. Amstrong, Dr. Hamilton, Dr. Byers, the Misses Porteous, the Misses Drivit, the Misses Porteous, Miss Graidwood, Miss Rae, the Messrs, Rae, Mr. A. Starke Miss M. Bell, Miss Grier, Miss Hamilton, Mr. W. Brymner, Mr. Beaudry, Miss Misses, Mes L, Miss Corphia, Dr. Kerr, Miss M. Bell, Miss Corphia, Dr. K. Twi-Misses, Mes L, Misse Corphia, Dr. Kerr, Mrs. Irwin, Miss Trwin, Miss E, Hurst, Mr. Hyde, Mr. P. Seath, Miss Dawson, Mr. Mathewaria, Miss Trwin, Misse

SPRING EXHIBITION. Witness - 17/3/00

Our occasional art exhibitions are valuable, not only because they mark the steps in the progress of individual artists, but, more especially, because the rise or fall of our art as a whole therein periodiall of our art as a whole therein periodi-cally challenges public judgment. So iar as the individual is concerned, to be privileged to watch the early bud of promise expanding its petals into the fulness of the ideal flower has many fascinations, both Suzor Cote and Maurice Cullen have given us this opportunity; and, almost within a lustrum, Rob-ert Harris's art has expanded into an al most perfect flower; but whether our art as a whole fills the 'common ways of life with the reflection of some far-off brightness,' or whether it continues to reproduce common things in a common way, is surely of more concern to our resent and our future rank as a people

101

of culture. With few exceptions, great critists have been few in any single gene-ration, but there have been a dozen peri ods when work in general has reached a very high average and has been per-meated through its various gradations with the power of the beautiful and the remote. Considering the present exhibi-tion from the point of view of progress, encouragement comes from two sources, fruition and omission. In the case of the latter, especially, the gallery is to be congratulated, because in years past there have appeared upon its walls 'olios' which would have disgraced the auction rooms of Curtain Road, London, where a shilling a square foot is a high price for a 'work of art.' Not that there are for a work of art. Not that there are not still some things which tend greatly to lower the average. But, as a noted character of fiction frequently remarked, 'thanks be,' some of the most trite and persistent and mediocre of the exhibitors in former collections are now either absent or play a very minor part. An ex-pression of opinion upon individual puntings will follow in due course, it is sufficient here to remark, that while the average is not very high, much of rubbish of former years is absent, that the best of our painters are seen at their best, and that the re-appearance of Coté and Jongers is most welcome. The ex-hibition excels in portraiture and is weak, excepting a few names, in landscape. This constant weakness in land-scape is not encouraging to our art out-look, because it may well be doubted whether we shall for a considerable per-iod be able to keep more than one por-trait painter of distinction with us. Un-less under very exceptional circumstances portrait painters who are able, whether by wealth or talent, to live in the en-vironment of old-world culture, are lit-tle likely to slave away in the atmosphere This constant weakness in landscape. vironment of old-world culture, are lit-tle likely to slave away in the atmosphere of the 'new rich,' who, even themselves, generally bestow their patronage in Eu-rope, because of a 'high-sounding' name. But with landscape painting there are differences for the reason that after the landscape painter has received a really cound training the mourtains the model. sound training, the mountains, the woods and fields and streams and the ever changing skies, must evermore be his three graces and his nine muses. Neither is he so dependent upon having a clientèle immediately surrounding him. The portrait painter must follow his pat-ron and dwell in the neighborhood of fashion and wealth, but the landscape painter may paint home scenes, and, in-deed, can scarcely hope to make an abid-ing reputation otherwise, and may then send them to any art centre or market that he may desire. Chrome, Constable, that he may desire. Unrome, Constable, Corot, James Maris, are only a very few examples in illustration of this state-ment, and that Canada has no pre-eminent landscape painter is certainly not the fault of our glorious scenery, nor because of the absence of an art 'atmosphere.

At the private view last evening the attendance was not so large as usual, attendance was not so large as usual, but the occasion was much enjoyed by those present. The 'Pastourelle' by Suzor Coté, the portraits by Robert Harris and Alphonse Jongers, the land-scapes by Homer Watson and Maurice Cullen, were especially admired, as was the work of Wm. Brymner and a few other painters

SPRING EXHIBITION. Witness - 22/3/00 SECOND NOTICE.

Still-life work is not a very distin-guished form of art: but the public de-sires it, and is willing to pay for it, and the artist who has the necessary skill uses it to provide bread and butter un recognition in more elevated walks art comes to him. Suzor Coté is til recognition in more Suzor Coté is of art comes to him. Suzor Coté is an example of this. It is well-known that from his still-life studies he was that from his still-life money, with that from his stin-life summery, with enabled to save enough money, with much care, to pursue his studies in Paris, his meritorious landscapes bring-Paris, ing him little reward or fame, and as the pot must still boil, he occasionally gives us a still life now-a-days. Such a piece is No. 21, 'L'Amateur.' It is

2.a

dered, taken separately, but it is the of subject is ever justified, from the point of view of a picture, it certainly point in this instance. No. 20, 'Pasdered, taken separately, but if this kind point of view of a picture, it certainly is not so in this instance. No. 20, 'Pas-tourelle,' is a very different matter, al-though the great attention to detail in the foreground carries a flavor of that earlier work. It is a Salon picture, and Franch of the Franch of course, and earlier work. It is a Salon picture, and French of the French, of course, con-sidering its associations. The accuracy of the wild flowers fades away into the heats of a summer day, and it is all real, out-of-doors, luminous, atmos-pheric, palpitating. Even without the figure of the peasant child, with her perspiring face facing the observer, it would be a midture to admise with its would be a picture to admire, with its detail of flowers and weeds and its refreshing outlook upon nature. Indeed, the figure, admirable as it is from one point of view, has too much of a studio pose, perhaps, has too obviously been introduced for effect, is too uncompro-mising, to be entirely pleasing. It is a reality, nevertheless, painted out-of-doors, truthful, and not the calcium-lighted cadmium-discolored, pseudolighted cadmium-discolored, pseudo-classical lay figure that some of our painters seek to impose upon us. No. 22, 'Solitude,' is an upprictability of the first 'Solitude,' is an unmistakable Coté, 22, Solitude, is an unmistatable Cote, with its cool greens, so difficult to han-dle by the majority, but by him man-ipulated with admirable skill. A few trees and undergrowth, a pool touched at its near edges with vivid light, the last lingering glow of the sum in the last lingering glow of the sun in the sky, and the haunting sense of coming sky, and the haunting sense of coming darkness, make up a picture that it does one good to look upon. No 24, the portrait of an old Breton, is an-other good Coté. It is beautifully painted, color, modelling and expres-sion approaching the perfect. Mr. Coté's work has been absent from the callear for correct present the set of gallery for several years; the art of Montreal has been the poorer because of this, and it is good to see it here

on chis, and it is good to see it here once more. Homer Watson is, as usual, strongly represented, and he is without a doubt one of the best landscape painters we have; but it must be confessed that his work continues to be too heavy and gloomy and pigmental, and that to see gloomy and pigmental, and that to see too many of his canvases at a time gives one a sense of depression. His work has force and individuality, and undoubtedly has many fine technical qualities; but in most of his pictures, leaving out the color, one has a sense that he has used a graver's tool rather than the brush. His foliage is always stiff and no matter what kind of tree than the brush. His foliage is always stiff, and no matter what kind of tree, all have a family likeness. Neither does all have a succeed in steeping in air and light, so that the sunshine fil-ters through their branches, and for this reason his pictures are rarely lu-minous; but, rather, are stiff, even moden and opaque. This is especially 106 109, and 111, minous; but, rather, are still, wooden and opaque. This is especially noticeable in Nos. 106, 109, and 111, where the same storm seems to have stiffened much the same trees, in much the same way, and in exactly the same direction. No. 107, 'Memory of a Scotch Town,' is decidedly one of his Scotch Town,' is decidedly one of his best. It is indeed a luminous and truthful picture, of exactly the right sentiment; the dripping houses and foreground would be difficult to excel, but the clouds are unconvincing. Skies, indeed, are Mr. Watson's weak point, and he usually hides the greater part of them with heavy trees. No. 112, 'Moonrise,' is pleasing, although it has the same old, heavy, wind-blown, Wat-son trees, and the moon is rather ob-trusive, and the sky is a mere back son trees, and the moon is rather ob-trusive, and the sky is a mere back-ground, and there is a little of the melo-dramatic about it all. Still, it is pleas-ing, and as the work of a new man would have been hailed with almost un-qualified delight. No. 110, 'November in the Clearing,' is a very beautiful pic-ture. Indeed, take any single picture of Mr. Watson's, and the same remark might apply, and as a landscape painter he only misses the front rank because his work lacks vivacity and variety. Mr. Brymner's work is always inter-esting, not only because of its achieve-ments, more especially because of its

ments, more especially because of its aspirations. Mr. Brymner is a man of many artistic moods, and, therefore, is always experimenting, both in manner and matter. We have seen him mix up two or three mediums in a former a piece is No. 21, 'L'Amateur.' It is painted with all his old force and skill, but it is too much crowded with hetero-geneous material to be pleasing, as a composition. The stuffs, weapons, statues, pietures, etc., are skilfully ren-

recently, and it is pleasing to see the legend 'sold,' upon it. The influence of Maurice Cullen is apparent, and 'in its impasto there is an utter disregard that the price of colors and their fixings have gone 'away up,' but the painting is without a doubt a good one, the greens soit and rich, the sentiment that of the gloaming, on the whole undeniably dreamy and pleasing. No. 11, 'Clearing Weather, Beaupré,' has been much praised; but it seems to the writer merely a bold experiment. It is in-deed so broadly painted that it may be said to be unfinished. That it has certain piquant attraction is undeniable, but this is rather on account of its audacity than because of merits. The foreground its intrinsic merits. The foreground foliage and the sky are rather 'messy,' and the assump-tion of boldness in the hills and houses attained because these are merely ocked out. The position of the shablocked out. dows in the perspective leaves room for argument. Notwithstanding what has dows in the perspective leaves room for argument. Notwithstanding what has been said, however, this picture is dis-tinctly in advance of any of the 'leaf on leaf' atrocities. The eye sees na-ture in the mass, without doubt, only, in this instance, Mr. Brymner seems rather to have gone to the other ex-treme. Nevertheless, his courage is refreshing and deserves commendation. Why the two paintings of Mr. La-

C

refreshing and deserves commendation. Why the two paintings of Mr. La-rose, No. 69, 'Plants in a City Green-house,' and No. 70, 'In a Conservatory,' were admitted into the Gallery, is a puzzler. As illustrations in a florist's almanac they would be in exactly the fitting place. They are most certainly carefully and correctly painted in al-most every detail; but detail can no more make a picture than a floor board can make a house. They would be ad-mirable in an illustrated catalogue; but they are the worst kind of examples to they are the worst kind of examples to the student. It is surely time that our judges should show a wiser discrimina-tion. It is not a certain amount of tion. It is not a certain amount of crowded space that the student and art lover seeks, but 'pictures,' However, as a very clever example of what not to do, these may be commended.

The annual spring exhibition of our Montreal Ant Association is this spring attract ing more than the annual interest taken by picture lovers in this city. Visitors are nu-merous, and a number of sales are being made, which proves that a discerning public is appreciating the honest efforts of the workers. The exhibition is open daily from nine to six o'clock. On Wednesday evenings from eight to ten o'clock. On Satur-day afternoons there are the additional attractions of a good band and the indispensable cup of tea.

Without doubt the most striking canvas on the walls to Suzor Cote's "Pastourelle," exhibited at last year's salon in Paris. is a large panel, and shows a young peasant girl standing in an open field. The color is pleasing, also the subject, but we cannot help wishing for a little bit more of the field. The frame crowds in and encroaches too much on the figure. Mr. Cotes also shows two portraits, Nos. 23 and 24, "An Interior," and a very charming landscape, No. 22, "Solitude."

Mr. Cote has been appointed one of the judges of the Fine Arts Section of the Paris Exposition. He has studied under the great men of the day at the Ecole des Beaux Arts, under Bonnat, and at Juliens. under Jules Lefevre. He won silver and bronze medals at Colorasse Academy, first prize for composition and drawing at the "Grand Concours" at Julien's in 1898, when competition was divided among over five hundred students. His pictures are much sought for among collectors, both in Paris and Montreal. Canada feels justly proud of the honor conferred on her artist.

Portraits are a prominent feature this year, and out of a total of 115 oils, 24 are portraits or studies of heads. Mr. Alphonse Jougers monopolizes a large portion of one of the main walls with his exhibit of no less than ten portraits of Montreal people. Critics almost come to blows over Mr. Jou-gers' work; the discussion generally wages most hercely between those was desire a likeness (and a true one at that) and those who think that a pleasing combination of color and a graceful pose are all that is

3a

36 necessary in a portrait. A criticism given lately in an English magazine on a portrait in the Royal Academy, and written at bit of conversation overheard at an exhibition, reems rather appropriate in the present instance, and endorses the opinions of many visitors to the gallery. "It's Lady Mirchouse," said Jacynth to

Thorold. like her." "Mr. Hayter doesn't think it's

"I dare say it is, if we could see it," said Thoroid, hopefully. "The present method of the portrait painter-leaving out the face-is a little confusing to the old-fashioned, that is all. Many of us are still so much under the yoke of Philistiaism that we are accustomed to recognize our friends by their faces."

Mr. Jougers' most ardent admirers must admit that the morbidezza of his flesh tints is not pleasing to the normal eye, and that nature can not afflict so many of his sitters with such painful complexions.

Mr. Robert Harris' portrait of the Hon. W. H. Tuck, Chief Justice of New Brunswick, occupies the place of honor on the end wall, and is one of the finest he has The harmonious background is a produced. happy inspiration. Most dainty and pleas ing in color, pose and composition, are Nos. 48 and 50, "Portrait Frances, daughter of George Smithers, Esq.," and "Pontralt" un-hamed. Both are reminiscent of Sir Joshua and Romney.

Mr. James M. Barnsley has four small oils which are very much admired. No. 3, "Basin de la Bastille," is low in tone, but full of subtle richness, No. 4, "Sunset." simply glows with luxurious tints, and underneath it hangs No. 5, entitled, "Snow at Amiers, near Parls," most delicate in treat-Mr. Barusley possesses great natural taste in selection of subject, and when, if wandering round the galiery in an aimless maney, the eye de caught by some astractive, restful scene, appealing to any poetic instinct one may possess, the catalogue will as a general rule inform its reader that the painter he seeks for is Barnsley.

Mr. William Brymner's No. 15, "Part of a Decoration for a Dining Room in a Coun-try House," does not get fair play in its position in the small gallery; no more do the water colors hanging in that same ante-room. "The Decoration" kills the "Water Colors," and the "Water Colors" kill "The Decoration," and the deep ugly color on the walls kill both "entirely," as a Dublin Fusilier might remark with pertinent emforever condemned to that small room for the exhibition of their works, why not give them a more suitable background?

The light is as bad as it can be, and the space entails so much crowding that landscapes are faithfully reflected in neighboring portraits, and vice versa. In this present exhibition could not the architectural exhibits, the china painting, and black and white have all been shown to better advantage in the small room, and Mr. Brymner's work and the water colors been suitably arranged in the old gallery, screen. ing off a portion for their display?

Mr. Brymner's work in oils includes several landscapes of great merit. No. 12, "At Sunset," is full of sentiment, and is suggestive of Ducbigny in color. "Cedars," 14, is rich in sunlight, and should certainly prove a delightful possession for town drawing room, where we are shut in so often by our cold winter winds.

Mr. William Raphael, an old favorite in Montreal, only sends two pictures, but both are well up to the mark. Many would like to own his little "Yorkshire Terrier" in the ilesh or on the canvas, and how true to "Habitant" life is "A Smoke Before Startg," Nos. 86 and 87. "The Cloud," No. 88, by George A. Reid, ing,"

R.C.A., Ts a very curious cloud. So is the rest of the picture. Bizarre in every sense of the word.

Mr. William Hope, A.R.C.A., is to be congratulated on his three pictures. Refined in subject, handling and composition. His greens are well managed and true to na-ture. His "Hay Making," St. Andrew's, N.B., is very charming, and the color of the new mown hay delightful to the eye. Nos. 55 and 56 are two interesting little pictures from the brush of Miss Patte Jack, "The Highland Interior," Otherwa. with the curious basket for holding the fire, re-calls many such an old cottage in Scotland.

Mass Marion Laing's dainty little bit of crover is well managed and effective-the background a triffe dark. "Pigeons," No. 71, by O. Leduc, are well

3c

painted and the coloring of the pigeons pleasing. Mr. Leduc has chosen pigeons of that lovely tint commonly known as pigeon gray.

. THE ART GALLERY. gazette - 24/3/00 Something More About the Spring Exhibition. MUCH INTEREST TAKEN

Exhibition Is Drawing a Large Number of People-Some of

the Pictures.

Public interest in the spring exhibition at the Art Gallery increases daily Since it opened a week ago last night the galleries have been thronged with visitors, the attendance on Wednesday night being particularly good, fully justifying the decision of the authorities to keep the exhibition open Wednesday night of each week. This afternoon, when afternoon tea and music will enhance the enjoyment of the pictures. another large crowd is expected. Only a very few of the pictures have as yet found purchasers but it is still early to look for the little red stamps that bring the artist joy.

Amongst those pictures which have not already been noticed in these columns are a number of interesting landscapes by Mr. Maurice Cullen and Mr. William Hope, The work of these artists is always conscientious these artists is always conscientious and good. In the present exhibition each is represented by three canvases. Of these a sketch of the "Custom House," Montreal, by Mr. Cullen and "A Summer Day at St. Andrews, N. B.," by Mr. Hope, are more strongly handled than the others, but all have many of the qualities that distinguish sound outdoor work. A large and handled than the others, but all have many of the qualities that distinguish sound outdoor work. A large and rather ambitious canvas by Mr. J. C. Franchere, a local artist, No. 38, a marketing scene on Place Jacques Car-tier, attracts a considerable amount of attention. It is successful more in the promise it holds forth than in any it attains. The canvas is crowded a the promise it holds forth than in any it attains. The canvas is crowded with figures, many of which are cleverely painted and adjusted, but some of which are most discordant. Notably, a little girl in pink in the foreground of the picture. Nor does the drawing of the City Hall in the background convince one either of its solidity or that it is erect. On the other hand the accuracy and skill with which several of the figures are paint-ted, the feeling of animation and brightness make it noteworthy. Mr. Franchere contributes two other pic-tures, Nos. 39 and 40, but this is his most important effort. MR. BARNSLEY.

MR. BARNSLEY

There are also a number of land-scapes by the late Mr. Barnsley, onc of them a canal scene in Paris (No. 3), being especially characteristic of the artist in his strongest mood. Mr. Ludger Larose and Mr. Joseph St. Charles exhibit each a couple of can-vases which demonstrate a singular

artist in his strongest mood. Me. Ludger Larose and Mr. Joseph St. Charles exhibit each a couple of can-vases, which demonstrate a singular apathy of imagination, and lacking any other quality, are not powerfully interesting. The former's canvas-s are of plant life, drawn and colored with photographic minuteness, and an utter disregard of barmony, while the latter's are his own portrait, and a cor-ner of a studio, also presumably his own. Neither, however, has inspired a very thrilling effort. The water color section of the exhi-bition is large, Many of the pic-tures exhibited are pleasant, but only a few are marked by any strong indi-viduality. Among those which leave an impression upon the visitor, more lasting than the rest are a couple of summer sketches by Mr. Brymner, Nos. 121 and 122; No. 129, "Old-Fa-shioned Garden," a very bright and cheerful bit of color by Miss E. L. France; Nos. 142, 143 and 144, water colors by Dr. Tait McKenzie, amateur-ish, but pleasing, and in one case, No. 144, "Craig street by night in Novem-ber," very successful; and Nos. 158 and 159, two impressions of Scottish scenery; Nos. 158 and 159 are by Mr. M.

The only example of anything ap-proaching sculpture in the exhibition is a bas relief study of a nude skater, in clay, the work of Dr. Tait McKen-zle, and presumably very correct ana-tomically. More work of this nature would be found very welcome in these exhibitions. exhibitions.

would be found very welcome in these exhibitions. Architecture is exceedingly scantily represented, there being only three ex-hibitors. Messrs. Hutchison & Wood contribute colored elevations of the new McIntyre block, and of a design for alterations to the Merchants Bank, the most important exhibits. What architecture lacks is amply atoned for by China painting, which section is unusually large, but, as usual with china painting, of limited interest. The principal exhibitors are E. A. Caldwell, Mrs. Taylor Bailey. Margaret M. Boyd, Mrs. D. Crawford, H. J. MacDonnell, Mrs. Fred. McIn-doe, Mrs. Henry Miller, and Mrs. Allen Weagant. In all there are over 75 pieces exhibited.

LADIES CONTRIBUTE.

Much Clever Work Sent to Art Exhibition by Gentler Sex.

THE CHINA DEPARTMENT IN MANY ESPECIALLY GOOD RE-SULTS IN EVIDENCE.

The annual spring exhibition of paint-ings, sculpture, etc., which is now in pro-gress at the Art Gallery, Phillips square, is resulting in the large amount of good work done by women being very favourably commented upon by visitors.

is rather singular that the gems of It the collection are so unpretentions in size as to make a close scrutiny of the walls necessary in order to find them. There is nothing more exquisite on exhibition the oils room than the clay dish of clover, done by a Montreal artist-Miss Marian Laing. The white and purple of the petals, the green of the leaves, the delicate grace of the stems are done with so subtly true a touch that the little picture is sure to catch discerning eyes. It makes expectation of the flowers' evanescent sweetness instinctive, so well has the artist done her work.

"Scarborough, Old Town," and Betch-worth, Surrey"-sketches by Gertrude E. Spurr-deserve and receive from those dising visitors more than a passing glance. In the latter the green of the hedgerows, the dun of the quiet cottages of the country folk, and the attractive perspective of the winding road have been caught with a fidelity which will be appreciated by all who know Surrey.

Miss Caroline Farncomb contributes to the paintings in oil a charming study — "Some More, Please," and other women represented in this division are Miss Mary A. Bell, of England; M. Alberta Cleland, of Montreal; Miss Minnie Gill, of Lennoxville ; Madame V. J. Grignon, of Ste. Scholastique; Patti Jack, of Ottawa, whose sketch of a Highland interior, Trossacks, Scotland, is a gem in its way; Mary H. Reid, of Toronto; Lillan Tucker, Ella Watts, and Annie M. Way. In the department devoted to water col-

women again are represented by adours, women again are represented by ad-mirable work, among the exhibitors being Eurilla Loomis, France; Annie MacVicar, Mary M. Phillips, Margaret Sanborn, An-nie Stikeman, Lilian Tucker and Annie Way, of Montreal; Bertha Cochrane, of Hillhurst, P.Q.; Ethel R. Heoven, of To-ronto, and Hetty D. Kimber, of Sydney, C.B. Miss Way's sketch, "Elm Trees," is among the best work of the collection, and Miss Annie MacVicar's "Souvenir of Bic" will be appreciated by all who have visit-ed that place.

AMONG THE CHINA.

ADONG THE CHINA. ANONG THE CHINA. In the department devoted to china, Mrs. Mission of Smith's Falls, has six dish, with mother-of-pear effect; a lustre with which shell effect; a Dresden china dish, with old ivory effect; a bor-bor box; a lustre frame and a rose plaque, of these, the lustre nut dish is a rathre with shell effect; a bor-bor box; a lustre frame and a rose plaque, of these, the lustre nut dish is a rathre with shell effect; a bor-bor box; a lustre frame and a rose plaque, of these, the lustre nut dish is a rathre withing of the sea-shell to the lay mind, and Mrs. Veagant's work, as a whole, has det withit of the sea-shell to the lay mind, and Mrs. Measures works, as a whole, have be bor of the sea-shell to the lay mind, and Mrs. T. Darling, Fanny M. Day, Mrs. G. W. Dean, Miss J. Harper, Miss Hunsicker, H. J. MacDonnell, Mrs. Frei-Mild diss, H. Young, all of Montreal, and and Miss H. Young, all of Montreal, and how holes speaks volumes for bor pratifying, and the agreeable weather bor pratifying, and the agreeable weather bor pratifying in the shell shell and and and weather bor pratifying in the shell shell be bor bor bor pratifying in the shell be bor bor bor bor pratifying in the shell be bor bor bor pratifying in the shell be bor bor pratifying in the shell be bor bor pratifying in the shell be bor bor pratifying in the bor bor b

2

SPRING EXHIBITION. Witness - 27/3/00 THIRD NOTICE.

Wandering around the Dominion House of Commons, a week or two ago, the writer had admired some of the really fine portraits of living and deadand gone statesmen, which grace its walls, when he chanced to come upon the portrait of Lord Aberdeen, painted by Alphonse Jongers. The picture was unmistakably his, and the name recalled an old enthusiasm. When Jongers first came to Montreal, only a year or two ago, his great technical ability, taking his youth into consideration, and taking his youth into consideration, and more especially the foreign quality of his work, perhaps, justified a welcome that few strangers receive or have a right to expect. His achievement was high, his promise was greater, and now it is interesting to inquire whether his art has advanced, whether it has only marked time, or, whether it has actually retrograded. The picture in Ottawa was disappointing, not because it was not a disappointing, not because it was not a likeness, for Mr. Jongers has never been very successful in this respect, but be-cause it was merely a suggestion. the ghost of a man, and not an actual creature of flesh and blood.' He has ten canvases in the present exhibition, seven of which depict women, and there is nearly the same doubt of their reality as in the case of Lord Aberdeen. Swin-burne tells us that 'Fair strange faces of women, full of dim doubt, and faint scorn; touched by the shadow of an obscure fate; eager and weary as it seems at once; pale and fervent with patience or passion; allure and perplex the eyes and thought of men.' These words words were used to describe certain designs of Leonardo Da Vinci's, which the youth-ful Swinburne saw at Florence, and one suspects that Jongers has nimed to produce much the same result. Symonds tells us of Leonardo, 'When an old man, he left Mona Lisa on the easel not quite finished, the portrait of a subtle, shafinished, the portrait of a subte, such dowy, uncertain smile. This smile, this enigmatic revelation of a movement in the soul, this seductive ripple on the surface of the human personality, was to Leonardo a symbol of the secret of the world, an image of the universal mystery. It haunted him all through mystery. It haunted him all through his life, and innumerable were the attempts he made to render by external form the magic of this fugitive and evanescent charm' Pater says, 'Two Pater says, ideas were fixed in him, as reflexes of things that had touched his brain in childhood beyond the measure of other impressions--the smiling of women and the motion of great waters.' Mr. Jon-gers's women also smile, all of them, but with him, it appears to the writer, what is meant to be enigmatical approaches the superficial; he does not take a character as it is and sound its stops; but seems to present them all in some preconceived and not very esoteric way of his own. Nearly all of his paint-ings in the gallery have the same photo-grapher's pose and smile, as if he had told his subjects to try to look their very best while being painted. His paintings, too, are more the reflections of humanity than humanity itself, dim memories rather than actualities. That his technique is good and that his work has a real charm, we have con-ceded, and as 'the way to perfection is through a series of disgusts,' dissatis-faction will almost certainly inspire in him a deeper insight into character. stops; but seems to present them all in him a deeper insight into character. His most successful pictures in the gal-lery are Nos. 58, 62, and 67, Maurice Cullen, one of our most pro-

mising landscape painters, is very poor-ly represented in the present exhibition. His exhibition of summer work was in deed strong and virile and markedly original and one regrets that he is so original and one regrets that he is so inadequately represented on the pre-sent occasion. No. 25, 'On the Lower St. Lawrence,' is rather dirty and dis-agreeable in color , and no attempt is made at composition. No. 26, 'Sunse', Lake of Two Mountains,' is a symphony of purples, greys and yellows, and the picture is suggested rather than painted. No. 27, 'Custom House, Montreal,' is a replica of a larger painting, very go

30

in its way, showing the Custom House, some barges, a stretch of water and the first signs of approaching winter. Two of Mr. Barnsley's four canvases are sold and the merit of his work de-serves such recognition. It has a charm all its end consider the state charm all its own, especially in its tonal qualities, and it is poetical, if one may so transfer the language of one art to another, to a degree. No. 2, 'Fishing so transfer the lauguage. No. 2, 'Fishing another, to a degree. No. 2, 'Fishing Nets, East Gloucester,' is very charming, with its greys and blues and browns, and with its greys and blues and browns, and with its greys and bucs and blow hay and it is redolent of the seacoast. No. 3, 'Basin de la Bastille,' is a genuine pic-ture, a smoky-grey tone predominates and it is atmospheric and harmonious. No. 5, 'Snow at Aniers, near Paris,' is a very pleasing winter landscape, in a very pleasing winter landscape, in which the roadway plays a prominent part; it is bleak and bare, with a last touch of the sun in the sky, and has the tonal fascination which characterises all of Mr. Barnsley's work.

In the death of Mr. L. R. O'Brien Canadian art sustained an irreparable loss. He was truly one of the most vivacious and pleasing of our painters, and those who are privileged to possess any of his works may consider themselves the favorites of fortune. Mr. O'Brien was never oppressed by his style and neither does it ever oppress others, a verdict that could not be given even in the case of some of our more considerable paint-ers. His work is rarely, if ever, gloomy, and, although, perhaps, his in-sight into nature cannot be said to have been very deep, he was often, neverthe-less, able to look below the mere surface of things, and he almost never failface of things, and he almost never fail-ed to compose and paint a picture of lasting beauty and value. Nos. 77 and 78 are two marines, greens and blues and greys, with a solitary yacht in each. They are simple, but truthful and charming. No. 79 depicts a steamer at her wharf and other craft. The greys of the sky and water, contrasted with the more positive colors of the shipping of the sky and water, contrasted with the more positive colors of the shipping make up a very delightful picture. No. 80, browns and greys, is very beauti-fully rendered, the hazy distance is ex-quisite, but the foreground seems to have been done rather carelessly. It is satisfactory to note that of Mr. O'Brien's exhibits several are sold. They are a good purchase, both from an arare a good purchase, both from an artistic and a commercial standpoint.

SPRING EXHIBITION. Witness - 31/3/00 FOURTH NOTICE.

"The end of all technique is tone. What shall it profit a man if he plays upon the violin a thousand notes where another plays five hundred, if one hundred of his thousand is out of tune ?' Such is the opinion of one of the best of the modern critics of music. One may know the notes of the piano well enough, the knowledge is enough, the knowledge is easy to acquire, the metallic sound of the stricken string is not the end of piano technique, and neither is the laying of heterogeneous colors side by side the end of the technique of painting. One of the worst examples of offences against tone in the present exhibition is J. C. Fran-chere's 'Place Jacques Cartier.' Here are heterogeneously mingled yellows, pinks, blues, browns, lakes, greens and greys. Sentiment is absent, tone plays no part in it, and the whole shocks one as does a gaudily dressed, vulgar woman. It is as garish as vulgar woman. It is as garish as Frith's 'Derby Day,' that once so popular picture, and that Mr. Franchere's painting has many admirers proves that the general taste has made little advance-The sacks, the onions, the shades, the green cabbages, the rhubarb, the poultry, are almost as correctly outlined and modelled as if they had been photographed, while the telegraph poles and the City Hall appear to have received a push from a Titan and to be toppling over.

is an occasional individual who finds thrilling delight in poring over an album of strangers and nonentities, but the majority finds it rather depressing. In a gallery where portraiture is rife, the individual is pleased to recognize his

DI

than usually quaint or interesting in the character of the painting or the subject. Whether, apart from those universally known and whose features are universal-ly sought after, a mere portrait should ever find a place in an exhibition of art has often been discussed, pro and con, and there is something to be said on both sides. In the case of so eminent a painter as Mr. Harris, one would not a painter as Mr. Harris, one would not like to be deprived of any of his most successful work, and, in this sense, the exhibition of nearly all his portrait work is justified. No. 47, 'Portrait, the Hon. W. H. Tuck, Chief Justice of New Brunsis justified in this sense to the stranger to the subject, who cannot dis-course upon its likeness. No. 48, 'Por-Frances, daughter of George Smithers, Esq.,' is distinctly reminiscent of the eighteenth century school of portrait painters, and that it is, perhaps, equal to much of the work of that period is sufficient praise. No. 49, 'Canadian Ad-venturer, time of Maisonneuve,' is more pleasing than virile, more agreeable than No fault can be found with its real. tone and technique generally, but the subject must have been rather a lounger in drawing-rooms than the hardy adventurer, or, he is, perhaps, merely masquerading in the character. One suspects that his mouth had more to do with his reputation than any actual dar-50 is an unnamed portrait, ing. No. again in the eighteenth century style, and a very good example of Mr. Har-ris's later work. The eyes are large and ris's later work. The eyes are large and expressive, the mood thoughtful and con-vincing, the modelling and pose excel-lent, the coloring of the flesh pleasing, the background very effective, and the chiaroscuro scholarly. No. 51, 'Study of - Hoad' is one of the cavarases Mr. Har a Head,' is one of the canvases Mr. Harris brought home from Europe, and one of the first to give indications of a more mature style. It is the head of a grizold veteran, with sunken eyes and wrinkled skin, grey locks and with quite a Continental flavor. In the present ex-hibition Mr. Harris compels our admiration, but he has been even better represented on some former occasions.

mark, or unless there is something more

There are other canvases in the exhibition, not referred to in these four notices, that are worthy of some considerabut it must be confessed that intion. equality of tone mars many of them. Either the skies are divorced from what is mundane or there is such a crude mingling of color values that any other merits the pictures may posses wane, fade and die away.

The third week of the spring exhibition opens to day at the Art Gallery, Phillips Square. The attendance during the past fortnight has been far above the average, and the interest taken in the various ex-hibits shows that Montreal is advancing in art matters, and art culture. The galleries are open daily to the public from 9 to 6 o'clock. On Wednesday evening from 8 to 10 o'clock. On Saturday afternoons there is an excellent band and also afternoon tea. The cup of afternoon tea is a happy thought, and most refreshing when fatigued with the standing about entailed at a pic ture gallery. The sales are progressing at a steady rate, and as the exhibition is advertised to close on April 7, where is not much time left in which to make a selection. Pictures of a smaller size than usual, particularly among the oils, are in the majority this year, and are therefore more suitable to the average purchaser who lives in the average sized house; there are many to choose from, both in oils, water colors, black and white and pastel, also some very beautiful ornaments among the decorated china shown in the old gallery.

.

In the passing away of Mr. Lucius O'Brien, R.C.A., Canada has lost one of her most loved painters. In no part of the Dominion were his works, both in oil and water color, more appreciated than in Montreal. This spring's exhibition is saddeped by the thought that it is the first held here since his death. Five oils and water colors represent. his work hanging in the gallerles.

the individual is pleased to recognize his friends and acquaintances, but the gen-eral public is not very much interested. That is to say, unless the subjects are more than ordinarily men or women of Golden lads and girls all must. As chimney sweepers, come to dust.

20

Fear no more the frown o' the great, Thou art past the tyrant's stroke; Care no more to clothe and eat, To thee the reed is as the oak. The sceptre, learning, physic, must All follow this, and come to dust.

Fear no more the fightning flash. Nor the all-dreaded thunder-tone; Fear not slander, censure raish. Thou hast finish'd joy and moan; Otlet consummation have, And renowned be thy grave."

No. 75, "Peasants Washi France," James W. Morrice, "Peasants Washing Clothes, is pleasing both in composition and color, but there a great lack of atmosphere-the water in the background hangs almost like a curtain behind the line of washing.

No. 38, "Place Jacques Cartier," is a picture that attracts the housekeeper's eye with interest, for Mr. Franchere has chosen for his subject "Market Day" in that pleturesque old hit of our lower town. The habitant" is there with his curious medley of vendable material and the purchasers are there absorbed in making a good bargain. No. 39 by the same artist is fresh in handling, and pleasant in color and pose

Mr. Joseph St. Charles sends only two contributions in oils, his own portrait and a very carefully painted "Corner of Studio."

Mr. Homer Watson has seven pictures, With the exception of No. 107, "Memory of Scotch Town," which is delightful, the remaining six are monotonous in composition and color, well painted, as is all Mr. Watson's work, but lacking in interest and originality of subject.

"Alas, poor water colors," exhibited un-der the distressing conditions of an ex-cruciating background, bad light, and much too small a room. How different will they look when their purchasers put them up in suitable surroundings. Who will confess to the selection of those tints for walls ceiling?

and ceiling? M?, F. M. Bell-Smith, R.C.A., has but two in this room. Nos. 119 and 120, both displaying fine atmospheric effects in the Selkirks. With the exception of his "Dec-oration for a Country House," Mr. William Brymner also has but two water colors, which, like Mr. Bell-Smith's are representative atmospheric subjects, but chosen from the Lower St. Lawrence-a 'far cry from the Selkirks"

Tait Mackenzie's "Craig Street in November" is the best of the three he has on exhibition. His "Apple Blossoms," No. 143, are rather unreal in color and not sufficiently suggestive of early summer, the foliage too. dark and gloomy.

Mr. Charles J. Way, R.C.A., has two large water colors hanging side by side on the main wall, and occupying the position of honor. They can be seen to the best advantage by standing outside the room and looking through the main entrance door. In these pictures we have an opportunity of comparing Italian and Canadian tiuts, and of judging their similarity. Mr.

Way has a very soft-ioned "Unloading Charcoal, Venice," No. 172. Strange that this year there is only one exhibit of sculpture. A small bas relief in clay, "The Skater," No. 187, modelled by R. Tait McKenzie. It hangs in the small toom.

Gurilda Loomis France has an attractive water color entitled "Old-Fashioned. Gan-den," The scheme of coloring is fresh and dainty, the roof of the house is slightly prominent, rather forcing itself forward prominent. instead of being subservient to the flowers of the foreground. The subjects of A. Arthur Cox's three sketches call for larger canvas and broader treatment, and would have shown to better advantage if mounted in one frame. There are a number of distinctive features hanging in the water color room that are too small for a public exhibition. The artists would have done more justice to themselves by working on at least double the scale. The same r_{12} mark applies to the prices asked in some instances-\$5, \$6, \$8. Deduct the price of the frame, then the commission for selling the paper or canvas us the case may the paint used (not much, It must be allowed), and calculate what is left profit. Artists should not undervalue their work sent to an exhibition. Better mark it Not for sale.

Nos. 158 and 159 are two striking water colors by Mr. M. Seymour, "Loch Achray" is peculiar in treatment and color, "Tantallon Hold" is attractive in every respect. The stormy clouds most effective,

F. A. Verner, A.R.C.A., sends from Eng-land six examples of his brush which have received favorable comments from numereus visitors. Nos. 165 and 166 are the favorites, and haug close to each other. "Black and white" is almost as neglected as semipture, there being in this depart-ment but three exhibitors. Joseph St. Charles sends two studies in charcoal, Nos. Charles senies two schules in that cost, size 177 and 178. John C. Hutchison, a very small No. 173, "Eventide," and R. G. Mat-thews three pen and ink sketches. The checks in No. 175, "The Lady with the Checked Skirt," are decidedly too "flack and white." The black squares partic far-ly. With the "black and white" hang some of H. J. MacDonnell's interesting works on tiles, "The Head of an Indian Chief," in dull reds; "Notre Dame Street, 1804." in tones of yellow, and a small one of "The Old Towers in the Priests' Farm." in delfit blue.



to brown, is handsome, but more suitable The spring exhibition at the Art Gallery closes this evening at 6 o'clock. No doubt the spacious galleries will be thronged all day with picture lovers, anxious to take a at the work of our Canadian artlast look tists. Many of the platures are to be sent on at once to St. John, New Brunswick, for the exhibition to take place in that under the auspices of the Young Men's Christian Association. As usual on Saturdays, there will be an excellent orchestra this afternoon, and tea will be served from four to six o'clock. The attendance this year has been most encouraging; an crease of numbers in the visitors and non-members shows the interest taken by the general public in artistic matters. Sales also have been made above the average. There are still many beautiful works without the little red stamp that indicates "Sold." Let us hope that before six o'clock out this evening we may see many a frame with that little touch of red tucked in one of its corners. That little additional ornament that gives joy to the artist's heart, not only for the pecundary results it en-tails, but more for the gratification that his honest efforts for truth and beauty have been appreclated.

la

Architecture is represented this year by the exhibits of only four architects. Why Is this? Architecture is surely one of the most important branches of the fine ants and should be a prominent feature in all exhibitions. No. 185, "Workmen's Houses for the Montmorenei Cotton Mills Co.," is Interesting in every respect. The work man is to have a pretty dwelling as well as a comfortable one, and the magnificent surroundings of this block of buildings will not be hurt by the juxtaposition of an un-sightly row of depressing, monotonous workmen's homes-too often to be seen in the neighborhood of our large working cen-

The names of many well-known Canadian artists are missing this spring from the catalogue, among them McGillivray Krowies, Miss Tully, Miss Houghton, W. D. Blatchily, Laura Murty, Florence Car-lyle, Z. H. Fabien, John Hammond and several others. These artists were, with one or two exceptions, represented at the Royal Canadian Academy Exhibition in Ottawa, and no doubt will also be represented at the coming one in St. John, New Brunswick. Mr. Sandham has also over-looked us; perhaps he considers he has done enough for Montreal in sending us als fellow-townsman's canvas, No. 82. "The Soul's Awakening," by Walter Gilhis man Page, Boston. Mr. Page is the only artist from the States who has work on the walls, although, on looking through the list of artists' addresses, I find that work has been sent from both England and England and France. As with several other exhibitors. Mr. Dyonnet shows but two pictures this both portraits, and of both may be year, said that they are refined in feeling, and combine delicacy with power. His sitters are to be congratulated. Mr. Maurice Cullen has three small oils painted in his usual broad manner. The love of rich color and of vanishing effects has made him rather careless about his drawing. "Still Life" has been somewhat neglected. Rene Bellveau's Nos. 7 and 8 deserve more than a hurnied glance.

'More Light," No. 36, J. L. France, is very charming. This, the most difficult of all subjects, in this picture is well aranged, painted, and made full of interest. Attention is called to Nos. 69 and 70, "Studies in a Conservatory," by Fudger Larose, painted with less detail and more apparent carclessness they would have been ore attractive; and to No. 57, "St. Denis, Richelleu River," a very summery little picture. Also to No. 44, by J. W. Gray, "A Bend in the Brook."

No. 42 and No. 43, "A Roadside Picture," and "At Milking Time," are the best things Mr. James T. Grabam, A.R.C., has painted for two or three years. Mr. Graham is now in England.

Another "Moonrise," No. 94, by G. Horne Russell, is well done, and the composition good. The scene is laid in Herring Cove, Mary Heister Reed's name in a catalogne is always welcome, but our flower painter "par excellence" has sent but one number in flowers, "Chrysanthemums," and hey are not up to the average of her flower The scale of dull yellow to red, red

to a still life of heavier material than the graceful, delicate , chrysanthemums. upper portion of No. 91, "Full Moon, July," is very sweet and poetleal, but the haystacks and field do not satisfy. Charles J. Way's No. 115, "Birch Trees, Cap a l'Aigle," is full of warm sunlight; sharp glinting lights on the white bark and in the foliage just losing its summer green, help to make a pleasant Canadian landscape refreshing to look at during the stormy winter weather we had during the first two weeks of this exhibition.

The water colors of Robert F. Gagen, A.R.C.A., and C. Macdonald Manly, A.R. C.A., both residents of Toronto. deserve more than a passing notice. These lovers of nature make us long for summer and the wildfowers. No. 138, "The Old Or-chard," by Hetty D. Kimber, is painted with her accustomed grace. H. J. Mac-Donnell shows three typ sketches, Nos. 139, 140, 141. typical Canadian

Charles G. Moss, R.C.A., is represented by Nos. 150, 151 and 152. Of these "Minding the Net" is by far the best and most important.

It is not surprising that the decoration of It is not surprising that the decoration of china and glass as an artistic pastime should be growing in favor in Montreal, as it undoubtedly is, when one considers how greatly improved are the conditions for firing the work of decorators and painters over what they were a very few years ago. Kilns are now numerous where china can be fired well, and at a triffing cost, and many enthusiastic lovers of the art have procured kilns for themselves and do their own firing-which is the most satisfactory method, but, of course, far more expensive

The display of china painting this spring cannot be said to equal in technique or de-sign that of previous exhibitions. There There too much paint, and too little china. ls much color, gaudy in tone, and t little originality in design. Too much gold, too many jewels and enamels, too little time spent in putting them on. An exhibition held in the Small Gallery by the Women's Art Association three or four years ago contained work of a higher standard in every respect. This state of things should not be, advance should be made and that a good pace. Montreal should not lag behind Toronto and other cities of the Dominion in decoration of china and glass. There is no decoration of glass displayed in the collection,

Mrs. T. Darling's claret jug, No. 218, Is dainty in color, and painted with extreme neatness and care; so is her plate, No. 219. work contrasts favorably with some of the pieces surrounding it, where dust and even brush hairs have been fired in,

Mrs. Henry Miller's taske of the field in, completely maming the decoration. Mrs. Henry Miller's tankard and stand are extremely handsome, and so is her cho-colate pot. Her plaque, roses and fruit plate, No. 250, are painted with great taste and skill and necessary time has been given to the morth to such as to the work to ensure success. Mrs. Allen Weagent, of Smith's Falls,

shows some very pleasing lustre effects, Miss Lilly Ogilvie a very prettily-painted fruit plate in an old Dresden pattern, where the china itself has been allowed its fair in the scheme of decoration. This last remark also applies to a dessert plate near it, violets, by Mrs. Bailey Taylor. Mrs. E. A. Caldwell's No. 201, turquoise blue cup and saucer, and Bellque vase, are considered the prettiest bits in her collec-tion of 12 place. Also, D. Grandrad in tion of 13 pieces. Mrs .D. Grawford is one neat, careful workers, and so Is the Mrs. McIndoe; both ladies send a number of pieces. The firing of their work is ex-The harmonious combination of cellent. tints on Miss H. Young's tube bottle is excellent, but the figure on the lid is much too large and spoils, by the error in composition, one of the prettiest articles in the exhibition.



Stolle's Wonderful Pictures. The Art Gallery was crowded last even-ing, when Franklein Stolle, under the aus-pices of the Women's Art Association, gave an Interesting lecture on the pictures in the Dresden Gallery. The lecturer spent several years in the preparation of the pic-tures that were shown and her work is a grand achievement. The smallest as well as the largest pictures of the gallery were faithfully reproduced in colors and the au-dience was given a splendid idea of what the originals really are. Several of the famous pictures from the other European galleries were also reproduced, and alto gether the evening proved a most pleasant and instructive one, as the lecturer had many interesting observations to make about each picture as it was put on the carvas. A similar lecture was given this afternoon in the High School for the bene-fit of the pupils.



Awarded in Connection With the Art Gallery Classes.

11

12

SCHOLARSHIPS

The seventh annual award of scholarships was made on Saturday morning at the Art Gallery. The scholarships are given by the Art As-sociation, and are competed for at the end of each school year. Each scholarship entitles the winner to two years' free tuition at the school. One is given to the antique, the other to the life class. The competition is de-cided by the best drawing done in a given time and without supervision at the general progress shown by the ses-sion's work. The competition was de-cided as follows: —

the end of the session, together with the general progress shown by the ses-sion's work. The competition was de-cided as follows: — Antique class—Marle Anne Proulx. Life class—Berthe Lamoyne, Helen Galloway McNicoll, equal; to each of whom a one-year scholarship was awarded. Special mention for time-drawing, Eveline Clay. Honorabi. mention, Edward Boyd. Besides these, during the winter a member of the Art Association kindly offered two prizes, one of \$30 and one of \$20, for the best study of the figure from life, done in any medium. First prize—M. Alberta Cleland. Second prize—Berthe Lemoyne. Honorable mention—Eveline Clay. The drawing of the ten competitors for these prizes, with those of the scholarships and other drawings are now on view. The galleries are open, free, for one week, ending May 19th.

ART ASSOCIATION level PHILLIPS SQUARE The Annual Exhibition of Drawings by the Students in the Advanced Art

Classes, is now on view in the New Gallery, May 14th to 19th. **Admission Free**.

Galleries open 9 a.m. to 6 p.m.



Open Daily 9 a.m. to 6 p.m.

Admission, 25c

ART ASSOCIATION OF MONTREAL Owing to special circumstances the council of the Art Association have found it advisable to postpone the annual meeting until September. Jayna compere Dieu

THE ART ASSOCIATION.

Owing to special circumstances the Coun-cil of the Art Association have found it advisable to postpone the annual meeting until September, 1996/00

was max. Gallery. follows: Antique class—Marie Anne Proulx. Life class—Berthe Lamoyne, Helen Gallo-way McNicoll, equal; to each of whom a one-year scholarship was awarded. Special mention for time-drawing, Eveline Clay. Honourable mention, Edward Boyd. Besides these, during the winter a mem-ber of the Art Association kindly offered two prizes, one of \$30 and one of \$20, for the best study of the figure from life, done in any medium.

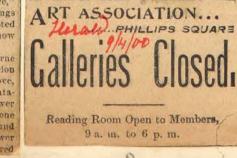
any medium. First prize—M. Alberta Cleland. Second prize—Berthe Lemoyne. Honourable mention—Eveline Clay. in

ART ASSOCIATION, A PHILLIPS SQUARE The Annual Exhibition of Drawings By the Students in the Advanced Art Classe Is now on view in the New Gallery, May 14th to 19th. ADMISSION FREE.

Gatteries open 9 a.m. to 6 p.m.

10





THE ART GALLERY.

THE ART GALLERY. The galleries of the Art Association on Phillips square will be open free to the public on Labour Day from 10 a.m. to 6 p.m. The set of monochrome drawings in oils and water colours flustrating "The Habitant, by Mrs. L. S. Coburn, which have been lent to the society for some time by Dr. Drummond, have been sent to the Sherbrooke exhibition.

THE ART GALLERY.

THE ART GALLERY. The galleries of the Art Association on Phillips square will be open free to the public on Labor Day from 10 a.m. to 6 p.m. The set of mono-chrome drawings in oils and water colors, illustrating "The Habitant," by Mrs. L. S. Coborr, which have been lent to the society for some time by Dr. Drummond, have been sent to the Sherbrooke exhibition.

ART ASSOCIATION.

PHILLIPS SQUARE WATER COLOUR CLASSES The Out-door Sketching Classes under the direction of Mr. Charles E. Moss, R.C.A. will com-mence Thursday, September 13th. For particulars apply at the Gallery.

Galleries open daily 9 a.m. to 6 p.m. Admission 25 cents.

ART ASSOCIATION

WATER COLOR CLASSES. The outdoor SKETCHING CLASSES un-der the direction of MR. CHARLES E. MOSS, R.C.A., will commence on THURS-DAY, SEPTEMBER 13. For particulars apply at the gallery.

Galleries Open Daily 9 a.m. to 6 p.m. ADMISSION, 2

Art Association PHILLIPS SQUARE.

Advanced Art Classes, 1900-1901.

the classes will commence on Wednesday, ber 17th, under the direction of Mr. William aner, B. C. A. Class rooms open daily for in-on and sindy. Students are granted the privi-of associate members during the seesion. Two rships for competition. Intending students communicate with the secretary as soon as 224 30

ART ASSOCIATION, PHILLIPS SQUARE ADVANCED ART CLASSES, 1909-1901. These classes will commence on WEDNES-DAY, OCTOBER 17th, under the direction of MR. WILLIAM BRYMNER, R.C.A. Class rooms open daily for instruction and study. Students are granted the privileges of associ-ate members during the session. Two scholarships for competition. Intending students please communicate with the Secre-tary as soon as possible.

ART ASSOCIATION ... PHILLIPS SQUARE

ADVANCED ART CLASSES, 1900-1901. These Classes will commence on WEDNES-DAY, OCTOBER 17, under the direction of MR. WILLIAM BRYMNER, R.C.A. Class rootms open daily for instruction and study. Students are granted the privileges of asso-clate members during the session. Two schol-arships for competition. Intending students please communicate with the Secretary as soon as possible.

AT THE ART GALLERY.

AT THE ART GALLERY. The Advanced Art classes of the Art Association will begin next Wednes-day, October 17, at the association's rooms, Phillips Square. They will be under the charge of Mr. William Brymner, R. C. A., and will be held on Monday, Wednesday and Friday mornings, from 9.30 to 12.30. Mr. Brymner will also form a class for painting from the draped model on Wednesday and Friday afternoons, from 2 to 4, beginning on November 2nd, and Miss Alberta Cleland will hold an elementary drawing class on Tuesan elementary drawing class on Tues-day and Thursday afternoons from November 1st. gazette 12/10/1900

ART CLASSES.—The Advanced Art classes of the Art Association will begin next Wednesday, Oct. 17. Mr. William Brymner, R.C.A., will be in charge. A new class for painting from the draped model will be formed. The elementary drawing class will be under the direction of Miss Alberta Cleland.



10

ART ASSOCIATION CLASSES Painting Class - A Painting Class (from-the Draped Model) will be held on Wednes-day and Friday afternoons, from 2 to 10'clock, commencing Nov. 2nd. Fees, \$6 per month. Elementary Drawing Class – The Ele-montary Drawing Class will commence No-vember 1st, and will be held on Tuesday and Thursday alternoons, from 3.30 to 5 o'clock. Fees, \$4 per month.



A Painting Class (from the Draped Model) will be held on Wednesday and Frid.y After-poons, from 2 to 4 o'clock, commencing Novem-ber 2nd. Fees, \$6.00 per month.

ELEMENTARY DRAWING CLASS The Elementary Drawing Class will com-mence November 1st, and will be held on Tnes-day and Thursday Afternoons, from 3,30 to 6 o'clock. Fees, \$4.00 per month.

ART GALLERY CLASSES.

ART GALLERY CLASSES. Today, Miss A. Cleiand opens her elementary classes in painting at the Art Association Gallery, Phillips square, they will be held every Tues-day and Thursday from 3.30 to 5 p. m, during the winter. Mr. V. Brym-ner, R.C.A., will hold classes for ad-vanced students in painting from the Graped model, beginning tomorrow. They are set down for Wednesdays and Fridays. The other regular art classes are in full swing with a very good attendance, and the programme of lectures on art and music, which as in former years will be held dur-ing the winter, will be published short-by.

WANTED - A MALE MODEL. APPLY AT Art Gallery, 23 Phillips square, Monday, morning, November 12th, at 9 o'clock, 265 1

AT THE ART GALLERY. What the Classes Are Doing for This Year's Pupils.

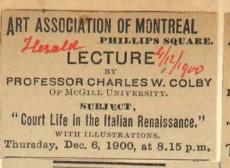
Now that the classes at the Art Gal-lery in Phillips Square are in full swing a complete course in painting and drawing is open for those who care for them. There are elementary classes for beginners, so arranged that children can attend them after their school-work is done. From these the next step is to the classes for drawing from casts, which meet three mornings a week, under Mr. W. Brym-ner, R.C.A. The association has a very fine collection of casts, including two from the Elgin marbles, the Apollo Belvidere and the Venus de Milo, which was one of a set sent over by the Emperor Napoleon III. These may be drawn by the students at any time, though instruction is only given three times a week, while a class in painting is held on Wednesday and Friday af-ternoons. Now that the classes at the Art Gal-

Is not one, the discussion of the living model ternoons, Lastly, there is, for those who are sufficiently proficient, the living model to draw from on every morning, ex-cept Saturday. The whole course is designed with the idea of giving a thoroughly sound and practical course in drawing and painting. The prin-ciples and practice are taught on the most approved methods, and those who have benefited by them will be able to turn their skill to any practical use they may desire with very little spe-cial training.

turn their skill to any practical use they may desire with very little spe-cial training. Eesides these classes, organized by the Art Association, instruction in drawing life is also given in the Phil-lips Square gallery by the Royal Can-adian Academy. For admission to them the only qualification is merit, and there are no fees. As in the case of the Royal Academy schools in London, the candidate for entry must submit specimens of his work, and if he is thought to show sufficient profi-clency to be likely to profit by the class he is admitted without further question. Most of the students are given their preliminary training by the Council of Arts and Manufactures, at the Monument National, where the instruction is also free.

DR. COLBY TO LECTURE.

On Thursday, December 6, Dr. C. W. Colby will lecture before the mem-bers of the Art Association, Phillips Square, upon "Court Life of the Ita-lian Renalssance."





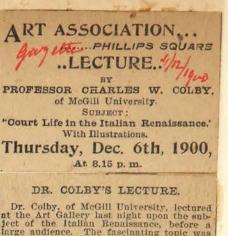
of the Italian Renaissance.

of the Italian Renaissance. for the daily intercourse of equals was then made a fine art. Florence. under Lorenzo the Magnificent: Milan, Mantua and Ferrara, great and wealthy as they were, did not sur-pass Urbino, which had neither com-merce, agriculture, nor manufactures. Its founder, Frederick of Montefeltro, owned a library which cost 30,000 du-cats, and built the largest palace of his age. The desideratum for a cour-tier of Urbino was no mean one. He knew Greek and Latin well, and could speak familiarly of their literature and philosophy. He was a skilful horse-man; he could use his sword, and he had a technical knowledge of military operations. He could write verses, sketch, play several musical instru-ments, and talk with wit and clo-quence. He must have good taste in dress, and it was desirable that he should be a thorough master of some art or craft. Above all, he must have courteous manners and perfect self-control. art or craft. Above all, he must have courteous manners and perfect self-control. Leonardo da Vinci and the court

Leonardo da Vinel and the court life of Milan were revivified by Dr. Colby, with the sympathetic insight of the scholar. Touching the women of the Renissance, and their dress, the lecturer read an interesting pas-sage from a letter of the Marchioness of Mantua, descriptive of the mar-riage of the Emperor Maximilian, with details, which, as the speaker hum-orously remarked, showed much the same spirit as those which are sent for insertion in newspapers of today. The downfall of Ludovico Sforza, through his colossal mistake of in-viting the French to seize Naples, was alluded to in conclusion.

Violag the French to scize Naples, was alluded to in conclusion. Urbino and Mijan were more typical, Dr. Colby said, than Florence and Rome, but it could not be said that when one had learned one court, or two, or three, that he had learned them all. The Italian courts differed in this individuality for the first second them all. The Italian courts differed in this individuality, from the German courts of the seventeenth and eight-eenth centurics. Against the more unfavorable side of Puritanism, Ita-lian court life, at its best (the court life of Urbino, for instance), is a lasting protest. "For in Renaissance Italy, to be surly and to be sour were not considered the marks of gentility or even of goodness."

not considered the marks of gentility or even of goodness." At the close of the lecture, Dr. Colby had thrown upon the screen a large number of photographs from cuts and engravings of the ancient masters, including several pictures which are not commonly seen by ourists, being, as they are, from the ore obscure galleries, and from ose which have only lately been cued to the public.



Dr. Colby, of McGill University, lectured at the Art Gallery last night upon the sub-ject of the Italian Renaissance, before a large audience. The fascinating topic was skilfully handled by the lecturer, who drew vivid pictures of the condition of society in the Italian republics, and the social and political changes which had attended the revival of learning.

ART ASSOCIATION HILLIPS SQUARE. GALLERIES OPEN DAILY gay 9 a.m. to Dusk. ADMISSION 25 Cts. Reading Room Open to Members till. 6 p.m. ART ASSOCIATION 4/12/1900 PHILLIPS SQUARE. The Annual General Meeting

70

22

of this Association will be held in the Gal-lery, Phillips Square, on Saturday After-noon, December 15th, at 5 o'clock. Business-To receive the report of the Council for the year ending May 31st, 1900, and to elect officers for the ensuing year. ROBERT LINDSAY, Secretary. December 12th, 1900.



THE ART GALLERY. Annual Meeting Held on Saturday Afternoon.

The annual meeting of the Art As-sociation of Montreal was held on Saturday at 5 o'clock p.m. President James Ross occupied the chair. The following gentlemen were present:--W. McLennan, D. A. Watt, W. J. Learmont, Rev. J. Edgar Hill, D.D., E. S. Clouston, A. T. Taylor, Dr. Gardner, R. B. Angus, J. L. Marler, H. Joseph, Dr. Tait Mackenzie, W. Angus, J. C. McArthur, James Tasker, W. J. Turpin, W. I. Gear, Bannell Sawyer, Louis Skaffe, C. M. Holt, R. J. Wickenden, Hon. Judge Wurtele, F. W. Barlow, J. Try Davies, C. E. L. Porteous, Lieut.-Col. Cole, V. E. Mit-chell and G. A. Campbell. The annual report showed the posi-tion of the association to be a satis-factory one, financially and otherwise, with a balance of \$i,334.92 for the year. Three exhibitions were held during the year, and three lectures were deliver-ed. Mr. Brymner's report showed that the art classes were exceptionally large. The number of members for

ed. Mr. Brymner's report showed that the art classes were exceptionally large. The number of members for 1900 is 736, exclusive of 64 life mem-

bers. The first exhibition for 1901 will be The first exhibition for bod will be held on New Year's afternoon. This season the exhibitions will not be so large, ranging at from 15 to 20 pic-tures; which will be kept for about

tures: which will be kept for about three days. Mr. James Ross was elected presi-dent again, Hon. G. A. Drummond vice-president, and C. J. Fleet, trea-surer. The council for the next two years is as follows: Rev. J. Edgar Hill, D.D.; E. B. Greenshields, W. J. Lear-mont, Wm. MacLennan, Vincent Mere-dith and Sir Wm. C. Van Horne.

THE ART ASSOCIATION Mr. James Ross Re-Elected President at the Annual Meeting.

THE REPORTS OF THE WORK

Were Considered Most Satisfactory -The Classes Exceptionally

Large.

Mr. James Ross was re-elected President of the Art Association of Montreal at its annual meeting on Saturday afternoon. The Hon. Senator, Drummond and Mr. C. F. Fiset were elected vice-president and treas-mer, respectively; while the following were nominated to seats on the Council: Rev. J. Edgar Hill, D. D.; E. B. Greenshields, W. J. Learmont, Wm. McLennan, Vincent Meredith and Sir Wm. C. Van Horne. The annual report showed the position of the association to be a satisfactory one, financially and otherwise, with a balance of \$1,304.92 for the year. Three exhibitions were held during the year, and three lec-tures were delivered. The revenue derived from the higher an-nual subscriptions has enabled the Finance Committee to meet the following increased expenses:

expenses:

accordance with recent amendments

cxpenses: In accordance with recent amendments to the City Charter the exemption hither-to enjoyed by the Association as an Edu-cational Institution has been withdrawn and a taxation of \$437.50 exacted. The building has been put in thorough repair and the Galleries have been renov-ated ad re-decorated. Mr. Brymner reported that the classes were exceptionally large during the session of 1899-1900. A model posed five days a week as in the previous winter. A sketch class was held every Wednesday afternoon. Besides the quick sketches a subject was given out every week for composition, in which branch of study much more interest was shown than formerly. Several pupils left last summer to con-time their studies in Paris. It is gratifying to hear that they have taken good places of the schools they were attending. This is especially true of F. W. Hutchison, who won one of the Art Association for 1900 was \$15, made up of 15 governors, 64 life members and 736 annual members. The total enrollment last year was \$00. Over 24,000 people passed through the galleries last year. The first exhibition for 1901 will be held to the first exhibition for 1901 will be held

24,000 people passed infougi the gandress last year. The first exhibition for 1901 will be held on New Year's afternoon. This season the exhibitions will not be so large, ranging from 15 to 20 pictures; which will be kept for about three days.

ABT ASSOCIATION MEETING.

Was Held Saturday-Mr. James Ross

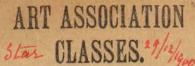
Elected President-Balance of \$1,394.92 on Hand.

The annual meeting of the Art Association of Montreal was held on Saturday at 5 o'clock p.m. President James Ross occupied the chair. The following gentlemen were present: W. McLennan, D. A. Watt, W. J. Learmont, Rev. J. Edgar Hill, D.D., E. S. Clouston, A. T. Taylor, Dr. Gardner,

E. S. Clouston, A. T. Taylor, Dr. Gardner, R. B. Angus, J. L. Marler, H. Joseph, Dr. Tait Mackenzie, W. Angus, J. C. McAr-thur, James Tasker, W. J. Turpu, W. I. Gear, Bannell Sawyer, Louis Skaife, C. M. Holt, R. J. Wickenden, Hon. Judge Wur-telle, F. W. Barlow, J. Try Davies, C. E. L. Porteous, Lieut.-Col. Cole, V. E. Mit-chell and G. A. Campbell. The annual report showed the position of the association to be a satisfactory one, financially and otherwise, with a balance of \$1,394.92 for the year. Three exhibi-tions were held during the year, and three lectures were delivered. Mr. Brymner's report showed that the art classes were exceptionally large. The number of mem-bers for 1900 is 736, exclusive of 64 life members. members

The first exhibition for 1901 will be held on New Year's afternoon. This season the exhibitions will not be so large, ranging at from 15 to 20 pictures; which will be kept

for about three days. Mr. James Ross was elected president again, Hon. G. A. Drummond vice-presi-dent, and C. J. Fleet, treasurer. The council for the next two years is as fol-lows: Rev. J. Edgar Hill, D.D.; E. B. Greenshields, W. J. Learmont, Wm. Mac-Lennan, Vincent Meredith and Sir Wm. Lennan, Vince C. Van Horne.



Classes will re-open after the Xmas Holidays as follows : Advanced Art Class, Wednesday, Jan-uary 2nd, 9.30 a.m. Painting Class, Wednesday, January 2, 2 n m

2 p.m. Elementary Class, Thursday, January 3rd. 3.30 p.m.

A class in Artistic Anatomy under the direction of Dr. R. Tait McKenzie, will commence on Monday, January 7th, at 4.30 p.m. 306 \$

TWO FAMOUS PICTURES

On View in Montreal-A. Remarkable Coincidence.

The Council of the Art Association has decided to hold a number of small loan exhibitions during the winter, in-stead of one or two larger ones, as has been the custom hitherto. It is a new departure and should be received with great satisfaction by the mem-bers of the association and others. It will afford an ever recurring our with great satisfaction by the mem-bers of the association and others. It will afford an ever recurring oppor-tunity for seeing many of the good pictures that have recently been add-ed to the magnificent private art col-lections in this city, and in a more satisfactory way than hitherto. Where many pictures are crowded together, conflicting with each other in motif, color, and treatment, injustice is liable to be done to them, and many, especi-ally the smaller ones, do not receive the attention and study they deserve. With a few at a time more space can be reserved, and each picture can be individualized. So far as it is pos-sible, the endeavor will be to have the pictures grouped in schools, or at least to hang together such as are akin.

akin. The first of these exhibitions which opens this afternoon in the Art Gal-lery, is devoted chiefly to the English school, of that splendid period which embraces Sir John Reynolds, Rom-ney, Turner, and others. Where all the pictures are so worthy of close study, it is not the intention at pre-sent—even if it were possible—to In-dividualize them. This is only a brief and hasty notice to invite attention to a specially interesting point about two of the pictures exhibited, viz:— The Sea piece, by Ruysdael, belonging to Mr. James Ross, and one of the pictures by Turner entitled: "The Port of Ruysdael," the property of the Hon. G. A. Drummond. Diligent search by students of Turner has failed to find any such port as Ruys-dael, and it was long thought that the subject was purely an imagin-ative one, affording an opportunity for those splendid sky and sea effects that Turner revelled in. and in which he is perhaps unequaled. It was not un-common for the classical school of landscape painters to give romantic The first of these exhibitions which perhaps unequaled. It was not un-common for the classical school of landscape painters to give romantic names to their pictures, taken from classical legends, thus investing them with the additional charm of literary association. We have many ex-amples of this in Claude, and Turner's own Mercury and Argus, so well known to us all, and his Ulysses deriding Polyphenus, his Dido and Carthage, his Garden of the Hesper-ides, and others are cases in point. Hamerton's explanation of the title is that Turner had a great degree of respect for some of the old masters, and in his life of Turner he goes on to say: "It is very probable that be-sides the convenience of having a name of some sort for an imaginary seaport, Turner may have intended to honor the memory of his predecessor in art." This explanation is not wholly satisfactory, and a more prob-

honor the memory of his predecessor in art." This explanation is not wholly satisfactory, and a more prob-able one has been suggested, by the remarkable coincidence of these two pictures coming to Montreal quite fortuitously and independently of each other, and thus affording a unique opportunity of studying them to-methor.

The explanation now first suggested y the owner of the Turner picture is a extremely interesting one, and it by It is a well known fact ad a friendly rivalry at landscape painters, this: It is a well k orner had a friendly her great landscape is not averse to met Turner

they should be hung in the national gallery side by side with two of Claude's. He had also a great ad-miration for his contemporary. Stoth-ard, and at one time painted in the same style. It is known that Turner was familiar with this picture, by Ruysdael, and that he admired It erreative, the matter b) It greatly: the subject appealed to him and what more probable than that he said to himself—as in the case of Claude: "I will paint a picture like that, and show that I can do it better." Claude: "I will paint a picture ince-that, and show that I can do it better." It is not a copy, as a glarce at the two will show at once, but retaining a general impression of Ruysdael's picture, he passed it through the alembic of his own mind, and when he had completed it, as a tribute to the underlying and formative idea, called it: The Port of Ruysdael. This is in all probability the true solution of what has puzzled many art critics and writers. So fond was Turner of this subject that he painted two pic-tures of it, one in 1827, when he was at the zenith of his powers, and it is this picture that is now exhibited here; and the other (which is now in the National Gallery), about 1844. It is very curious, and affords an inter-esting example of the action of coln-cidences that these two pictures, so interwoven, should both find their way to Montreal, with all the rest of Interwoven, should both find th way to Montreal, with all the rest the round globe to choose from; a by their local juxtaposition sugg suggest

the round give juxtaposition sug-by their local juxtaposition sug-the source of Turner's inspiration. As these pictures will only be view for two or three days, the portunity should not be loss of set a very delightful little exhibition. A. T. of seeing т.

AT THE ART GALLERY.

More About the Present Loan gazette Exhibition, 11401

A small but very interesting exhlbi-A small but very interesting exhibi-tion of pictures by the English mas-ters was opened yesterday at the Art Association, and will be on view today and tomorrow. Some sixteen exam-ples of the works of such landscape painters as Turner, Constable and

pleis of the works of such landscape painters as Turner, Constable and Ruysdael, and such portrait painters as Reynolds, Raeburn and Romney, are lent by their owners, and give an excellent opportunity to study the styles of first-rate men. Is in William Van Horne exhibits of which is the large picture of the "Vale of Dedham." It is most re-markable for its effect of distance and light. Though there is great de-tail in the woods and hedges, the eye is carried on to the village, and church tower in the middle distance, and miles beyond to the outlet of the river. Sky effects were always a favorite study of this artist, and both in this picture and "The Old Mill," hen by the Hon. G. A. Drummond, the building up of the clouds and the gleams of sunlight are well worthy of attention; in fact, in "The Old Mill," her old building, and the sunshine bursting out behind it. Three of Tur-ner's pictures are on view. A small sketch of Shakespeare's Cliff, Dover, owned by Sir William Van Horne, will well repay study. It is characteris-tic of his later manner, and the bold treatment of four different qualities of white in the sky, sea and cliff is ef-fective and original. In his "Hel-voetsluys," loaned by Mr. James Ross, he painter has displayed a marvel-lous power over distances and has skil-fully disposed a mass of shadow in the foreground to heighten the light of the peak of the picture. "The Port," by Ruysdael, has a peculiar interest as avowedly painted for comparison with Ruysdael's "Dutch Harbor." Per-haps contrast rather than comparison is suggested. The Dutch massier's work is heavy and sombre: great clouds of inky blackness are built sol-dily up, and the only light is from the dashing spray in the middle of the pish attist has depicted the storm just blowing up, or just over: the whol instead of heavy wave. Mongst the portraits are Sir Joshua instead of heavy wave. Mongst the portraits are Sir Joshua instead of heavy wave. Mongst the orbit hand here premier fuure and the dark background. Lady Donoughmore's

Mrs. Wright, which is an excellent ex-ample of his crisp and precise work and mastery of technique. Richard Parkes Bonington promised to be one of the most remarkable painters of his day, but his death at the age of 27 cut him off before he had time to do more than make his mark. He was the first of the romantic school and though an Englishman by birth the French claim him for their school. Mr. W. J. Learmont lends his "Cavaller," which represents a half-length figure in a black cloak and black hat and flowing plume, with the light striking in his face with a Rembrandti-like effect. Raeburn's portrait of D. McDonald, M.P., also belonging to Mr. W. J. Lear-mont, is fresh in color and carefully and exactly painted, while a good spe-cimen of Hoppner's work is sent by Mr. James Crathern. John Oplet's cimen of Hoppner's work is sent by Mr. James Crathern. John Oplet's portrait of a child from the collection of Mr. C. R. Hosmer, is rich in tone and 'Old' Crome's 'Lock House, Nor-wich,' belonging to Sir William, Van Horne, has a fine sunset effect. Not a picture in the collection but is worthy of attention and this exhibi-tion of coherenteristic and excellent

tion of characteristic and excellent works by painters of the first rank speaks highly of the value of the pri-vate galleries of the citizens of Montexcellent



of Seeing the Treasures Collec by Her Leading Citizens_

by Her Leading Citizens. The galleries of the Art Associa hung to-day with a small but ve-resting collection of paintings, the many noted English masters. Landscape painters such as Ruysdaei and Constable, portrait pa-such as Sir Joshua Reynolds, Ra Opiet, and Romney, and animal pe-such as Landseer, are represented in of the best of their productions. The pictures have been loaned by ment Montrealers, and form a very van-able collection. Sir William Van Horne exhibits three of Constable's masterpieces, of which the "Vale of Dedham" is perhaps the best, the colour scheme and the light and distance effects being superb. The detail is also be-yond criticism, while the sky and cloud effects are most remarkable. "The Oid Mill," and a small sketch of Shakespearc Cliff, Dover, are worthy of a careful scrup inv, for they reveal in a very striking manner the beautiful light and shade effects, and the sharp contrasts for whi Constable is noted. The treatment of the colouring of sky, sea and cliff be exquisite in the extreme, and al irue nature as it is possible for such to be who one remembers that all these are paints as noting more. Mr. James Ross exhibits another of Con-stable's famous works in the night of con-table is famous works in the night of the

exquisite in the extreme, and call the nature as it in possible for such to be why one remembers that all these are paints as nothing more. Mr. James Ross exhibits another of Con-stable's famous works in the picture "Hel-voetsluy's," a painting that cannot fail to rivet the attention of the collockor and the lover of art and nature. "The Sca Piece," one of Ruysdael's pro-ductions, is also loaned by Mr. Ross. It is a remarkable picture in many respects, and is fully equal in several particulars, notable in its delicate thits and its fidel-ily to nature, to the best of Constable's water scenes. "The Port of Ruysdael." by Turner, is probably one of the most inte-resting pictures on exhibition, for it has given rise to considerable speculation as to whether the picture represented an ac-tual, or an imaginary scene. Geographical students have never yet been able to locate a port of that name, and it is thought by some that Turner's subject was a purely imaginative one. The portrait paintings include Sir Josh-ua Reynolds' 'Hon. Mrs. Spencer as 'Con-templation,'' and 'Lady Donoughmore,'' loaned respectively by Messrs. R. B. An-gus and C. R. Hosmer, Romney's exhibits include "The Hon. Mrs. Wright,'' a fa-mous picture in many respects. 'The Cav-alier' of Parkes Bonington, depicts a ro-mantie scene, and one that cannot fail to attract the sympathetic attention of all the romantieally inclined. The figure shown is clad in typical cavaller costume, and the pose and bearing are excellen The shading about the head and fas exceedingly good. Another picture same artist is worthy of note, portrait of 'D. McDor old portraits are loanet monit. There are mont. The deserving of number 'a

ART ASSOCIATION, PHILLIPS SQUARE. GALLERIES OPEN 9 A.M. to 6 P.M. Members are reminded that the Loan Ex-hibition closes TODAY.



PHILLIPS SQUARE. Galleries open Daily 9 A.M. to Dusk. ADMISSION 25 CENTS.

Reading Room open to members till 6 p.m.

SPRING EXHIBITION. SPEING EXHIBITION. The Art Association will hold their annual spring exhibition of original paintings, sculptures, designs, etc., not before publicly exhibited in Montreal, from Wednesday, March 6th, to Satur-day, March 23. Exhibitors must have their works delivered unpacked at the callery, not later than Wednesday, iary 27, and varnishing day will iesday, March 5.

OND, LOAN EXHIBITION. OND LOAN EXHIBITION. Second winter loan exhibition of stens will be held at the Art , Phillips square, from February 28. The schools represented the English, French and Dutch, n water colors and oil, and as about fifteen to twenty works exhibited. On Thursday night, ry 21, a reception will be held mbers of the association only, public will be admitted on the lays of the exhibition 3 (19)



the Art Association and their friends attended the private view and reception held last night in the Phillips Square Gallery in connection with the econd winter loan exhibition. The s of the permanent collection removed from the new room, examples of the work taken their reshments the

Amongst those present were:-W. J. Learmont, Rev. Dr. Barclay, Mr. Mrs. and the Misses Currie, Mr. and Mrs. Robert Harris, Miss Pangman, Mr. and Miss MacVicar, Miss Cameron, Mr. and Mrs. James McDougall, Mr. and Mrs. Hague, Hon. Judge and Mrs. Hall, Hon. G. A. and Mrs. Drummond, Mr., Mrs. and the Misses R. B. Angus, Mr. J. Try-Davies, Mr. and Mrs. D. Forbes Angus, Mr. and Mrs. E. F. Hebden, Mr. J. B. Abbott, Mr. and Mrs. G. R. Marler, Mr. and Mrs. Jas. Ross, Mr., Mrs. and the Misses David Roberison, Prof. Adams, Mr. T. Ridler Davies, Mr. C. F. Dawson, Mr. and Miss Holden, Mr. W. H. Mayrand, Mr. and Mrs. H. R. Ives, Mr. Mrs. and Miss Sclater, Dr. Alexander Shirries, Mr. and Mrs. J. Beattie, the Misses Derick, Mr. and Mrs. W. Bentham, Mr. G. T. Dunlop, Mr. and the Misses Derick, Mr. and Mrs. W. Bentham, Mr. G. T. Dunlop, Mr. and Mrs. Wil-liam Stanway, Mr. W. B. and the Misses Bethume, Mr. and Mrs. J. Fair, Miss Ludington, Dr. and Mrs. J. Fair, Miss Ludington, Dr. and Mrs. J. W. Sterling, Miss Payne, Mr. A. T. Tay-lor, Mr. W. S. Murphy, Mr. and Mrs. G. C. Mathieu, Mr. and Mrs. W. B. Blackader, Mr. F. C. and Miss Budden, Mr. and Mrs. E. W. Mudge, Mr. and the Misses Homer Taylor, Sir Wm., Lady and the Misses Van Horne, Miss Micheson, Mr. and Mrs. W. B. Blackader, Mr. And Mrs. Campbell Nelles, Mr. and Mrs. E. W. Mudge, Mr. and the Misses Homer Taylor, Sir Wm., Lady and the Misses Yan Horne, Miss Micheson, Mr. and Mrs. Campbell Nelles, Mr. and Mrs. Roswell Fisher, the Misses Macfarlane, Mr. Fr. W. Nelles, Mr. and Mrs. Roswell Fisher, the Misses Macfarlane, Mr. F. W. Nelles, Mr. and Mrs. C. R. Whitehead, Mr. and Mrs. Charles Byrd, Professor and Miss Cox, Mr. and Mrs. Roswell Fisher, the Misses Macfarlane, Mr. F. W. Nelles, Mr. and Mrs. C. Ru Whitehead, Mr. and Mrs. Kenneth Campbell, Mr. and Mrs. J. A. Gillesple, Mr. and Mrs. James Wright, Mr. and Mrs. C. Gurd and Pro-fessor S. H. Capper. The Dutch school is the most strong-ty represented at the exhibition, and its landscapes, portraits and interiors are well exemplified, A fine picture of the sand dunes at Scheveningen, by Tholen, Mrs. and the Misses Currie, Mr. and Mrs. Robert Harris, Miss Pangman,

Is landscapes, portraits and interiors are well exemplified. A fine picture of the sand dunes at Scheveningen, by Tholen, lent by Mr. W. J. Learmont, with an immense sense of distance, may be mentioned amongst the first-class, Bisschop's "Girl in Church," belonging to Mr. C. R. Hosmer, is a typical por-trait, and Israel's Interior of a Fisher-man's Cottage, sent by Hon. G. A. Drummond, shows the detail that is characteristic of a Dutch interior, The exhibition is also strong in the English pre-Raphaelite School. Two of Watts' paintings show both the strength and weaknesses of that imaginative artist, while a group of five pictures by Burne Jones, Albert Moore and Rossetti, are well worthy of study for their beauty and grace. well worthy and grace. The French artists Constant, H

and grace. The French artists represented are Benjamin Constant, Harpiquies, L'Her-mitte, Pasini and Raffaelli. The Hero-diade of the first is one of the most striking paintings in the collection and the face is most remarkable for its strength and character, while the "Time of Day" of Raffaelli is boldly original and prefers vigor to grace. George Fuller's "Romany Girl," and Albert P. Ryder's "Temple of the Mind," are ex-amples of the rising school of American artists. artists.

The exhibition will be open every day Tuesday, February 26.

The Dutch school is represented by twelve paintings of landscapes and in-teriors, the work of Christop Bisschop, Theophile de Boek, Josef Israels, Leys, William Bastien Tholen, and J. H. Weis-senbruch. There ard two Burne Jones' Day and Night, two by Albert Moore, the Beginning of the Story and the End of the Story, a Rosette, and two pictures by Watts which the admirers of his work studied with much enjoyment. The French artists are Benjamin Constant, Harpignies, L. Hermette, Pasini, Raffaelli. Two American artists are represented by George Fuller's Romany Girl, and Ryder's Temple of the Mind. One of the most striking pictures is Benjamin Constant's Herodiade, lent by Mr. Drummond. Around this was a crowd all evening. The Roadway, by Boek, and Moonlight, by Harpignies, were delightful pieces of work. The symbolism in "Day" and "Night" is worth studying. Several Dutch interiors are particularly pleasing, and a Dutch Canal, Evening, is restill and harmonious, the exhibition will be open until Tuesday and Monday evenings from eight to ten.

ADMIRED PICTURES. Large and Fashionable Audience Thronged Art Gallery Last Evening.

AT ANNUAL LOAN EXHIBITION

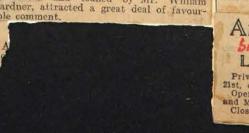
Twenty-Six Masterpieces Contributed by Art-Loving Residents of

Montreal.

The spacious galleries of the Art Associa-tion of Montreal were filled last evening by the members and their friends, the oc-casion being the opening of the second loan exhibition of paintings. Seldom, if ever, has a private view been more largely at-tended. The four walls of the new gallery were given up to the exhibition, and the management was fortunate in securing the loan of an extremely interesting collection of paintings.

management was fortunate in securing the loan of an extremely interesting collection of paintings.
During the evening refreshments were served in the old gallery and the orchestra of the Victoria Rifles played numerous enlivening selections.
While the loan exhibit is not over large, there being twenty-six examples in all, the Montreal gentlemen who are the fortunate possessors of works of real merit gave of their best. The painting to attract the most attention was the Benjamin-Constant, "Herodiade," and the general opinion last evening was that Senator George A. Drummond could consider himself exceedingly fortunate in possessing so fine an example of the great French artist's work. The canxas, showing a woman of the eastern type, half barbarie, with strong determined chin, sensuous mouth and deep savage eyes, sits in a contemplative attitude, elbow on knees and chin on hands. There is strength in every line. Benjamin-Constant considers this painting his masterpiece, and since the picture was purchased by its present owner the artist made a trip to this country for the special purpose of having it once more exhibited in Paris.
Other examples of the French school in the exhibition are by Henri Harpignies, Rafaelli, L'Hermitte and Alberto Pasini. "Moonlight by Harpignies, and also loaned by Senator Drummond, is a canvas which grows upon one. Cold and neutral, there is still about it a great deal that attracts.

there is still about it a great deal that at-tracts. The two examples of Burne-Jones' work, No. 4 and No. 5 in the catalogue, and loan-ed by Mr. James Ross, give excellent op-portunity for the study of this famous ar-tist. In this school of pre-Raphaelites are also examples of the work of Albert Moore and Dante Gabriel Rossetti. Poor Moore was the man who died without fame and then years afterwards it was found that he should have been made a member of the Royal Academy. The Dutch school is well represented, the most prominent perhaps being Bisschop's "Girl in Church," the pro-perty of Mr. C. R. Hesmer, The character-istic Dutch interior is represented by Is-rael's "Interior of a Fisherman's Cottage," and "Interieur de Pecheur." In the Dutch landscapes "The Dutch Canal: Evening," by Tholen and loaned by Mr. William Gardner, attracted a great deal of favour-able comment.



spie, Miss Bayne, Miss Cox, Miss L. vn, Miss Costigan, Miss M. Phillips, and Mrs. Alex. Faulkner, the Misses n, Dr. H. D. Hamilton, Miss Derick, Mr. J. Try-Davies, Mr. A. Gillespie, Miss Bayne, Miss Cox, Miss L. Brown, Miss Costigan. Miss M. Phillips, Mr. and Mrs. Alex. Faulkner, the Misses Irwin, Dr. H. D. Hamilton, Miss Derick, Miss Cameron, Mr. J. Try-Davies, Mr. A. T. Taylor, Mr. and Mrs. Mann, Miss Mann, Mr. and Mrs. E. Lafleur, Mr. and Mrs. E. O. Gault, Mr. and Mrs. Mann, Miss Mann, Mr. and Mrs. E. Lafleur, Mr. and Mrs. H. R. Ives, Mr. and Mrs. C. H. Binks, Liett. Col. and Mrs. Cole, Mrs. Boulter, the Misses Boulter, Miss Pangman, Mrs. James Wright, Mrs. Jackson, Miss Jackson, Miss Sclater, Mr. Mayrand, the Misses Maccal-lum, Miss Priestly (England), Mr. D. Mac-callum, Mr. and Mrs. Campbell Nelles, Mr. R. Lindsay, Mr. Shorey, Miss Shorey, Mr. and Mrs. A. P. Murray, Mrs. John Murray, Mr. and Mrs. Louis Skaife, Dr. Alexander and Mrs. Johnson, the Misses Courie. Mrs. F. D. Adams, Mr. W. J. Learmont, Mrs. F. D. Miss H. Taylor, Mr. S. Arnold Finley, Mrs. G. R. Marler, Mrs. J. Abbott, Mr. and Mrs. H. Wallace Stroud, Miss Platt, Miss Mary Blatch, (Hazleton, Pa.); Miss A. Henderson, Miss MeLea, Mr. Bellatt, Miss Mary Blatch, (Hazleton, Pa.); Miss A. Henderson, Miss MeLea, Mr. B. Miss A. Henderson, Miss Melea, Mr. A. L. White, Mr. Wm. Harrison, Mr. E. Dyon-net, R.C.A., Mr. Phillips, Miss Ada Moy-lan, Dr. Wm. Gardner, Miss Rae, Mrs. J.



A WORTHY SELECTION OF PAINT-INGS FROM THE HOMES OF MONTREAL CONNOIS-

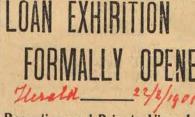
Watures SEURS. 22/2/1901

The second loan exhibition of paint-ings this year was inaugurated last even-ing, at the gallery, Phillips square, as is customary, by a private view for mem-bers and friends of the Montreal Art As-constitue. ings this year was inaugurated last even-ing, at the gallery, Phillips square, as is customary, by a private view for mem-bers and friends of the Montreal Art As-sociation. The present exhibition com-pares very favorably with those of for-mer years, the majority of the pictures having been absent from former selec-tions. In some past exhibitions, the idea has been to give the public the op-portunity of studying the works of some particular school of painters, such as the English eighteenth century portrait painters, the Barbizon school of land-scape printers, or the modern Dutchmen. In the present selection, however, no mission of this kind is attempted; it is small, but diverse, and, as a whole, most excellent. In the twenty-six subjects ex-hibited, there chances to be eleven that are of Dutch origin, but it is a long jour-mey from Israels to Weissenbruch or Tholen, and the two latter are responsi-ble for seven out of the eleven Dutch-men. There is in the present exhibition no example of Reynolds, Gainsborough, Romney, Constable, Corot, Millet, Troy-ch or Maris, to say nothing of Franz Hals, Rembrandt or Velasquez. On the other hand, there is a superb specimen of the work of Benjamin Constant, "Herodiade,' lent by the Hon. George A. Drummond; a most satisfying Israels." Interior of Fisherman's Cottage, 'also vases by George Frederick Watts, 'Crea-tion of Eve' and 'First Whisper of Love,' hent respectively by the Hon. George A. Drummond and Mr. R. B. Angus, both beautiful and worthy of prolonged atten-vion; two interesting allegorical pieces by Burne-Jones, 'Day' and 'Night,' lent by Mr. James Ross; a water-color study of Dante Gabriel Rossetti's Tigure with echaracteristic panels by Albert Moore, "The beginning of the story,' and The end of the story,' lent by Mrs. Duncan work, lent respectively by Mr. C. R. L. Pease, Mr. James Crathern, Mr. W. L. Hosmer, Mr. C. E. L. Porteous, Mr. F. L. Pease, Mr. James Crathern, Mr. W. A. A. Wilson, Dr. A. A. Brown and Dr. Wn. Gardner, and the fact that the ho

10

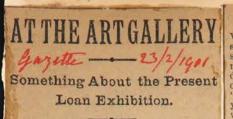
The orchestra of the Victoria Rifles was in attendance, and refreshments were served in the old gallery. The ex-hibition closes on Tuesday next, Feb. 26.





Reception and Private View Last Night at Gallery-Twentysix Fine Paintings.

SIX FINE Paintings. The second of the winter loan exhibi-tions was opened last night at the Art As-sociation by a private view and reception. A large number of members and friends were present. The twenty-six paintings forming the exhibition are in the new gal-lery. The smallness of the number makes it easier to examine the paintings care-fully than when the walls are crowded, and the eye is confused by masses of color. The pictures are loaned by the Hon. G. A. Drummond, Mr. C. R. Hosmer, Mr. Jas. Ross, Mr. C. E. L. Porteous, Mr. E. L. Pease, Mr. James Crathern, Mrs. Jacan McIntyre, Mr. W. J. Learmont, Mr. J. Reid Wilson, Mr. R. B. Angus, Mr. A. A. Plson, and Dr. A. A. Browne, all well art lovers, who possess valuable allections.



INTERESTING PICTURES.

Good Examples of the Dutch, American, French and English Modern Schools Are Shown.

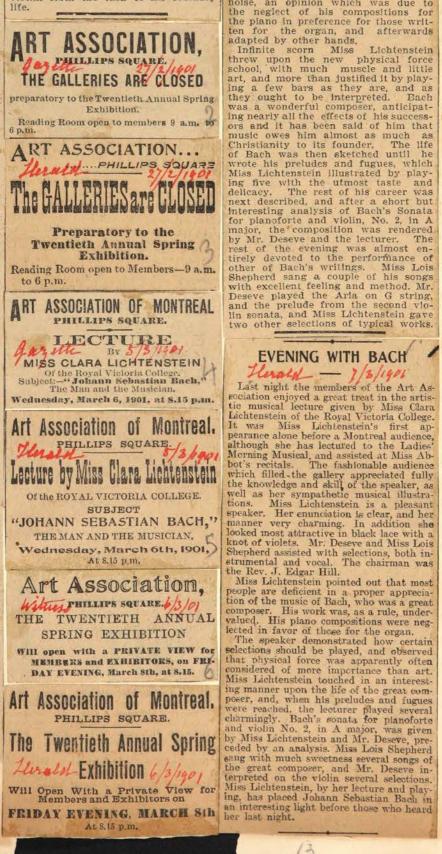
The second winter loan exhibition at the Art Gallery is especially strong in paintings of the Dutch school. Its portraiture is represented by Christophe Bisschop's picture of a girl in church, in which the accuracy of the detail of the still life is very remarkable. The embroidered cushion, the large Bible, the bag with its silver buckle are worked out in great detail, and the painstaking minuteness of this school is well exemplified. In Josef Israel's Interior of a Fisherman's Cottage also the figures are the main interest, and the contrast between the weather-beaten old salt and the little child whom he is amusing is well brought out. The landscape painters, represented are Theophile de Bock, William Bastien Tholen and J. H: Weissenbruch. The canal of the last named, with its reposeful evening air and the excellence of the presenta-tion of the twilight glow, may be par-ticularly mentioned, as well as the same artist's Sand Dunes at Schevenin-gen, in which the dull, dreary wastes, with the sense of limitless distance, are admirably painted. Weissenbruch's water color sketch of Old Dordrecht is a typical Dutch water scene, and depicts the harbor, with its sleeping shipping peering through the mist, and half lighted up by the moon breaking through the drifting clouds. Another artist of the same school, but of an earlier age, is Baron Jean Auguste Henri Leys. He was the master of Alma Tadema, and displays in his care-fully composed "Game of Draughts" the same attention to detail for which his distinguished pupil is famous. <u>AMERICAN ART.</u> Weissenbruch. The canal of the last

AMERICAN ART.

AMERICAN AR1. American art is represented by George Fuller's "Romany Girl," and Albert P. Ryder's "Temple of the Mind," both of which are notewor-thy. The first is a well-known pic-ture, and has a fine tone, large general treatment, while the second bears the impress of a most original mind. The soft summer monilight as it shimsoft summer moonlight as it shim-mers on the river in the middle dis-tance is rendered with amazing skill, while the hills are hidden by a soft

mers on the river in the middle dis-tance is rendered with amazing skill, while the hills are hidden by a soft mist far away. Amongst the French works is Ben-jamin Constant's "Herodiade." She sits with her handsome, petulant, cruel face, like a tigress ready to spring. One hand clutches the rug which covers the seat, her feet seem to beat the ground, and her whole figure is fall of scarcely suppressed im-patience. The coloring is rich and the picture will be one of the most popular in the collection. As true to life, but conceived in a totally dif-ferent spirit is J. F. Raffaelli's "Time of Day," Here is one phase of im-pressionism combined with close ob-servation of every-day life, Just an ordinary workman, beautiful in no-thing, has sat down for his morning draught, and is being served by an ordinary aubergiste. The action is faithful and the treatment original as it is skilful. The ordinary grey day-light is wonderfully rendered, and the general effect, that of a colored chalk drawing. H. C. Harpignils' Moon-light, is an instance of his strong and direct manner, which earned for him the prize at the Salon in 1897, a un-usual honor for a landscape painter.

ENGLISH ARTISTS. Burne-Jones, Moore, Rossette, and Watts are the English artists repre-sented. Rosetti's "Figure with Pas-sion Flowers," a water color, is re-markable for its sentiment and the daringness of its color. On each side of it stand Burne-Jones' "Day," and "Night." In the former a beautiful youth, every line of his figure alive with grace and energy, with lighted torch, opens the door of day, and shows the busy world beyond; in the other a woman with flowing draperies drowsy with sleep, and with ex-tinguished torch, closes the door to hide a peaceful moonlit sea. Two de-corative panels of Albert Moore's are ENGLISH ARTISTS. drowsy with sleep, and with ex-tinguished torch, closes the door to hide a peaceful moonlit sea. Two de-corative panels of Albert Moore's are exhibited with these, "The Beginning," and "The End of the Story," in which the figures and their drapery are gracefully treated. In G. F. Watt's two pictures his idealism comes out very strongly. In the "Creation of Eve," the interest is centred in the wonderful coloring of the clouds of glory that surround her head. The drawing is, as in others of his works, rather eccentric, but the general effect is excellent. In the "First Whisper of Love," a youth in the pride of strength, is suffering the first attacks of Cupid. A very fine contrast is man just beginning to listen and the anxlety betrayed on the countenance of the boy, as he tries to ween his victim from the task of his ordinary life.



SPRING EXHIBITIONS.

Tomorrow is 'varnishing day' for the spring exhibition of the Art Gal-lery. On Friday evening will be the private view for members of the Art Association, and the artists exhibit-ing and on Saturday the galleries will be open to the public.

MISS LICHTENSTEIN @ Delivers an Interesting Lecture on Johann Sebastian Bach.

Miss Clara Lichtenstein, of the Royal Victoria College, gave a very interest-ing lecture last night before the Art Association upon Johann Sebastian Bach, the man and the musician. It was illustrated by the lecturer herself, Mr. Deseve and Miss Lois Shepherd, with the performance of selections from the composer's works. The Rev. Dr. J. Edgar Hill occupied the chair, and the Art Gallery was filled with a large and appreciative audience. Miss Lichtenstein explained that her choice of a subject had been dictated by the desire to spread the understand-ing and love of a great artist, the knowledge of whose works was, as necessary to a musician as an ac-quaintance with Hamlet to a poet. It was terrible to think that many people regarded his fugues as nothing but noise, an opinion which was due to the meelect of his compositions for

was terrible to think that many people regarded his fugues as nothing but nolse, an opinion which was due to the neglect of his compositions for the plano in preference for those writ-ten for the organ, and afterwards adapted by other hands. Infinite scorn Miss Lichtenstein threw upon the new physical force school, with much muscle and little art, and more than justified it by play-ing a few bars as they are, and as they ought to be interpreted. Each was a wonderful composer, anticipat-ing nearly all the effects of his success-ors and it has been said of him that music owes him almost as much as ing nearly all the effects of his success-ors and it has been said of him that music owes him almost as much as Christianity to its founder. The life of Bach was then sketched until he wrote his preludes and fugues, which Miss Lichtenstein illustrated by play-ing five with the utmost taste and delicacy. The rest of his career was next described, and after a short but interesting analysis of Bach's Sonata for planoforte and violin, No. 2, in A major, the composition was rendered by Mr. Deseve and the lecturer. The rest of the evening was almost en-tirely devoted to the performance of other of Bach's writings. Miss Lois Shepherd sang a couple of his songs with excellent feeling and method. Mr. Deseve played the Arla on G string, and the prelude from the second vlo-lin sonata, and Miss Lichtenstein gave two other selections of typical works.

EVENING WITH BACH leraly ---)

13

MISS LICHTENSTEIN'S LECTURE.

10

MISS LICHTENSTEIN'S LECTURE. There was a very large audience present in the Art Gallery, Phillips Square, last night, when Miss Chara Lichtenstein, of the Royal Victoria College, read a very in-teresting paper on Johann Sebastian Bach, the man and the musician. The lecture was illustrated in a most delightful manner by selections from the great composer's works, rendered by Miss Lichtenstein, Mr. DeSeve, and by Miss Lois Shepherd, who sang two of Bach's songs most pleasingly. In the course of her lecture Miss Lich-tenstein dealt not only with every possi-

songs most pleasingly. In the course of her lecture Miss Lich-tenstein dealt not only with every possi-tle phase of the composer's works, but gave an interesting sketch of the man who by indomitable courage and perseverance, and a sublime disregard of money, gave his best to the art he loved, and finally reached the pinnacle of fame from which no one can dislodge him. The lecture was highly appreciated by those present, and Miss Lichtenstein is to be congratu-lated upon awakening among her hearers a new and personal interest in the great composer, composer.

SPRING EXHIBITION.

Some of the Pictures Which Made Jarth Interesting. 13/1401

The spring exhibition of the Art As-The spring exhibition of the Art As-sociation is as good a one as has been seen in Philips Square for many years. Most of the pictures have been sent in by Montreal artists, as the Royal Can-adian Academy at Toronto, and other exhibitions have to some extent at-tracted works which might otherwise have been shown here, but in spite of this the collection is well up to the average

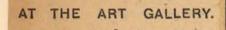
have been shown here, but in spite of this the collection is well up to the average. The president of the Royal Canadian Academy, Mr. Robert Harris, has sent nine pictures, of which all but two are portraits. Mr. James Ross is repre-sented in a very easy and natural pose, and the pictures of Mrs. Hayter Reed and Prof. Dupuis may be men-tioned. Mrs. A. F. Riddell's likeness bears a certain 'resemblance to the portraiture of the great masters of the last century, and the coming storm on the Gaspe coast, by the same hand, is very good, indeed. Mr. John Ham-mond, R. C. A., contributes seven pic-tures, all but two of which deal with the far East; his Surfise on the Bay of Fundy, and Elackfeet Encampment are remarkable for their clever treat-ment of the sky. Miss Florence Car-iyle, A.R.C.A., has sent a most daring conception in the poster style 'A Por-tuguese Girl," and Mr. J. G. Franchere has painted a Japanaise Comedienne, with a most delicate appreciation of the effects of fiesh and drapery. Mr. W. Brymner, R.C.A., has given this year most of his attendion to vater color, but he scads four admir-able oils, amongst which may be men-tioned the "Sunrise at Dort," and the "Thames near Gravesend," caught the dull cold London day with great skill, and Mr. John C. Pinkey, R.C.A., has painted a fine head in his "Father in Israel." Mr. Horatio Walker, M.A., is **B**

painted a fine head in his "Father in Israel." Mr. Horatio Walker, M.A., is B Canadian by birth, though artistically ho has become connected with tha United States. Two of his works are shown; his "Lime-kiln by Moonlight" is most remarkable for the clever dis-position of the light and shade, and the contrast presented by the heavy masses of cloud against the moon, while his other picture is a spring pas-toral, which stands out for its deli-cate coloring and its sense of the postry of morning light. In the small room are some nincty water colors, and in the old gallery the architectural drawing and hand-painted china find a place. Tonight the private view is held and tomorrow the exhibition is open to the public.



THE PRIVATE VIEW SPRING EXHIBITION gazette - 9/3/1901 OPENED LAST NIGHT Twentieth Annual Spring Ex-

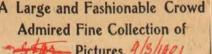
bition Opened



Large Attendance of Members and Their Friends Enjoyed a Creditable Exhibition of Canadian Artists.

The private view of the twentieth annual spring exhibition at the Art Gallery was held last night. As usual all the pictures of the permanent collection have been moved into the old gallery, and the oil paintings are exhibited in the new gallery, while the little room in betwen is devoted to the water colors and black and white. The architectural drawings and the china are placed in the old gallery. A very large number of exhibitors, members of the association and their friends, attended the exhibition, and as at other private views, if the pictures were not the entire attraction, a very pleasant evening was passed. Some of the productions of the modern school aim at broad effects and are not finished in detail. To them distance lends enchantment, and it is not easy to appreciate them with a dozen or so people moving about in front of them. Neither is it possible to study subtle effects of light and shade and discuss composition and coloring with half a hundred people standing round and talking of all things in general and nothing in par-icular. Still the little red tickets that egan to appear in the frames as the ening wore on showed that some ople at any rate were attending to a business of the show, and with y Victoria Rifles Orchestra discuss-g sweet music in the old gallery d ices and talk refreshing body and ind, a very pleasant evening was ent by all. not easy to appreciate them with a

sweet music in the old gallery dices and talk refreshing body and nd, a very pleasant evening was ent by all. Imongst those present were:-Mr. J. Learmont, Rev. Dr. Barclay, by Mrs. and the Misses Currie, Miss ngman, Mr. and Miss MacVicar, ss Cameron, Mr. and Miss MacVicar, ss Cameron, Mr. and Miss Sclater, the construction of the second seese David Robertson, Mr. C. F. twon, Mr., Mrs. and Miss Sclater, the Recorder and Mrs. Weir, Mr. d Mrs. J. Beattle, Miss Derick, Mr. d Mrs. J. Beattle, Miss Derick, Mr. d Mrs. W. Bentham, Mr. E. J. uryle, Dr. R. Tait Mackenzie, Mr. C. Smith, K.C. and Mrs. Smith, r. G. T. Dunlop, Mr. and Mrs. Judge, tw. Thorneloe, Mrs. J. Mulhol-nd, Rev. Dr. and Miss Edgar il, Miss Oakley, Rev. Mr. Day, aldwin, Mr. R. J. Wickenden, Mr. and rs. William Stanway, Mr. W. B. and e Misses Bethune, Mr. J. Fair, Mr. Brymner, R.C.A.; Mr. Robert Her-t, P.R.C.A., and Mrs. Harris, Miss Misses We B. Blackader, Miss Misses We B. Blackader, Miss Misses W. B. Blackader, Miss Misses Macfarlane, Mr. F. C. and Misses Macfarlane, Mr. F. C. and Misses Macfarlane, Mr. F. C. and Miss W. B. Blackader, Miss Misses Macfarlane, Mr. M. Misse Gardner, Mr. and Mrs. James M. Barnsley, Miss M. Campbell Netles, and Mrs. Eugene Lafleur, Miss Kr, Mr. S. Arnold Finley, Mrs. James M. Barnsley, Miss M. Cleiand, Mr. Miss Ida Bouller, Mr. and Miss Boyd, Mr. and Mrs. James Wright, Mrs. George Brown, Miss M. Cleiand, Mr. Mr. M. Henris, James Wright, Mrs. Mr. G. Howe Russell, Mr. Georges Delfosse, the Misses Fisher, Mr. M. C. Gurd, Mr. Edmond Dymel, A. C. C. X. Mr. C. W. Dennis, Mr. G. Howe Russell, Mr. Georges Delfosse, the Misses Fisher, Mr. M. C. Miss Jordan, Miss Britlips, Mr. C. Howe Russell, Mr. Georges Delfosse, the Misses Fisher, Mr. M. C. Howe Russell, Mr. Mr. K. Howe Russell, Mr. String, Miss Jordan, Misse Phillips, Mr. C. Howe Russell, Mr. J. C. Franchere, Miss Jordan, Misse Phillips, Mr. C. Howe Russell, Mr. Mr. K. Howe, Russell, Mr. Mr. Stirling Malboch, Mr. Joseph St. Chriek, S. Mr. Charles Gill, Mr. J. C. Mister, Sti



Last night an invitation to the private view of the spring exhibition was the sig-nal for the gathering of a large and fashionable crowd in the Art Galleries. The early birds who arrived scon after the hour named, 8.15, had the best view of the pictures, and congratulated themselves that they had done so, for the galleries filled ranidly. The principal pictures were The early birds who arrived scon after the hour named, 8.15, had the best view of the pictures, and congratulated themselves that they had done so, for the galleries filled rapidly. The principal pictures were in the new gallery, while a number of water and black and white pieces were in the small room, and the ceramics and archi-tects' colors in the long gallery. The orches-tra was stationed there, as well as the re-freshment tables which were decorated with jars of tulips and daffodils. As is usual at private views, the principal in-terest centred in the people. The pictures, one could see later on at leisure, but not the same collection of individuals. The portraits by Mr. Robert Harris, P.R.C.A., attracted the most notice, and were greatly admired. The artist, himself, was present and disproved the old proverb by hearing much good of himself, or his work, from those unconscious of his proximity. The portraits of a former popular Montrealer, Mrs. Louis Sutherland, Mrs. James Ross and Mrs. A. F. Riddell are all well hung and command notice. THE PEOPLE PRESENT.

THE PEOPLE PRESENT

There were some very pretty gowns worn last night, but evening dresses were not de rigeur, and a large number appear ed in aftermoon dress. The question "What should we wear," was easily answered, be cause almost any style, simple or the re-verse, would be matched. Amongst the large number present were Sir William Hingston, Mr. and Mrs. Robert Harris, Miss McArthur, in black, Rev. J. Edgar Hill, Miss Hill in black lace, Mr. and Mrs. A. Ferguson, Mr. Hanbury Budden, Mr. Arthur Piers, Miss Nora-Piers, Mr. and Mrs. Sheldon, Stephens, Mr. and Mrs. G. Benson, Miss Watson (Scotland), Mr. and Mrs. George Marler, Mr. P. A. Peter-son, Mr. and Mrs. James Gault, Mr. and Mrs. George Marler, Mr. P. A. Peter-son, Mr. and Mrs. James Gault, Mr. and Mrs. C. Ernest Gault, Prof. and Mrs. Cox, Miss Cox, Miss Hanson, Mr. F. Ly-man, Miss Dorothy Lyman, Miss Ferrier, Rev. E. Rexford, Mr. and Mrs. G. C. Dun-lop, Mr. and Mrs. William Stanway, Miss Dora 'Macdougall, Mrs. James Laing, Dr. Maud Abbott, Mr. Robert Lindsay, Miss Landsay, Miss G. Hunter, Miss E. Holland, Mr. C. Gaudet, Miss Oakeley, Miss Cameron, Miss Maud Parkin, Miss Lichtenstein, Mlle. Milhan, the Misses Gardiner, Mr. Paul Lafleur, Miss A. Movlan, Miss Warren, Mrs. Sinton, Mrs. Liddell, Mr. and Mrs. W. Stroud, Rev. Day Baldwin, Miss Ludington, Mr. and Mrs., W. R. Grainger, Miss Mills, Miss At-water, Miss Phillips, Mr. R. G. Mathews, Miss Mathews, Mr. Arthur Browning, Miss Ashford, Mrs. Bannel Sawyer, Mrs. Alfred Rovun, Mr. W. J. Learmont, Mr. and Mrs. Currie, the Misses Currie, Miss Melvicar, Mr. and Mrs. D. Robertson, Miss Robert son, Recorder and Mrs. Weir, Mr. and Mrs. John Beattie, Dr. Tait Mackenzie, the Misses Bachader, Miss Stikeman, Miss Stanway, Mr. and Mrs. C. Annold Finley, Miss Ida Boulter, Mr. and Mrs. Churis, Miss Ida Boulter, Mr. and Mrs. Curris, Mr. and Mrs. D. Robertson, Miss Robert son, Recorder and Mrs. Campbell Nelles, Dr. Deeks, Mrs. George Brown, Miss Bar-ragh, Mr. and Mrs. Campbell Nelles, Dr. Deeks, Mrs. George Brown, Miss Burnet, Mr. Miss B

A Large and Fashionable Crowd Admired Fine Collection of <u>Stars</u> Pictures. <u>A/S/401</u> Last night an invitation to the private view of the spning exhibition was the sig

SOME NOTES ON PICTURES.

The opening night of the Spring Exhibition at the Art Gallery is certainly not the occasion on which a careful examination of the pictures can be made.

A few notes, taken before the great crush

The pictures can be made.
A few notes, taken before the great crush of the evening began, will but faintly indicate the pleasure in store for picture bursh of the evening began, will but faintly indicate the pleasure in store for picture bursh of the exhibition will be open.
On looking over the catalogue it is pleased on the list of the store weeks, during the exhibition will be open.
On looking over the catalogue it is pleased on the list of the store weeks and only a few weeks are and only a few weeks are shocked and prived to hear of the store store of the list of the store of the list o

PORTRAITS BY THE PRESIDENT.

PORTRAITS BY THE PRESIDENT. Mr. Robert Harris, President of the Royal Canadian Academy. exhibits 8 portraits, a genre study, and an attractive land-scape. Where all are so good it is diffi-cult to marke, a selection but the "yox populi" is veering to the opinion that Mr. Harris is finding his vocation after all in the painting of child life, and certainly his portraits of children in the present collec-tion would be difficult to surpass. One turns from the fittle maiden with her pet dog under her arm, to the future Kitchen-ed at his gun and from both to the dear liftle Caddle nestling close to his beautiful mother, and find equal delight in all three. The two larger portraits of "foyre ladyes" both so well known in Montrel attract much comment, occupying respectively the place both so well known in Montrel altract much comment, occupying respectively the place of honor on opposite walls of the gallery. Apart from the absolute truthfulness of the likeness in both, criticism is divided on the subject of the scheme of colors; the ma-jority of critics last night was certainly agreed on one point, viz: that in the selec-tion of tones for a background, the lady in blue carried the day, despite the attractive combination of yellow and purple evolved from the basket of violets, so daintly held by the tady in yellow. Mr. Harris' picture of "The Banjo Boy," with its soft back-ground og blues, greens and grays was an-other anchor of interest to the moving throngs of last night's cntertainment. "All reds and pluks, what a "funny ple-ture." exclaimed a young lady, on catch-"All reds and pluts, what a runny pic-ture." exclaimed a young lady, on catch-ing slight of a "Mandolin Player," No. 93, by St. Charles. "The Mandolin Player" is certainly rather startling, almost Mep-histophelian at a first glance, but only at a first glance; a few minutes careful exami-nation, and a very clever scheme of color is revealed and also a clever handling of difficult material. Monsieur St. Charles exhibits two other plotures, and is to be congratulated on his work this spring. VERY DIEASING LANDSCAPES.

VERY PLEASING LANDSCAPES.

VERY PLEASING LANDSCAPES. Another artist whose work shows decided advance this year is Mr. K. Macpherson, Mr. Macpherson has always possessed the faculty, frequently tacking in landscape painters, of choosing his subject well. No. 68, "Pool in the Woods" is pleasing in every way, his old birch trees in the fore-ground well drawn, strong and vigorous, as are old birches, while the younger trees beyond the pool, show delicacy of form and color. Mr. Maiopherson exhibits an-other tandscape. No. 83, "Corner of a Verandah," by Mrs. W. H. Reid of Toronto, is very charming. Mrs. Reld's work finds many admitrers in Montreal, and her pictures are gelcome ad-ditions on the walls of our galleries.

2.C. Mr. Hammond's exhibit is of more than usual hiterest this year for he has given us scenes from Japan and China, painted with his usual skill. His Canadian pic-tures will no doubt prove to be as great favorites as of yore, and the "Sunfise" with its fleet of fishing smacks is one of the attractions of the collection. Miss Florence Carlyle has taken a dip into the sea of color with a large C. Her "Portuguese Girl at Cape Cod." is less virid than her other contribution and is plensing, elever and strongly painted oven if we are still so blind, that we can not see the sea so blue, the beach so yel-low or the flesh tints so dark-but that is our misfortune. "Mr. William Brymner, B.C.A. shows four attractive Andscapes, painted in his surged broad manner. A small canvas of "Haymaking" attracts many admirers. "A little Snow Scene entilted "Outremont in Winter" by M. Gergon of Ste. Scholas, fique, is worthy of more than a passing giance. It is strange that in "Our Lady of the Snows" so few Canadian artists choose winter for the expression of their "Mr. Horatho Walker, N.A., has only two

choose winter for the expression of their inspirations. Mr. Horatio Walker, N.A., has only two pictures, both representative of the varied character of his work. "Spring Plough-ing" is delightful, although the weird char-acter of the limeburners is more attrac-tive to many.

WATER COLORS AND CERAMICS.

<text>

MANY PORTRAITS. Art Association s Spring Exhibition Is Strong in This Department.

SOCIETY AT THE PRIVATE VIEW.

Art Gallery Quite Inadequate to Display the Paintings Shown Last Evening.

The annual spring exhibition of oil paint-ings, water colours, black and white draw-ings, china paintings and architectural work opened at the Art Gallery last evening with a private view. As is usual the function proved an attractive one and throughout the evening the galleries were thronged with the members and their friends. Of course the pictures were not the only attrac-tion, for where there is bright life and ac-tion and the crowd is made up of hand-somely gowned women and clean-cut men it must indeed be a handsome painting which will attract any special notice from the ever moving ever restless crowd.

30

Taken as a whole the oils which are exhi-bited in the new gallery and, of course, form the main attraction, are not above the average. As for several years past the exhibition is particularly strong in portrai-ture. Mr. Robert Harris, President of the Koyal Canadian Academy, has contributed no less than seven, the majority of which are of well-known Montreal people; while Mr. Edmond Dyonnet, R. C. A., has his name attached to six portraits. Mr. Harris' work includes a portrait of Mrs. James Ross, one of Mrs. Hayter Reed and one of the daughter of Mr. Geo. Smi-thers. The latter, a portrait of a child with a dog in her arms, is altogether a charming anvas.

and one of the daugneer of Mr. Geo. Smithers. The latter, a portrait of a child with a dog in her arms, is altogether a charming canvas.
Mr. Harris' "Banjo Boy," a portrait of a youth, clad in a dilapitated though pictures- que costume, is decidedly attractive.
Mr. Dyonnet's work includes portraits of Mr. O. M. Gould Dr. R. Boulet, Mr. A. Macpherson and Mr. Chas, Gill. The latter canvas is perhaps the finest bit of work which as come from this well known painter for some time.
Horatio Walker, N.A., by the way is a Canadian, whose work is almost unknown in Canada, but who has earned a foremost place in the United States, was represented by two pictures. One, "The Lime Kiln, Moonlight," has striking effects and was looked at with attention by the artists themselves, but, however, is not a picture which attracts the layman. His other, a smaller, and altogether less pretentious canvas, entitled "Spring Ploughing," No. 99, is a work which shows in every line and detail that Horatio Walker's methods might well be studied by some of our local artists.
Mr. William Brymner, R.C.A., has as usual given up a great deal of his time to the production of water colours. He has, however, four charming oils, the "Brooklet" being worthy of special commendation.

and production of water colours. He has, however, four charming oils, the "Brook-let" being worthy of special commendation.
Mr. John Hammond, R.C.A., contributes seven oils to the collection, the principal ones being "Sunrise, Bay of Fundy," "Blackfeet Encampment," and "On the River at Canton."
Mr. Kenneth R. Macpherson is exhibiting two pictures. One, entitled "Pool in the Woods," is of excellent tone and colour and altogether an attractive painting.
Mr. William Hope, A.R.C.A., hos two oils on view, both being excellent. No. 64. "York Beach, Maine," is a large canvas of good composition, the sky effects together with the water, being particularly good. Some of the work of Mr. G. Horne Russell attracted considerable attention, his No. 86. "The Captain of a Life Boat Crew" being generally commended. His No. 85, an attractive marine, is also worthy of special mention."
Mr. Henri Beau has seven paintings hung. The most noteworthy of which is prehaps No. 10 entitled "Spring." In this Mr. Beau has contrived to bring out some sunshine effects in an original and striking manner.
Mr. Robert J. Wickenden is represented by two oils, one of which "The Canadian Woodsman" is hardly worthy of the space it occupies.

it occupies.

THE WATER COLOURS.

<text><text><text><text>

PRIVATE VIEW OPENING OF THE SPRING ART EX-HIBITION.

10

The twentieth annual spring exhibition at the Art Gallery was opened last evening with a private view for members of the Art Asosciation, exhibitors and their friends. As usual, the opening was quite a brilliant social event. The rooms were well filled throughout the even-

Irwin, Mr. H. A. Pudden, Mayor Light-hall, Mr. and Mrs. W. MeLea Walkank, Dr. R. Tait McKenzie, Mr. and Mrs. Campbell Nelles, Miss M. Phillips, Mr. and Mrs. H. Walkee Strond, Mrs. John Liddell, Mr. and Mrs. F. S. Lyman, Mr. and Mrs. A. D. Blackader, Mr. and Miss Currie, Mr. and Miss MacVicar, the Rev. Dr. Barclay, Mr. and Mrs. A. Falconer, Mr. and Mrs. T. H. Newman, Mr. R. J. Wickenden, Mr. Edmond Dyment, Mr. and Mrs. R. C. Smith, Mr. Recorder and Mrs. Weir, Mr. and Mrs. Bentham, Mr. W. Brymner, Miss Lichtenstein, Mrs. McIndoe, Mr. and Mrs. McArthur, Mr. and Mrs. Clarence Lyman and many oth-ers.



NO. 86---CAPTAIN OF THE LIFE BOAT CREW---G. HORNE RUSSELL

ing, and although the pictures were not the exclusive subjects of conversation, they were generally discussed. The oil paintings are hung in the new gallery, the permanent collection being all moved into the old gallery, where the ceramic exhibit also finds a place. The water colors are hung in the smaller room be-tween the galleries. The Victoria Rifles orchestra furnished music during the evening, and ices and other refreshments were provided.

Among those present were Sir William and Lady Hingston, Mr. W. J. Lear-

and Lady Hingston, Mr. W. J. Lear-mont, Mr. and Mrs. E. Gault, Mr. and Mrs. Leslie Gault, Mr. and Mrs. William Stanway, Mr. and Mrs. Stuart, Lieut. Col. and Mrs. Minden Cole, Miss Oakeley, Mr. J. R. Dougall, Miss Cochrane, the Rev. E. I. and Mrs. Rexford, Mrs. and Miss Cox, Mr. and Mrs. Duggan, Mrs. and Miss Peverley, Mr. and Mrs. R. N. King, Miss Stone, Mr. and Mrs. Bannell Sawyer, Dr. J. Edgar Hill and Mrs. Hil, Mr. and Mrs. G. C. Dunlop, Mrs. and Mrs. John Fair, Mr. and Mrs. P. A. Pe-terson, Mr. and Mrs. Robert Harris, Mr.

THE EXHIBITS. THE EXHIBITS. We have to find the same general fault with the present spring exhibition as with former ones, that is, that it is too large. We fully appreciate the difficulty of the Academy in its selections, and we have even some sympathy for its toler-ance in certain cases, but it would ap-pear that the standard of judgment might be raised, since, after the practical boycotting of the show by many of the better western men, the number of works finally chosen, of one sort or another, still amounts to 279. The academicians can demand a certain amount of wall space and must be left to be their own critics, to a certain extent, as to the qual-ity of the work they show to the public, but the tyro is altogether in the hands of the committee, and leniency in this but the tyro is altogether in the hands of the committee, and leniency in this regard is often rather weakness than kindness. If the number of oils had been kept down to fifty and the water colors to forty, everybody would have been bet-ter satisfied, excepting those whose work would have been rejected. The fault of too little discrimination, however, ap-plies to exhibitions all over the world, and has grown to be such a nuisance at Paris that one of the most considerable

Parisian critics has denominated exhibi-Parisian critics has denominated exhibi-tions as one of the 'vices of art.' The exhibits in the Phillips square Gallery are'classified into 102 oils, 86 water col-ors, 3 black and write work, 17 archi-tecture and design, 2 sculpture, and near-by 70 separate examples of painting on china china.

b) is separate examples of penning on china. One of the most interesting compari-sons in the gallery is that between No. 98, 'The Lime Kihn, Moonlight,' by Ho-ratio Walker, N. A., and No. 64, 'York Beach, Maine,' by William Hope, A. R. C. A. In Mr. Walker's painting, as in much of his work previously exhibited here, there is an element of the melodra-matic, a love of strong contrasts, and a view of nature rather from the outside than from within. Mr. Hope's picture shows a different quality, and his marine seems to be the expression of a mind saturated by the vague vastness and mysshows a different quality, and his marine seems to be the expression of a mind saturated by the vague vastness and mys-terics of many seas rather than of one sitting down to paint in some favorable moment of contrast. This knowledge of nature and sympathy with her in re-tirement rather than when she shows a fine frenzy is also present in Mr. Hope's No. 65, 'Evening, Back River' Mr. Walker's 'Spring Evening,' while it is a gem of its kind, without any touch of the theatrical, still misses that inner and deeper understanding which it is given to few to feel, and very few indeed to be able to express. This quality, how-ever, is the difference between a paint-ing that is truly great and one that just misses being so, and it is worthy to be noticed that we have an artist who is eventually capable of producing a master-piece. Mr. Hammond's 'Blackfeet En-campment,' reproduced to-day, is very charming in tone, and Mr. G. Horne Rus-sell's 'Captain of the Life Boat Crew' is very happy both in its individuality and its expression of a type.

ART ASSOCIATION, PHILLIPS SQUARE. TWENTIETH ANNUAL SPRING EXHIBITION 9th March to 23rd. Open daily 9 A.M. to 6 P.M. Monday and Wednesday Evenings 8 to 10. Admission 25 cts. Music Saturday after-ions

ROYAL CANADIAN ACADEMY EX-(To the Editor of the 'Witness.')

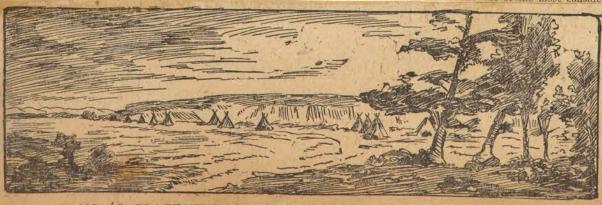
Sir,-In your notice of March 9 on the spring art exhibition in Montreal you 'We fully appreciate the difficulty

say: 'We fully appreciate the difficulty of the Academy in its selections,' and further on you say also: 'The academi-cians can demand a certain amount of wall space,' etc. I fear your readers will conclude from the above remarks that this is the spring exhibition of the Academy, whereas it is one organized by the Art Association of Montreal, and in which artists are in-vited to exhibit, but with the manage-ment and arrangement of which they have nothing to do. I may mention that the spring exhibition of the Royal Canadian Academy will be held this year in Toronto during the month of April. R. C. A. Toronto, March 11, 1901.

Toronto, March 11, 1901.



FROM THE PORTRAIT OF MRS. HAY TER REED. By Robert Harris, P.R.C.A



NO. 48-BLACKFEET ENCAMPMENT-JOHN HAMMOND, R. C. A

The Paily Witness.

10

WEDNESDAY, MARCH 13.

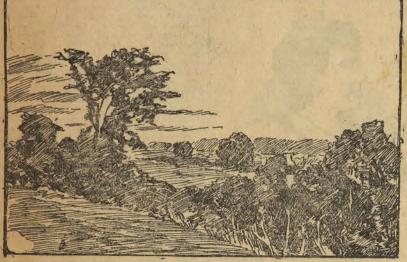
SPRING EXHIBITION. ituess - 13/3/1901 ANOTHER GLANCE AROUND THE GALLERY.

The work of Stirling Malloch is not-able. Undoubtedly No. 70,4 Maple Leaves,' is a very charming painting, eminently likeable. Technique is not

land ogres are not pleasant people to live with in pictures. Mr. George A. Meager's little canvas, No. 75, 'Cupid on the Ice,' is a modest work, even in the opinion of its crea-tor, since he only asks \$25 for it, and yet there is a delicacy of feeling, a light-ness and grace about it, which one could consider every little while without tir-ing. ing.

16

Ing. Mr. T. Mower Martin's 'The Golden Gate, California,' No. 74' is a very good example of a style of work that has very rightly gone out of fashion. One wave of that vast, mysterious sea, whose form is ever changing, and which is typical of all unrest, is here set down as stiffly and almost as truthfully as if it had been photographed. The colors come from Mr. Martin's unvarying 'palette,' and

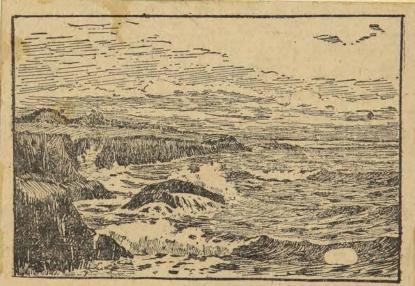


NO. 69 .---' THE ELM TREE HOLE.'---KENNETH R. MACPHERSON

<text><text><text><text><text><text><text><text>



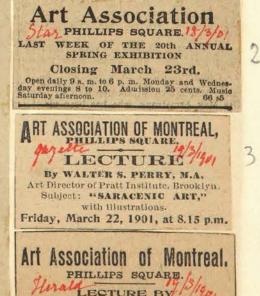
ART EXHIBITION, NO. 32 --- INTERIOR, BY HENRI FABIEN.



AR T EXHIBITION --- MARINE, OFF THE MAINE COAST, BY J. L. FRANCE



NO. 74-- THE GOLDEN GATE, CALIFORNIA -T. MOWER MARTIN, R. U. A



Hural LECTURE BY WALTER S. PERRY, M.A. Art Director of Pratt Institute. Brooklyn, Subject "SARACENIC ART"

Friday, March 22nd, 1901, at 8,15 p.m.

With Illustrations.

WATER COLORS, Some of Those on Exhibition in the Art Gallery.

<section-header><section-header><text><text><text>

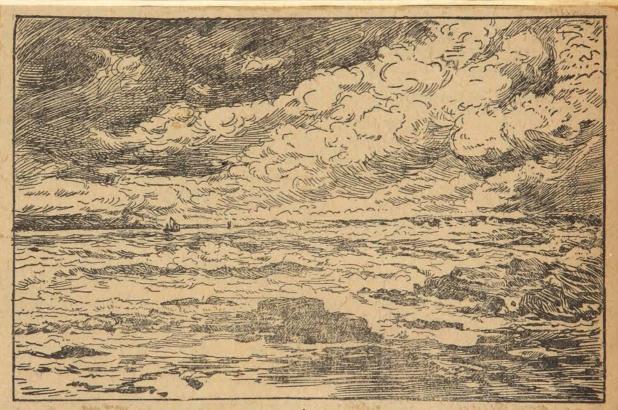
ART EXHIBITION. Vitues - 20/3/1901 ESSENTIAL QUALITIES IN A WORK OF VALUE.

A story went the rounds of the London papers some ten or fifteen years ago which is illustrative of one view of art. A painting had been hung on the line in one of the Royal Academy exhibitions, representing a wheatear (bird) poised upon an ear of wheat. As the story went, the picture had been praised gen-erally by the critics and was much aderally by the critics and was much ad-mired by connoisseurs, until an old coun-tryman and his wife came to town and obanced to see it. His criticism was brief, but was accepted by many as most conclusive. What fool painted that? he enquired. Why, everybody down are settles on a wheat ear, the stak don't keep straight. However good the picture may have been, it was spoiled for the countryman because the wheat stalk was not bent, and those who study a painting for correctness of detail only, will agree with him. Yet over-elabora-tion of detail, where no choice is made, and the trivial is set down at wearisome length, is one of the worst faults of many landscapes. Given equal technical ability, that painting will be the best where the conception is the broadest and the insight the deepest. Like the great writer, the great painter has learnt the art of 'leaving out.' The poet or paint er who cannot excite the imagination of others is second-rate. This does not others is second-rate. This does not of otm and color, and an individualism of treatment. If these are absent, the result will be gross and worse than use less. A landscape or marine which is transferred to canvas in hard outline, without any imagination or feeling, or and appeals to the sense from so many sided and appeals to the sense from so many sided and appeals to the sense from so many points of view, frowns, smiles, tears, beauty, awe, mystery, what you will be the the keenest aesthetic pleasure is abile younty. One gives another impressions according to the quality of one's own mind. This one sees but a curling ware mired by connoisseurs,' until an old countryman and his wife came to town and

a



ART EXHIBITION, NO. 49-EASTERN SEASCAPE. BY JOHN HAMMOND, R. C. A.



NO. 64. 'YORK BEACH, MAINE.'-BY WILLIAM HOPE, A. R. C. A.

<page-header><text><text><text>

ACH, MAINE.'-BY WILLIAM I think about. Whether you like it in whole or in part, you do not get ac-quainted with it all at once, and its de-tail and intention are worth stopping to inquire about. Mr. Hope has not been afraid to try to paint clouds either, as are the majority of artists, whose clouds in general are without meaning or inten-tion, not clouds or sky at all, in fact, only flat backgrounds. Mr. Hope's clouds are convincing, and his scene could not have been painted without them. There are spots on the sun, and not everybody will agree with Mr. Hope in this or that detail, but that Mr. Hope is well on the broader, better way, that leads from the shallows into the profundities, 'no-body can deny,' as it is usual to observe when singing the good qualities of a good fellow. Mr. Stirling. Malloch's work is also notable for insight, and an avoidance of the petty. We have quite fallen in love with his idyllic, No. 70, 'Maple Leaves,' and his two November pieces are the expression of a poet in paint. They are atmospheric, of just the right tone and strathed to avoid the trivial. Mr. Malloch is a Scotch painter, who has only lately come to Montreal, and this is the first it is to be hoped he will now remain with us, as we have very few indeed of mist peers. Mr. Henri Beau, Montreal, exhibits seven pieces, very varied in subject, and not without merit, but they all suffer

seven pieces, very varied in subject, and not without merit, but they all suffer from the common fault of 'spottiness,'

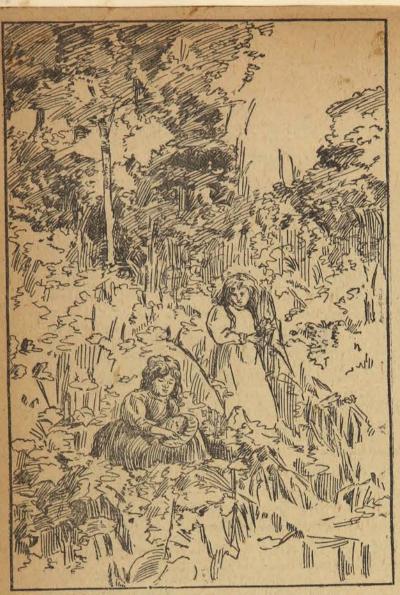
C

or rather, they all look as if they had been 'stippled.' In heat effects this mot-tled appearance is suggestive of 'pal-pitating air,' but its repetition is not a

tied appearance is suggestive of pai-pitating air,' but its repetition is not a wirtue. Mr. Brymner's most ambitious piece is 'The Brooklet,' No. 17. It reminds you faintly of a 'Suzor Coté,' at a first plance, but the greens, as Robert Louis Stevenson would say. Mr. Brymner's 'Sunset at Dort,' No. 20, is pleasing on the whole, but the objects on the water and their shadows eem to iangle some-what among themselves. His other ex-hibits are No. 18, 'Haymaking' (sketch), and No. 19, 'Haymaking.' Both are like-able and unpretending 'notes of nature.' No. 31.--Portrait of Mrs. John Stairs.' by Mary A. Bell Eastlake, A.R.C.A. will please those who like a scheme of color in which blue predominates. The large patterned background, in purple and green, is rather distracting, but the ex-pression and pose of the subject are dis-tingthy well does a subject are dis-

green, is rather distracting, but the ex-pression and pose of the subject are dis-tinctly well done, suggesting reflection of not too grave a character. The still life work in Zotique H. Fa-bien's No. 32. 'L'Interieur de la Mai-son,' is meritorious and recalls the fact that his 'still life' was very much above the ordmary in his first youthful ex-hibits.

2d

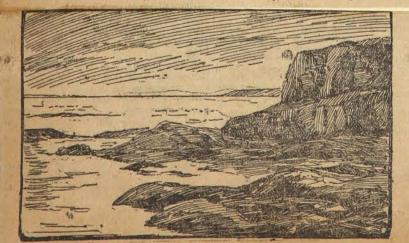


K

NO. 70. 'MAPLE LEAVES.' ... BY STIRLING MALLOCH.



FROM THE PORTRAIT OF SON OF GEO. CAVERHILL, ESQ. By Robert Harris, P.R.C.A.



NO. 38---' TWILIGHT, COAST OF MAINE."---J. L. FRANCE





VISITED THE ART GALLERY. VISITED THE ART GALLERY. Their Excellencies Lord and Lady Minto paid a visit to the spring ex-hibition at the Art Gallery yesterday morning. They were received by Mr. Harris, P.R.C.A., Mr. R. Lindsay, the secretary, and the members of the council of the Art Association. Hon. Sydney Fisher, Dr. Peterson and Rev. Dr. Edgar Hill were also present, and Their Excellencies expressed them-selves much pleased with the pictures in the exhibition.

1

LECTURE IN THE ART GALLERY. An interesting lecture upon Saracenic Art was delivered last evening at the Art Gal-lery by Mr. Walter S. Perry, director of the Art Department of the Pratt Institute, Brooklyn. The chief characteristics of Saracenic Art, decoration and colour, were

By Robert Harris, P.R.C.A.

pointed out. In domestic architecture the special features were the dome, the bal-cony window and the grille in the porch. In the Alhambra, at Grenada, Saracenic ar-chitecture reached its highest point. The horseshoe arch, the stalactite decoration, the use of fountains in the courts, and the coloured geometric ornamentation, were worked out to perfection. The lecture was illustrated by views of Constantinople, Cairo and Spain.

2



SARACENIC ART

Lecture Delivered by Mr. Walter S. Perry at the Art Gallery.

S. Perry at the Art Gallery. the balcony-window from the East, and the wall paintings, with their brilliant coloring, arranged so that no large space is covered by any one tint from the rugs that used to be hung up. The whole lecture was illustrated with ex-cellent views of Spain, Cairo and Con-stantinople.

ART ASSOCIATION, gazette PHILLIPS SQUARE. GALLERIES OPEN DAILY 9 A.M. to 6 P.M. Admission, 25c.

THE HISTORY OF ART.-Mr. William Brymner, h.C.A., is to lecture before the Art Association at their gallery on Wed-nesday evening next, on "Some Epochs in the History of Art." He will give a his-torical review of the different national schools of art from the early Venetian and Florentine palaters to the present time, and will give especial attention to the influ-ence of one school upon another and the way they have been influenced by his-torical events.

LECTURE IN THE ART GALLERY. Next Wednesday evening, Mr. William Brymner, R. C. A. will lecture before the members of the Art Association at the Art Gallery, the subject being "Some Epochs in the History of Art." The lecture will be illustrated with a large number of views.

EPOCHS IN ART HISTORY William Brymner to Lecture Next

Wednesday Evening.

Mednesday Evening. Mr. William Brymner, R. C. A., will lecture before the Art Association at their gallery, Phillips square, on "Some Epochs in the History of Art," next Wednesday evening. Mr. Brymner will give an historical review of the different national schools of art from the early Venetian and Florentine painters to the present time, and will pay especial attention to the influence of one school upon another and the way in which they have been influenced by historical events, and national characteristics. The lecture will be illustrated, and a large num-ber of views of famous paintings is likely to be of exceptional interest.

ART OF THE EAST

MR. WALTER S. PERRY. MR. WALTER S. PERRY. A lecture on Saracenic Art was delivered at the Art Gallery last night by Mr. Walter S. Perry, director of the art department of the Pratt Institute, Brooklyn. Assisted by stereopticon views. Mr. Prait traced the development of Saracenic art to its splen-did chimax. It had a religions characteris-tic which was the case with no other school in such a degree. The laws of Mohammed forbade the use of figures of men and ani-mals, so designs were specimeus of highly developed geometrical art. This restriction produced the three great domestic features of the school, the dome, the balcony win-dow and the grill in the porch.



ART ASSOCIATION OF MONTREAL LECTURE by WM. BRYMNER, R.C.A. SUBJECT: "Some Epochs in the History of Art." Compared and illustrated. WEDNESDAY, APPIL 17th, 1901, At 8.15 p.m. A RT ASSOCIATION OF MONTREAL PHILLIPS SQUARE. 15 LECTURE BY William Brymner, R.C.A. SUBJECT: "Some Epochs in the History of Art." COMPARED AND ILLUSTRATED. WEDNESDAY, April 17th, 1901, at 8.15 p.m. Art Association, of Montreal, Phillips Square

LECTURE By WILLIAM BRYMNER, R.C.A. SUBJECT : "Some Epochs in the History of Art." compared and illustrated. Wednesday, April 17, 1901. AT 8,15 P. M.

PAINTINGS OF CHARLES E. MOSS One hundred water colours from the brush of the late Charles E. Moss, R.C.A., are now being exhibited at the Art Gallery, Phillips Square. Mr. Moss, who died last winter after a short illness, was well known by Montreal's artistic set as a painter of ability. The exhibition is for the benefit of his widow and children.

EXHIBIT OF WATER COLORS. EXHIBIT OF WATER COLORS. An exhibition of 100 water color drawings finished and unfinished, by the late Mr. Charles E. Moss, R.C.A., is now open in the new gallery of the Art Gallery, Phillips' square. Mr. Moss was well known in Montreal, both as a painter and the teacher of the autumn sketch class, and died after a short illness last winter. The exhibition is for the benefit of his widow and children.

L'Art à Travers les Siècles Se Journal-"L'ART SIGNIFIE LES ASPIRATIONS D'UN PEUPLE," dit M. W. Brymner, hier soir, à la galerie du carré Phillips.

15a

M. William Brymner, l'excellent pro-fesseur de dessin et de peinture à l'é-cole du Carré Philipp's, a donné hier soir en la gallerie de la "Art Associa-tion", une très intéressante et très ins-tructive conférence sur l'Art à travers les siècles, et l'influence que les civili-ations et les religions ont eue sur l'art, "Omme illustrations, les chefs-d'œuvre de la peinture et de la sculpture défi-lent devant les yeux du public, proje-tés sur un immense écran par la lanter-ne magique. Les grands maîtres de cha-que école y sont représentés. "Tous passent : les Grecs, Phidias, Praxitèle et ceux dont les chefs-d'œuvre la postérité a disputé le génie à l'ou-bli, mais ne nous a pas transmis les noms. Vénus de Milo, Apollon, le Fau-ne, l'Enfant Spartiate, Achille, servent de sujets à M. Brymner pour nous prouver que ce que les Grecs cher-chaient avant tout dans l'interprétation de leur art, c'était la beauté plastique, la perfection dans la forme. Le carac-tère d'un personnage est rendu par les Grecs au moyen des proportions du corps, de l'attitude et du mouvement. Les tableaux et les statues de l'école talienne, au contraire, disent bien que les aspirations de l'humanité ne sont plus les mêmes. Raphaël avec ses Vierres, Léonard de Vinci, Perugin Boles aspirations de l'humanité ne sont plus les mêmes. Raphaël avec ses Vierres, Léonard de Vinci, Perugini Bo-ticelli et le divin Fra Angelico, subis-sent l'influence du Christianisme. Leur art s'applique à rendre un autre idéal que la forme. Que leurs œuvres s'ins-pirent ou non, des sujets religieux, ils peinent en chrétiens, en croyants. La forme est souvent maladroite, simple, naïve, Mais si l'enveloppe matérielle est négligée, toute la vie des sujets sem-ble se concentrer dans l'expression. Très intéressant, ce défilé de chefs-d'œuvre.

ble se concentrer dans l'expression. Très intéressant, ce défilé de chefs-d'œuvre. C'était vraiment une bonne aubaine que d'assister à l'évolution séculaire des arts sans bouger de son siège, en profitant des observations et des re-marques de William Brymner, cet artis-te de haut mérite, ce lettré délicat. "Mon but, a dit en terminant M. Brymner, a été d'essayer de vous prou-ver que l'art d'un pays ou d'une épo-que résulte des aspirations de ce pays ou de cette époque. L'art synthétise les nations et les siècles. Il ne faut pas s'enfermer dans le cer-cle étroit d'une admiration et déclarer que l'art de Michel-Ange n'est pas bon parce qu'il n'est pas grec, ou que Rembrandt est mauvais parce qu'il ne ressemble pas à Titien. Le tra-vail d'un grand maître ou le travail d'un peuple est bon précisément parce qu'il n'imite rien. Beaucoup, en regardant un tableau, ne nerest guiè ce tableau et le juent

qu'il n'imite rien. Beaucoup, en regardant un tableau, ne pensent qu'à ce tableau, et le jugent bon ou mauvais sans le comparer à d'autres tableaux et sans se démander quelles circonstances l'ont inspiré. Ils ont tort. Ce sont les circonstances qui créent les écoles; l'Art est le résultat des sentiments, du goût et des pensées d'un peuple. d'un peuple.

WMR. BRYMNER'S LECTURE.

"MR. BRYMNER'S LECTURE. The last of the Art Association lectures for the season was given by Mr. William Brymer, R.C.A., In the Art Gallery Wed-nesday. Rev. Dr. J. Edgar Hill presided, and a large and interested audience list-ened to the lecture, which was instructive. The fact which Mr. Brymner particularly wished to impress was that every nation and every period has expression in the art of the nation, that therefore the art of one country could not be judged by the same ideas as that of another. Art is native to the locality in which it is produced. This fact was illustrated by a review of the art of ancient Greece, the Italian Ren-alesance, the Spanish, Flemish, and Dutch schools. Thus the Greeks aimed at express-ing beauty of form ; the painters of the earlier part of the Renalissance at express-

16 a

Il est très difficile d'expliquer ce que c'est au juste qu'une œuvre d'art. La majorité des prétendus connaisseurs sont satisfaits d'un tableau, s'il rend l'aspect estérieur des choses. Ils fe-raient aussi bien de se pâmer à l'au-dition d'un morceau de musique où les chansons des oiseaux, les cris des bé-tes ou la voix du vent dans les arbres seraient seuls rendus. Les merveilles de Michel-Ange, à ce compte, seraient inférieurs aux bonshommes habillés du musée Tussaud, ces figures qui se rap-prochent tellement de la vie que les vi-siteurs leurs adressent la parole. Mais qui donc fait qu'un tableau est une œuvre d'art et se distingue de la photographie?.... Qu'est-ce que l'Art? Voila une question à laquelle il est bien difficile de répondre. Plusieurs dé-finitions de l'Art de la peinture ont été données. Charles Blanc a dit "La pointure est l'art d'exprimer toutes les conceptions de l'Anter repuiseurs sur une surface plant leurs formes et leur leurs formes et leur leurs l'Emile Zola en donne l Il est très difficile d'expliquer ce que

156 142

conceptions de l'aine au moyen de tés de la Nature repuisur sur une surface plano leurs formes et leur leur." Emile Zola en donne l tion suivante: "Un coin de vu à travers un tempérament faut qu'un artiste soit ému d qu'il voit pour paevenir à ém autres par son œuvre. Rare bon tableau est une copie fi choses: c'est un cétat d'ài bon artiste ne doit pas su d'imiter ce qu'il voit, de ren mes superficielles; il faut sur son œuvre un rayon de Et cette pensée ou cette én être originale et neuve, la rendre par des procédés originaux et neufs. Le jeune peintre qui est hab

Le jeune pentre qui est habile, s de lui, dont la manière est facile, in te facilement un maltre ou s'inspi

Le jeune peintre qui est habile, s de lui, dont la manière est facile, in te facilement un maître ou s'inspi-trop servilement d'une école: il n'i pas plus loin que l'habileté; alo que d'autres, plus sincères, ont des buts plus pénibles, luttent, patauges trouvent enfin leur voie et arrive plus tard à la gloire, il ne sera juns qu'un médiocre. Il en est ainsi pour l'art d'une tion. Si c'est un art sincère et gran il est habile, hésitant à ses débuts, passe par de longues d'années d'effort, il porte ses fleurs et ses fruits dans l'éblouissement des pleins midis... puis il tombe en décadence, et meurt. Et l'art d'une nation, comme celui d'un individu, doit être l'expression des pensées et des sentiments de cette na-tion. Ce n'est pas le peintre à lui scul qui créé les beaux tableaux, ce n'est pas le poête à lui seul qui fait les vers immortels: ce sont les nations qu'ex-priment leurs grands poètes et de leurs grands peintres. Après eux, viennent les générations, qui ccéent les légendes; et autour d'eux, flot-te l'atmosphère vital de l'enthousiasme dont leur Ame s'est nourrie, et dont se nourrit l'Ame de leurs admirateuts.

ing spiritual beauty ; the disturbed times of Florence influenced its painters to a style very different from that of the peace-loving Venetians, content to accept life as they found it. The Spanish school showed the influence of the Inquisition; the Dutch artists painted pastoral scenes and domes-tic incidents. A large number of reproduc-tions of celebrated pictures and statues were shown on the screen, illustrating the national characteristics and ideals of the different periods of art as exemplified in the works of the great masters. In conclusion, the lecturer urged that all pictures should be judged as an expression of the nation's thought and experiences. Something more than an accurate repre-sentation of objects was required to elevate a picture to a work of art. Painters are the hands by which a people expresses its feelings, tastes, and experiences.

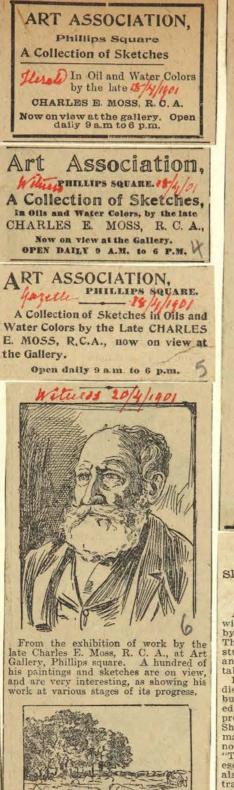
LECTURE IS INTERESTING Mr. Brymner Discusses Some Epochs in History of Art.

Epochs in History of Art.
Expense Provide the provided of the provided of the provided the provided that the provided the p

the third interfects into way to misself. there's art must in its begin-sent to deliver "the burning of prophecy by the stam-ps of infancy," if in the end the expression of the thoughts ngs of its people, told in their nage. As John Addington has said, behind poets and yowd the generations of the ers, and around them floats atmosphere of enthusiasms heir own souls and the souls rethren have been nourishethren have been nourish-

MR. BRYMNER'S LECTURE. me Epochs in the History of Art-A Painter Must Put Himself Into His Work.

<text><text><text><text><text>



Sketch of cattle and woodland, by Moss.

Sketch by the late Charles E. Moss.





A MARINE, BY MOSS.

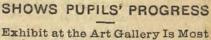


A GENRE PAINTING, BY MOSS

EXHIBIT OF CLASS WORK Sketches and Studies on View at

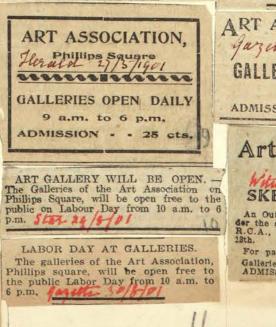
the Art Gallery.

At the Art Gallery this week there will be an exhibition of the work done by the art classes during the winter. Three hundred and fifty sketches and studies are hung in the new gallery, and give a very good idea of the painstation of the painstation of the painters have attempted portraits. The poster style is represented by designs for the Horse Show, the annual spring exhibition or magazine covers. Mr. Clarence Gagnon shows a clever frontispice for "The Poster" magazine, with a Japanega artist at work as its subject; he also exhibit some monochrome illustrations. The work in oils deals maining with portraits and studies from the living mode. The result of the competition for scholarships is a follows: Life class, Edward Boyd and Clarence Gagnon, equal; antique class, William Clapp.



Augett Interesting. 19/5

The Art Gallery exhibition of work fone by the pupils attending their junior antique and life classes is so arranged the progress of the students during the year can be noted. The ed, with dates attached, and the two scholarships offered annually by the council are given partly for the im-provement shown and partly for a ime study made without supervision at the end of the session in the case of the antique class form a cast, never before drawn by any of the pupils, and in the life class from the living model. These time drawings are also exhibited with the regular work of the year of each pupil. These studies form the regular work of the classes, but there are also on exhibit com-positions for picture and posters, stu-dies of heads in oil, and quick sketches done in pencil, pastel and pen and ink has been done during the year, and is a most creditable showing in the





Sketching Class. An Outdoor Sketching Class in Oils, under the direction of Mr. Edmond Dyonnet, R.C.A., will commence on Friday, September 18th. For particulars, apply at the Gallery, Galleries open daily, 9 a.m. to 6 p.m. ADMISSION-25C.

PHILLIPS SQUARE.

A RT ASSOCIATION.

Anythe PHILLIPS SQUARE. An outdoor sketching class in oils, under the direction of Mr. Edmond Dyonnet, R. C.A., will commence on Friday, Septem-ber 13th. For particulars apply at the Gallery Gallerles open dally, 9 a.m. to 6 p.m. Admission, 25c.

ART ASSOCIATION,

ART ASSOCIATION CLASSES.

ART ASSOCIATION CLASSES. The Art Association has issued its cus-tomary circular with reference to classes. The session begins on October 16th, and closes on May 16th. The studios are open each week day, and regular instruc-tion is given on the mornings of Monday, Wednesday and Friday. The classes are held in the studios of the association, and students are allowed the free use of the reading room and library and admission to galleries. Mr. W. Brynner, R.C.A., has a painting class twice weekly, and Mr. E. Dyonnet, R.C.A., will conduct a sketching class from September 12th to October 12th. Miss Alberta Cleland will have charge of an elementary drawing class, to be held Tuesday and Thursday afternoons, commencing November 5th. Intending students should communicate with the secretary, Mr. Robert Lindsay.

ART ASSOCIATION, ADVANCED ART CLASSES, 1901-1902. Classes Will Commence on Wednesday, October 16th Under the Direction of MR. WILLIAM BRYMNER, R.C.A. For full particulars apply to the Secretary. ART ASSOCIATION, Any ette - 3/10/01

ADVANCED ART CLASSES, 1901-1902. Classes will commence on WEDNESDAY, OCTOBER 1877, under the direction of MR. WILLIAM BRYMNER, R.C.A. For particulars apply to the Secretary.

WANTED - MALE MODEL. APPLY AT Art Gallery. 23 Phillips square, Wednes-day, 16th October, at 9 a.m. 14 10 242 2

ART CLASSES TO RESUME

Association to Begin Its Twenty. first Year Next Wednesday.

The Art Association classes will, Wednesday, open for their twenty-first year, in charge of Mr. Wm. Brymner, R. C. A. The classes will meet Monday, Wednesday and Friday mornings, from 9.30 to 12.30 o'clock. A paintnig class from the draped mod-el for more advanced students will A paintnig class from the draped mod-el for more advanced students will begin November 2, and is to be held Wednesday and Friday afternoons, from 2 to 4 o'clock, and Miss Alberta Cleland also has an elementary draw-ing class, meeting Tuesdays and Thursday from 3.30 to 5 o'clock, begin-ning November 5. The association is preserving a series of lectures for the preparing a series of lectures for the winter, a list of which will be issued shortly. series of lectures for

Art Association StopHILLIPS SQUART ///// Advanced Art Classes 19 !!-2 Classes will commence on We **n** day, Oct. 16th, under the direction of 1 **r**. Wm. Brymner, R. C. A. For particulars apply to the secretary, 218 30

Art Association Classes. Art Association Classes. The Art Association classes will open on Wednesday next, in charge of Mr. Wm. Brymner, R.C.A. They will subsequently meet on every Monday, Wednesday and fri-day mornings from 9.30 to 12.30 o'clock. A painting class from the draped model for more advanced students will begin Novem-ber 2, and is to be held Wednesday and Friday afternoons, from 2 to 4 o'clock, and Miss Alberta Cleland also has an elemen-tary drawing class, meeting Tuesdays and Thursdays from 3.30 to 5 o'clock, beginning November 5. The association is preparing a series of lectures for the winter, a list of which will be issued shortly.

PROFESSOR MORSE TO SPEAK. PROFESSOR MORSE TO SPEAK. The first lecture of the Art Asso-ciation's course for this season will be given at the Art Gallery Wednesday evening, October 30. Prof. Edward S. Morse, director of the Peabody Ia-stitute, Salem, Mass., will speak on "Household Art in Japan." Professor Morse is also curator of the Japanese section of the Boston Museum of Art, and is therefore an authority on this subject.

MR. MORSE WILL LECTURE.

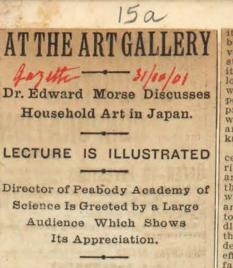
MR. MORSE WILL LECTURE. "Household Art in Japam" is the sub-ject of a lecture to be delivered before the Art Association of Montreal, Phil-lips Square, Wednesday evening at 8.15 o'clock, by Mr. Edward S. Morse, M.A., Fh.D., director of the Peabody Acad-emy of Science, of Salem, Mass. Mr. Morse comes highly recommended and his lecture shculd be of interest.

ART ASSOCIATION OF MONTREAL, And ASJUDIATION OF MER. DEHILIPS SQUARE. Lecture by EDWARD S. MORSE, A.M., Ph.D., Director of the Peatody Academy of Science, Salam, Mass. Subject: "HOUSEHOLD ART IN JAPAN." Wednesday Evening, October 30th, 1901, AT 8.15 O'CLOCK. Art Association, Montreal PHILLIPS SQUARE LECTURE BY 25/10/01 EDWARD S. MORSE, A.M., Ph.D. Director of the Peabody Academy of Science, Salem, Mass. SUBJECT "Household Art in Japan" WEDNESDAY EVENING, Oct. 31, 7 At 8.15 O'clock.



One of the wittiest and most interest for taxociation have listened was given as the tax the Art Gallery by Dr. Edy actem of the Peabody Control of the Peabody

14



"Household Art in Japan," was explained last night by Dr. Edward S. Morse, director of the Peabody Academy of Science, Salem, Mass., at the Art Gallery.

Dr. Morse was for many years professor of zoology at the Imperial University of Japan, and is thoroughly acquainted with all the ways of the Land of the Rising Sun. He, moreover, lectures in a delightfully humorous strain, so that the evening was one of the most pleasant ever spent by the Art Association.

England and America, he said, have no domestic art of their own; their bric-a-brac almost entirely comes from the continent of Europe, while their souvenirs are made in every place except in those where they are sold. In Japan every little hamlet pro-duces its own artistic work, and every-body knows how to appreciate it. Their taste is not ours for they have subdued tints and produce beautiful re-sults by a close copy of nature and great ingenuity sults by a close great ingenuity.

great ingenuity. It would be impossible for us to change our ways, but the Japanese might teach us much. The back of their houses are in the front, and the front in the back, consequently their best rooms are not in the dusty street, and the cook from the sanc-tuary of her kitchen can bargain with the market people on the public thor-oughfare. oughfare.

JAPAN'S BEAUTIFUL GARDENS. JAPAN'S BEAUTIFUL GARDENS. In our cities the backs of the finest houses are sacred to cats, and are marred by the prospect of someone else's backyard. In Japan, even in the most busy quarters, every house has a beautiful garden and looks across at the beautiful garden of the house on the next street. The poor-est family manages to make their back premises pretty, and even in the most squalid parts the gardens are havens of rest.

est family manages to make their back premises pretty, and even in the most squalid parts the gardens are havens of rest. It matters not how small the areas are, they are laid out so skilfully that a few square yards seem many acres, and artificial ponds, stone lanterns, fontastically cut hedges, quaint bridges and cleverly built hills by their artistic lack of symmetry, give the idea of size and distance. The ponds are often dry, but the plants set in them reflect the light as though there was water and the rocks, brought from 75 or 100 miles, are fash-ioned into hills that have all the air of nature. In one garden, Dr. Morse ascended an artificial slope, 75 feet high, and then saw what seemed a lawn for another 75 feet. On exam-ning it he found it was made of trees ranged in sizes from six inches to nearly 100 feet high. The houses are most simple, and at first seem to bear a perpetual air of the people being gone away and everything to let. The rooms are separated by sliding screens, and can be thrown, into one if necessary. The paper flower covers it up. At the top is a beautifully pierced carved work, by which ventilation and early rising is secured, and some artistic subject such as a landscape, a scene from mythology or a pine tree. Its sketched upon them. Even the plast-er is artistic. Sometimes it is mixed with chopped hemp to give it a glaze or with iron dust for a rich brown hue; sometimes ground up shell adds a sparkling lustre, but always the itox are quiet and subdued.

EVEN POSTS ARE ARTISTIC.

In the middle of one side of the room stands a post, not cut straight and severe, out with all the irregular-

ity of nature. It is a tree with the bark stripped off, and is all the more valued, if it has worm holes or fungus stain or any other natural deform-ity. In fact, the Japanese carpenter loves to employ just the timber a western workman would reject as im-perfect and the enormity of first painting wood and then treating it with toothbrush and comb to produce an artificial grain is absolutely un-known. known.

15%

an artificial grain is absolutely un-known. The tree trunk separates two re-cesses, not symmetrical after our ter-rible custom, but of unequal depth and distance from the floor. In one the "tokonoma," or "place of rest," which was originally the bed-room, are one or more hangings according to its size, with pictures in their mid-dle. The lines of these hangings and the positions of the pictures are or-dered so as to give the best possible effect from the floor, upon which the family sit. There is no attempt to deceive the spectator, but the artist tries to give the idea of the growth, the life, the emotion of the thing re-presented as simply as possible. It may be a morning mist, a bud-ing flower, a flying bird; in every case the spirit is seized and set down, al-though with the human figures the Japanese are perhaps less successful. These pictures are not left to hang and bore their owner all the year round, but are altered every few weeks and half forgotten before they appear again. Beneath the picture stands a large vase with a cherry branch or other flowering tree, which will last for a week at a time. SHELVES WITH BRIC-A-BRAC. In the other recess stands ebelves

will last for a week at a time. SHELVES WITH BRIC-A-BRAC. In the other recess stands shelves with pieces of bric-a-brac, such as black lacquer boxes or vases, but here, too, hateful uniformity is stu-diously avoided, while moral motions from Confucius or some other sage hang overhead. On the floor are mats, three feet by six, and the size of every room is described by the number of them it will hold as an eight, tenn, fourteen mat room. They fit tightly together, but can be ar-ranged so differently that they are never monotonous. Moreover, the carpenter, knowing the exact dimen-sions of the house by the number of its mats, can get the precise size of wood required, and there is no wasted in sawing off ends and fitting. Mot of the houses have no win-dows, as the whole side of the house an be sild out; but now glass hal-been introduced, and is let into the walls at the height a person sit-ting on the ground would require, and sometimes a circular window is seen with a vine trained on a trellis out-side, so that the light comes through in all shades of green according to-the number of leaves that intervene. The lecturer then read some letters, which showed the wonderful kind-ness and sympathy for art of this peo-ple, who are yet such brave soldiers-and showed a number of views of Japan and its life. The gardens were especially illustrated, and also the temples, with their wonderful carving and ornamented gables, which justi-fied Marco Polo in calling Japan the land of the roofs of goid. SHELVES WITH BRIC-A-BRAC.

HOUSEHOLD ART, 31/10/01 Star WHERE JAPAN EXCELS

Dr. Edward S. Morse Lectures at

Art Association.

Art Association. Art Association. The Edward S. Morse, director of feabody Academy of Science, Salem, May lastrated lecture at the Art Gallery to terming, or 'Household Art in Japan.'' Tor many years Dr. Morse was profess of zoology at the Imperial University Japan, and during that time gathered great deal of information of the cust and ways of the people. The lect showed that while neither Empland America had any domestic art of their of the energy little hamlet in Japan produces how to appreciate it. The frame feature, he said, to be not in this way their best rooms are not in that in front, and the front in the T have freet. Then again, even in the form the in front, and the front in the T have not hen next street. The how while simple, are very artistically arrange to a the next street. The how while simple are very artistically arrange to the simple are very down is taken with shelves covered with pieces of br prac. These are so arranged as to set

16

ART ASSOCIATION PHELLIPS

Art Association Classes-Painting Class. The Painting Class (from the Draped Model) will commence November 1st, and be held on Wednesday and Friday atternoons, Fees, \$6.00 per month.

ELEMENTARY DRAWING CLASS. The Elementary Drawing Class will be held on Thesdays and Thur days from 3.30 to 5 pm., commencing November 5th. Fees, \$1.00 per month.

Dr. Alex. Johnson, to Lecture. The second of the Art Association lec-tures will be delivered at the Art Gallery. Phillips Square, on Wednesday evening of next week by Dr. Alexander Johnson, vice-principal of McGill University. Dr. John-son will speak on Dublin University.

ART ASSOCIATION OF MONTREAL, By ALEX. JOHNSON, M.A., LL.D. Vice-Principal McGill University, Subject-"DUBLIN UNIVERSITY," with Illustrations, Wednesday Evening, Nov. 27th, 1901, at 8.45 o'clock.

Art Association Leven hillips Square LECTURE BY

With Illustrations. Wednesday Evening, November 27, 1901 At 8.15 O'Clock,

DR. JOHNSTON TALKS OF OLD DUBLIN UNIVERSITY Lecture Before Art Association Is Interesting and, at Times, Most Amusing.

<section-header><section-header><text><text><text>

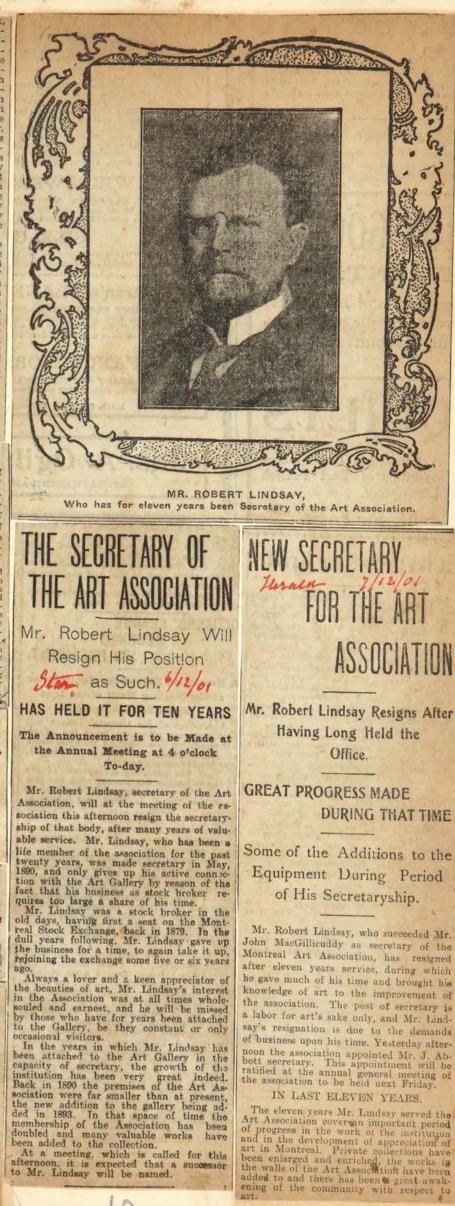
<text>

tion. The lecture was illustrated by ex-cellent views of the college and some of its distinguished alumni.

"Dublin University" was the subject of an interesting lecture by Dr. Alexander Johnson, at the Art Gallery, last evening. Dr. Johnson gave a sketch of the university, which was founded at the time of Queen Ekzabeth, after which he spoke of the college life. Formerly all examinations were oral, now most of them are written Orals certainly induced readiness and flu-ency, but were hard on the nervous man. The library contains 250,000 books and 2,000 valuable manuscripts. Once it was also the museum, and in 1704 possessed the sklu of a notorious Tory who had been hanged and stuffed with straw. However, its pres-ent librarian bewails the fact that "this interesting relic does not now exist." The fellows, who answer to the McGill pro-fessors, are elected upon examination. About one vacancy occurs a year, and ten of the best graduates of each year are stranted the means of continuing their stud-les for six years, with a view of training up a steady supply of competent men for the position. The lecture was illustrated. Queen Elizabeth, after which he spoke of



Replace Mr. Lindsay Resigned. Mr. J. Abbott is now secretary of the Art Association. This selection was made at the council meeting heid yesterday after-noon, when the question of filling the va-cancy, caused by the resignation of Mr. Robert Lindsay, arose. Business engagements compelled Mr. Lindsay to surrender the position ; hence the meeting and the election of Mr. Abbott. Mr. Lindsay will occupy the office until the end of this month, and the new secre-tary will assume the duties at the begin-ning of the new year. Mr. Abbott is a son of the late Sir John Abbott, and is engaged in the practice of law, He has been identified in artistic circles for some time. The annual meeting of the Art Associa-tion will be held next Friday afternoon at 4.30 o'clock.



a

In the annual report of 1891 the council "represent the very narrow circle of those interested in the work in proportion to the city's population. Out of a population of over 200,000 the association has only 600 members, and of these only a compara-tively small number take an active interest in the work." In that year there were less than fould hundred family and single tickets sold, the attendance at the exhibi-tions was small, the lectures were but poorly patronized.

tickets sold, the attendince at the exhibit poorly patronized. Since 1890 interest in art has grown steadily and so rapidly that the Associa-tion in less than ten years had to recognize it in a most emphatic fashion. In 1889 the Association was compelled to limit its membership in spite of large additions to the wall and floor space built in 1893.

INCREASE IN MEMBERS.

INCREASE IN MEMBERS. The Council in 1899 reported that "the rapid increase in love and knowledge of art in our city has been the cause of so great an influx of members to the associa-tion that the aglieries have on occasions been inconveniently overrowded, and the Council have been very reluctantly com-pelded to limit the number-of members to 500 for the present. The wall space, seat-ing capacity at dectures, and class rooms have all been faxed to their full extent during the past year and a half, and ac-commodation is needed to enable our art school to develop its powers for instruc-tion, not only to the pupil, but to the pub-lic, who are also students." THE TEMPEST BEOUEST.

THE TEMPEST BEQUEST

THE TEMPEST BEQUEST. In 1893 the association received its most important bequest. It came at an opportune time. The legacy of money, paintings and ground made by Mr. Benaiah Gibb in 1877 had been fully util-ized. When the will of Mr. J. W. Tem-pest was read, it was found the Art As-sociation was richer by a twenty thou-sand dollar collection of paintings and water colors and a revenue of \$2,500 from a trust fund of \$70,000. The revenue was designated by the terms of the be-quest for the purchase of pictures for the gallery. The large augmentation of income encouraged the association to es-tend its accommodation, and a \$45,000 wing was added. The new gallery was formally opened in November of 1893 by Lord Aberdeen, who with Lady Aberdeen was made a patron of the association. THE ENDOWMENT FUND. THE ENDOWMENT FUND

THE ENDOWMENT FUND. The endowment fund has increased sub-stantially during Mr. Lindsay's secretary-chip. In 1890 it amounted to only \$13,-829, while last year it was almost three times as much, being \$36,111. The reve-nue increased from \$16,000 to almost thir-ty thousand dol ars a year. The assets increased rrom \$114,545 to \$277,857, and in works of art the increase in value fitty thousand dollars. The association's collection in 1890 was valued at \$56,000, and in 1900 the valuators estimated its worth at \$103,000, or almost twice as much. much.

ART EXHIBITIONS.

ART EXHIBITIONS. Every year there have been splendid art exhibitions, Canadian art has been shown in the spring, and handsome prizes given. In 1893 the prize list amounted to \$1, 425. The loan exhibition has been one added the art lovers of this city to see masterpieces from abroad and splendid pantings from the private galleries of is city which cannot be seen by the public at any other season of the year. That have not the season of the year. The boar was one which took place only a few months after Mr. Lindsay's appointment. Millet's famous Angelus was on the way to New York to be in the year the curited States cus-toms regulations could be met. Advan-tage was taken of the circumstance to have the famous canvas hung in the Art association gallery. It drew great manual states and have been lectures

crowds. Every year there have been lectures by people prominent in the art world, and it is the popularity of these that forced the association to adopt the 800-membership rule. The attendance be-came so large, all who wished could not find places in the gallery to hear the lectures.



Council for the year ending May 31st, 1901, and to elect officers for the ensuing year. ROBERT LINDSAY, year. ROBE December 10th, 1901 Secretary

Some circle canvasses were hung during Mr. Lindsay's time of office. Mr. John Harris donated three water colors by E. A. Heffer. Mr. H. J. Tiffin pre-sented a "Descent from the Cross" by H. Meyers. Barnsley's "Last Rays" was presented a "Descent from the Cross" by H. Meyers. Barnsley's "Last Rays" was presented a "Descent from the Cross" by H. Meyers. Barnsley's "Last Rays" was presented a "Descent from the Cross" by H. Meyers. Barnsley's "Last Rays" was presented a "Descent from the Cross" by H. Meyers. Barnsley's "Last Rays" was presented by Members. The Tempest be-quest contained many valuable pictures. The committee purchased "The Sand an old specimen of Dutch art by Pieter de Hooch. For this \$6,500 was paid. A Yagel was presented by Mr. W. R. Elm-hunst, an Innes by Mr. James Ross. Lord Mount-Stephen presented "Sunday in the packwoods" by Faed. Mr. W. G. Mur-ray gave eight pictures by Ranger. Thom-son, Thoku. DeBock, Banffe. Van Sorst, Bright and Monticelli. Mr. Jamese Mor-son, "Misty Moonlight." by Brigam Fos-ter and Mrs. James Hutton gave six pictures by Ritchie. Peel, Van Schendel, John Mart Stephen Berger. Thom-son, the interesentage to note that during the index's secretaryship 229,000 visits were paid to the galley.

SOME GIFTS

ART ASSOCIATION, " or MONTREAL." The Annual General Meeting of the mem-bers of this Association will be held in the Gallery, Phillips Square, on Friday After-non, December 18th, at 1.80 o alock. "Ansiness-To receive the report of the Council for the year ending May Alst, 1991, and to elece offects for the onsains year." ROBERT LINDSAY, Secretary,)

ART ASSOCIATION TO MEET. The annual general meeting of the Art Association, of Montreal, will be held in the Art Gallery, Phillips square, this afternoon at 4.30 o'clock, the chief business being to receive the report of the council for the year report of the council for the year ended May 31, 1901, and to elect of-ficers for the ensuing term. 13/12/01

ART ASSOCIATION OFFICERS ELECTED AT THE AN-NUAL MEETING.

The annual meeting of the Art Asso-ciation was held yesterday afternoon, when the following officers were elect-

when the following officers were elect-ed :-President-Sir William Van Horne. Vice-president - Mr. E. B. Green-shields. Ilreasurer-Mr. C. J. Fleet. Councillors for two years-Messrs. R. B. Angus, E. S. Clouston, Dr. Wm. Gardner, Dr. F. J. Shepherd, A. T. Tay-lor and D. A. Watt. The reports showed that the two loan exhibitions last year were visited by 2. 446 persons. Owing to the increased rate of insurance on the building and contents, it is stated that no more large loan exhibitions will be held, for the present, at all events. The report fur-ther stated that the art classes had not been so well attended as before, but the work done showed earnestness of work done showed earnestness of purpose and was equal to that in former years. Good accounts had been receiv-ed of former pupils who had gone to Paris and elsewhere to continue their

studies. The Association at present consisted of 15 governors, 63 life and 712 annual membe

The financial statement, which was of a most satisfactroy character, showed a a balance on hand of \$1,676.15.



SIR WILLIAM VAN HORNE ELECTED TO PRESIDENCY Art Association of Montreal Also

Receive Report of Affairs for Year.

The annual meeting of the Art Asso-clation was held yesterday atternoon, in the Art Gallery. Mr, James Ross was in the chair, and in his opening remarks regretted that the 125 per cent, increase on the insurance of the buildings, and 375 per cent. on their contents made it impossible to have such large loan exhibitions as were held last year. It was hoped, how-ever, not to drop them entirely. The council regretted to accept the resig-mation of the secretary, Mr. Robert Lindsay, who had served the associa-tion faithfully for ten years, and un-der whose care the membership had largely increased. In Mr. J. Abbott, however, they had a successor who was well known to them, and who would well known to them, and who would take great interest in the work. The officers were then elected for the year

take great interest in the work. The officers were then elected for the year as follows:--President-Sir William Van Horne. Vice-president-Mr. E. B. Green-shields. Treasurer-Mr. C. J. Flezt. Councillors for two years-Messrs. R. B. Augus. E. S. Clouston, Dr. Wn. Gardner, Dr. F. J. Shepherd, A. T. Taylor and D. A. Watt. The annual report reviewed the two loan exhibitions, which were visited by 2,446 persons, and the regular spring exhibition, at which the attendance was 3,55. Mr. W. Brymner, R.C.A., reported on the art classes, which wer not so well attended as in the year be-fore. The work, however, was suc-cessful, and past pupils are doing well Was 5,105. MI, W. Brynner, R.C.A., reported on the art classes, which wer-not so well attended as in the year be-fore. The work, however, was suc-cessful, and past pupils are doing well elsewhere. Gordon Mackenzie had a figure picture and Miss Lillian Cam-eron in the Salon last spring. The death of Mr. Charles E. Moss, R.C.A., last January, who had been the in-structor of the water color classes, is deeply regretted. The presentation of ar oil painting, "Widowed, but not Forsaken," by the artist, Miss Sara B. Holden, A.R.C.A., is recorded. The membership was: Governors, 15: life members, 63; and annual members, 712. The financial statement shows an in-crease of \$15,694.34. including a balance of \$2,730.82, and an expenditure of \$14,-018 19, leaving a balance of \$1,676.15. There were present at the meeting, council, Messrs, Janes Ross, H. B. Meredith, R. B. Angus, W. McLen-nu, W. J. Learmont, Rev. Dr. J. Edgar Hill, D. A. Watt, Dr. W. Gardner, C. J. Fleet, E. S. Clouston, A. T. Taylor, and Dr. F. J. Shepherd. Men-bers: J. Try-Davies, Richard White, Themas Craig, C. M. Hoit, Hon, J. K. Ward, Lieut-Colonel G. B. Bur-lard, Alex. Mitchell, C. M. Hoit, Forbes Angus, David Morrice, Ed. Ir-win, Andrew Baile, G. F. Burnett, R. Harris, P.R.C.A., Rev. G. Abbott Smith, A. F. Riddell and E. W. Shep-heid.

REVIVES THE OLD CUSTOM Receptions to Be Held Here on New Year's Day.

STADE STATES

New Year's Day⁴ will, as usual, be celebrated by receptions in the after-noon and evening. The president and council of the Art Association has in-vited the members' to the Gallery at 4 o'clock, and some special paintings have been loaned for the occasion and will be on exhibition. The council have not yet completed their list, but among those already promised are a figure by Sebastian del Piambo, which has never yet been exhibited in Mont-real, an old woman by Rembrandt, and two examples of the work of James Maris. The early Dutch school will be represented by a picture of Pieter de Hooch, and the art of Whistler and Keret will be contrasted by an example of each. There will be one of Weissenbruch's landscapes, and perhaps also fine specimens of the work of L'Hermitte's and Rossetti.

Art Association PHILLIPS SQUARE Admission, 25 Cents. Reading Room open to Members II 6 P.M. ART CLASSES Holidays as follows: Advanced Art Class-Friday, January 3rd, 9.39 6.10. Painting Class-Friday, January 3, 1, 2p.m. Elementary Class-Thursday, January 2nd

3.30 n.m.

MONTREAL ART ASSOCIATION. MONTREAL ART ASSOCIATION. The president and members of the coun-cil of the Art Association have extended in vitations to the members for a special extri-bition in the gallery of the association at 4 o'clock New Year's afternoon. Among the principal paintings are a figure by Se-bastian del Piambo, which has never yet been exhibited in Montreal, an old woman by Rembrandt, and two examples of the work of James Maris. The early Dutch school will be represented by a picture of Pieter de Hooch, and the art of Whistler and Kerel will be contrasted by an example of each. There will be one of Weissen-bruch's landscapes, as also fine specimens of the work of L'Hermitte and Rossetti.

LOAN PICTURES AT PHILLIPS SQ.

LOAN PICTURES AT PHILLIPS SQ. Most of the loan pictures to be shown at the Art Association to-morrow were got into position to-day, and the new seare-tary, Mr. J. Abbott, worked untaringly. The works are mainly loaned by members of the council, and while not numerous, are important enough to make a very in-teresting exhibit. The complete list of painters shown are Holbern, Rembrandt, Herbert, Pieter de Hoogh, Guardi, Van Goyes, L'Hermitte, Maris (two specimens); Rossetti (Mr. James Ross' celebrated ex-amples) and Weissenbouch. The pictures will remain on view to the general public until Thursday afternoon. Now that the rise of insurance rates makes extensive loan exhibitions almost impos-sible, this small but select collection is one of the best opportunities local art lovers will get of studying pictures outside of the permanent collection.

ELEVEN GREAT PICTURES Old Masters Are Represented at Art Gallery Exhibit.

The New Year's Day reception at the Art Gallery this year was made notable by the exhibition of eleven pictures by great painters. Nearly five hundred members of the associa-tion and their friends were present in the course of the afternoon, and ex-animed the picturee, which will be on exhibition again today. It would seem superfluous to refer to the details of the lives of such great artists as those represented by the spiendid examples of their works now exhibited, and criticism of their work would be impertinent; but a glance at their careers may prove of interest to many.

many

many. Rembrandt Van Kyn was born at Leyden in the year 1606 or 1607. While guite young he abandoned his books and began to study with one Swanen-burgh, who merely taught him how to use his colors and brushes, and made no impression on his character. Nor did his master at Amsterdam, Lasuman, with whom he remained only a few months, returning to Leyden to become his own master, and one of the greatest and most original artists.

become his own master, and one of the greatest and most original artists. Prosperity attended him, and he married the beautiful Saskia, daugh-ter of an advocate; but, strangely enough, his good fortune deserted him, and his magnificent collection of jewels pictures, hangings and plate had to be sacrificed; and the rest of his life was spent in an obstinate struggle with adversity. He never really recovered from the blow, and died in 1669, one of the first two truly original artists which Holland produced. Frans Hals, the other, was a little older than which Holland produced. Frans Hals, the other, was a little older than Rembrandt, and he also made an art all his own with little preliminary teaching. The the

art all his own with little preliminary teaching. These two opened that ex-traordinary line which made Dutch art a "school" all by itself, unlike any other in the early part of the 17th teentury. ii The example shown is a most char-acteristic and interesting specimen of this great master's original method of painting; true and forceful, suited to the expression of the sentiment he felt, and glowing with the well-known gold-en light he was so dexterous in using. en light he was so dexterous in us Simplicity too, that most difficult attainments, is in evidence in t this fine picture.

fine picture. Hams Holbein, whose "Portrait of a Man," is exhibited, was one of the most prolific workers of his time, and yet absolutely no trace can be found of careless or hurried work among his wonderfully finished, almost polished, works-portraits upon portraits, mostly painted while in England, as court painter to Henry the Eighth. Born in Basle, in 1487, he early commenced work under his father, and continued with little tuition to paint mursi and altar work, as well as portraits, until he left Basle in 1517, chiefly on account of disturbances, which then occurred,

worked at Lucerne until the year , when he went to England with introduction to Sir Thomas More, obtained much work at this time. He obtained much work at this time, but interrupted it by a visit to Basle to see his wife and family, who had been in some privation. Returning to England in 1531, he took up his work with undiminished energy, and later on, in 1536, waslappointed court painter to Henry the Eighth. During this appointment he executed some of his most magnificent work. After a short journey to Basle, his great and promising life was cut off in 1543, when he died of the plague in London.

126

London. The most notable qualities of Hol-bein are well exemplified in his "Por-trait of a Man," The minute, yet not labored, finish of the face, the marvel-lous rendering of the hands, and the exquisite flesh tints contrasted with the sombre cloak and cap, are in the most characteristic style of this great artist.

e work behind him, chiefly land-eter de Hooch, one of the most ori-lattists of any country, was born Rotterdam about 1632. He formed style from a study of the works Fabritius and Rembrandt. Very little is known about the life of this reat master, and his works were splected for a long time, but his nius prevalled in the end. The dis-guishing feature about de Hooch his wonderful painting of sunlight, this even Claude and Rembrandt not surpass him. His painting of s of light across a room or in a sur yard, as in the magnificent speci-n exhibited, is marvellous. He was y fond of red in various gradations. Worked principally in Delft and Haarlem, where he died in 1681. His work is much sought after, and but few specimens are on this side of the Atlantic.

few specimiens are on this tract Atlantic. The fine example, shown of the work of Francesco Guardi, the great follower of Canale, fully expresses his peculiar genius. He was born in 1712 and died in 1703, leaving many splendid evidences of his skill in pic-turing Venice, belowed of the Vene-tians. Venice, though declining at this period, had not grown less beau-tiful, and of all things the Venetiane loved to have painted their own beau-tiful buildings and pageants pleased them most. Canale was eminently a meinter of Venice, and painted with tiful buildings and pageants pleased them most. Canale was eminentify a painter of Venice, and painted with a feeling for space and atmosphere and with a mastery that make hie work so characteristic. Guardi, later in the 18th century, with the same subject, gave it a more picturesque treatment with an eye to what might be called instantaneous effects, and thus anticipated in a manner both the romantic and impressionist paint-trs of our own century. Jacob Maris, one of three talented brothers, was born in The Hague in 1837. He was a pupil successively of Hebertus Strobel, and Van Hove.

among others. After remaining in Antweip for some time he returned to The Hague in 1871, and now lives in Brussels. He first exhibited in 1874 in the Salon "A View of Am-sterdam." He is, one of the most favorite of modern artists and his pictures are cagerly sought after. A fine example was exhibited last year and attracted great attention. He is remarkable and hardly to be excelled in his rendering of cloud effects, and his work reveals the closest out-door In his rendering of cloud effects, and his work reveals the closest out-door study of nature and of the misty rolling cloud-forms almost only to be seen in Holland. His method is for-cible and broad, but with a degree of finish or rather of completeness in his effects which is a distinguishing mark of histwork

12C

his effecte which is a distinguishes mark of his work. The two pictures shown are fine examples of his thoughtful, natural work, and also show his versatility in treatment of quite different subjects. The beautiful sombre greys and the great masses of moving clouds are wonderfully treated in both of these heautiful nothers.

great masses of moving clouds are wenderfully treated in both of these beautiful pictures. John Henry Weissenbruch was a pupil of Van Hove, and afterward of Shelfhout. Hie manner is graphic and forcible; his interpretations of nature, plain and spontaneous, the re-sult of intense love of outdoor life and study of every mood of nature. His particularly strong point ie his management and concentration of light on the stretches of low lying country or flat, sandy beaches. One of his favorite effects was that of a deep blue expanse of sky with but one small cloud drifting over it. Weissen-bruch is a contemporary of Israels Reelofs and Bosboom, who, with him, have created practically a new school in Duch art. The "Pastoral Scene" exhibits in a marked manner the power of this ar-tist in concarterion of light soft.

nave created practically a new school in Dutch art. The "Pastoral Scene" exhibits in a marked manner the power of this ar-tist in concentration of light, soft, pellucid atmosphere, and in broad treatment of the great expanse of country delineated. A beautiful pic-ture, "Les Lavandieres du bord de la Marne," is the example shown of the work of Leon Augustin Lhermitte, a notable living French artist, who was born at Mont Saint Pere. He was a pupil of Lecoq de Boisbaudran, and a follower of the Barbizon school, whose influence is traceable in the treatment and drawing of his figures. Himeelf a peasant, as Millet was, his intimate knowledge of peasant life has helped bim in the extremely natural delineation of that life and its work. This picture is one of the finest "pas-tels that has ever been brought to this side of the Atlantic. It is cer-tainly the most striking example of this great artist's work that we have had an opportunity of sceing. Roesetti, whose "Girl with Passion Flowers" is exhibited, was born in 1828, and died in 1882. He did not begin to paint seriously till 1848, and his ef-forts were at first pale in tone, giv-ing no promise of the radiant color which afterwards became his main characterisic, and which is so impres-sive in the great picture now shown. Roessetti was the founder of the Pre-

characterisic, and which is so impres-sive in the great picture now shown. Rossetti was the founder of the Pre-Raphaelite movement, so-cafled, and a member of the P.R.B., or Pre-Raphael-ite Brotherhood, which had for its members, among others, Hunt, Millais, and Woolner. He at first turned his attention to mustical generate ministra but gher

He at first turned his attention to mystical sacred subjects, but aban-doned this, and after an interval of dissatisfaction, found his present me-thod, which would seem to be first to become imbued with the sentiment of some passage of emotional poetry, then to draw in a design, and finally with triumphant ease to fill in the outlines with radiant color. His work, though some of it may have been open to cri-ticism, as eccentric, has never been some of it may have been ticlsm, as eccentric, has never been surpassed in two great departments of the painters' faculty, imaginative sen-timent and wealth of color.

A RECEPTION Star 2/1/02 AND EXHIBITION

AT ART GALLERY. Eleven Masterpieces Which Were

Loaned for the Occasion Were on Exhibition.

Among the public entertainments yesterday, the most notable, perhaps, was the New Year's reception at the Art Gallery Some five hundred ladies and gentlemen took advantage of the invitation to the function, which was held from four to six o'clock in the afternoon.

10

The special feature was the exhibit of eleven loaned pictures, many of them being by the world's greatest artists, having been borrowed from the owners for the occasion. The artists whose work was thus brought within view of the public were a Rem-brandt, Holbein's "Portrait of a Man." Ger-ard Terburg's "The Portrait," a landscape by Jan Van Goyen, a time specimen of Pieter de Hooch's work, one by Francesco Guardi; two paintings by Jacob Maris; "The Pastoral Scene." by John Henry Wes-senbruch; "Les Lavandieres du bord de la Marne." by Leon Augustin Lhermitte, and Rosetti's "Girl with Passion Flowers."

Flowers." Refreshments were served and the music of an orchestra served to enliven the occa-sion. During the winter the Art Associa-tion intends holding two or three loan ex-hibits. A fortnightly tea at the Gallery, when a few notable works will be shown, is also contemplated.

ELEVEN GREAT PICTURES.

Loaned to the Art Association For the New Year Entertainment of Its Jurald Many Friends. 2/1/02

New Year Entertainment of Its Many Friends. Many A harge and fashionable gathering fromged the rooms of the Art Association between four and seven yesterday and the second particular of great mas-gent dassics from an orchestra in the north orom, and with intervals for the discussion from of the gallery was occupied by the lessace for an appreciative study of each with refreshments. The entire south orom homed pictures, thus affording am-between loaned pictures, thus affording and between loaned pictures, thus affording and the space for an appreciative study of each with refreshments. The entire south orom home which the owner of the study of and the picture is a great trust. It is a work is under a moral obligation not to wall it up from public view forever in a first them in transportation and exhibition in a public gallery uninsured. That is what migh type that makes him willing to the trust of the anywhere from thirty to is a them in transportation and exhibition is a public gallery uninsured. That is what migh the one members of the Art Asso-tion to insure very valuable pictures. A GREAT PASTEL.

A GREAT PASTEL.

A GREAT PASTEL. The cidedly the most interesting pictures in the gallery was Leon Lhermitte's "Less tavandieres," probably the largest and response to the probably the largest and the stand of the stand of the stand in Montreal. A group of figures, rendered somewhat in the Barbizon manner, is grouped in the foreground on the river bank, in cool cloud-shadow, while the dis-tance is lit up with marvelously brilliant in the possibilities of the delicate art of pastel on a large scale have never been externer. The possibilities of the delicate art of pastel on a large scale have never been better exemplified. The Montrealers. In spite of a totally impossible left wrist and apparent-y dislocated collar bone, it is a perfect of the face, the strange curved harp, the masses of Howers, above all in the moderful hair. The fore the face of that country, so point of interest, from the drifting smoke of the horizon to the cottage in the fore-promul, a clever rendering of expansive many light of the strange curved harp, the horizon to the cottage in the fore-point of interest, from the drifting smoke of the horizon to the cottage in the fore-tore and light. The van Goyen's landscape, extremely

point of interest, from the drifting smoke of the horizon to the cottage in the fore-ground, a clever rendering of expansive-ness and light. Jan Van Goyen's landscape, extremely gray, quiet and leisurely, was in marked contrast. Van Goyen, who lived in Ley-den, at the Hague, from 1596 to 1656, is not very well known to Montrealers, and the exhibition of one of his best works is quite an event. An interior by Pieter de Hooch, of whom the gallery already possesses a fine specimen, was a fine example of the study of intimate home life and the microscopic rendering of detail and sharp sunlight, in which de Hooch was a pioneer. Next to it another piece of strong detail was the Venetian canal scene of Francesco Guardi, a rather decadent follower of Canaletto. The east wall contained two works of Jacob Maris and the three great portraits of the exhibition. Of hte latter space al-lows no further description than that they are among the finest examples extant of Terburg, Rembrandt and Holbein, and that their presence in Montreal is essentially strong show of reason that this is the sec-ond artistic city on the continent, exceed-ed in wealth of private galleries by New York alone. Both of Maris' landscapes are gems, the first for broad and rich treat-ment of an imposing city and river scene-the second for a wonderfully soft and are gens, the first for broad and rich treat-ment of an imposing city and niver scene, the second for a wonderfully soft and misty rendering of a country bridge. The living painters of the exhibition. Maris and Libermitte, are well worthy of their ad associates. It is announced that the association may dd three or four similar shows during as winter with a possible series of fort.

It is announced that the association may id three or four similar shows during ne winter, with a possible series of fort-nightly teas and an occasional chamber concert.

GREAT PICTURES EXHIBITED. At the New Year's Day reception at the Art Gallery yesterday, some five hundred members and their triends pass-ed a very enjoyable afternoon. Eleven pictures by great painters made the oc-represented including Rembrandt, Hans Holbein, Gerard Terburg (or Ter Borch), Jan Van Goven. Pieter de Hooch, Frantesco Guardi, James Maris (two examples), J. H. Weissenbruch, Lhermitte and Rossetti. The pictures is understood that the Art Association intends to hold three or four more loan akhibitions during the winter, and is also contemplating fortnightly teas, (at which one or two notable works will be shown), and two or three chamber con-tores. Nothing is definitely decided, however. The annual exhibition of the day of the spring.

PRIZES FOR ART STUDENTS Gallery Competitions to Be in the Antique and From Life.

The art classes of the Art Associa-tion have resumed work. The in-struction provided forms a complete course in art, at it includes beginners, antique, life and painting classes, and is suited both to those who intend to follow an artistic career professionally and to those who desire a knowledge of art as one of the essentials of a really liberal education, and as the key to a great deat of the braudful side of life. Prize of considerably value are offered this seesion to the members of the classes, and two scholarships of two years free tuition, one in the antique and the other in

members of the classes, and two scholarships of two years free tultion, one in the antique and the other in the life-class, are to be competed for. These are awarded for drawing from the model, combined with the general work throughout the section. The students have all the privileges of members of the Art Association. They are entitled to the use of the reading room, admission to the ioan exhibitions, the annual spring exhibi-tion, which will probably this year include the Royal Canadian Academy's and the lectures. The quality of the instruction is shown by the success of pupils of these classes in Paris and 1 adon. Some of them have gained poizes within a very few weeks of their arrival, and they have had their piotures accepted for the Salon and other well-known exhibitions. Their success has certainly been on the average as rapid and as great as those who have studied from the be-ginning in a Paris etclier. In the Art Association classes, in fact, Mont-real possesses a school of art which gives excellent opportunities to ostudents, and it is surprising that it has not attracted more support UL CITE JULJ

MR. ANGUS NOW PRESIDENT. At a meeting of the Council of the Art Association, the resignation of the president, Sir William Van Horne, and the vice-president, Mr. E. B. Green-shields, who were elected at the anshields, who were elected at the an-nual meeting, were received and ac-cepted. Mr. R. B. Angus was elected president, and Dr. William Gardner vice-president. The change will not affect the standing committees ap-pointed at the annual meeting.

ART ASSOCIATION CONCERTS.

ART ASSOCIATION CONCERTS. The date of the first Art Association chamber concert has been fixed for Feb-ruary 26, and in view of the great interest taken in the concerts admission will be by special ticket, which members must apply for in advance. There will be two con-certs this season, and the association in-tends to make them musically important by introducing a new quartetic, equal to the best that Montreal has ever heard. The "infermoon tea" arrangements are also well under way. A few good pictures will be on show at each, and there will prob-ably be piref readings on the artists exem-plified.



TEA AT THE ART GALLERY. The president and council of the Art Association will entertain the mem-bers at afternoon tea in the Art Gal-lery this afternoon, from 4 to 6 o'clock. A programme of music will be provid-ed ed.

will give particulars.

ART ASSOCIATION GIVE TEA. ART ASSOCIATION GIVE TEA. The president and couhcil of the Montreal Art Association, entertained the members of the society, and their friends, to an afternoon tea yesterday in the Art Gallery, from 4 to 6 o'clock, a large gathering being pre-sent. Quiveron's Orchestra discoursed music during the afternoon. The tables were prettily decorated with floral designs and the room presented a most attractive appearance.

The president and council of the Art As-sociation entertained the members at a very enjoyable and largely attended tea a the Art Gallery yesterday. Tea was sorred in the old gallery at a number of small tables decorated with flowering plants. An excellent orchestra stationed on the platform played throughout the attennoon, Among those present were Mrs. Campbell Nelles, the Misses Gillesple, Miss Hall, Miss Grace Robertson, Mrs. James Wison, Miss A. Van Horne, Dr. Maud Ab-bott, Mrs. J. Burnett, Mrs. Lindsay, Miss Lindsay, Miss Scott, Mrs. G. Wilkins, Mrs. J. T. Hagar, Mrs. Gilmour, Mps. M. de Sola, Miss Willett, the Misses Irwin, Mrs. John Macfarlane, Mrs. Ryde, the Misses Fetherstonhaugh, Mrs. Ryde, the Misses Fetherstonhaugh, Mrs. Ryde, Miss Miss Mussen, Mrs. Hugh Glassford, Mrs. James Wiss A. Shorey, Miss Moddick, Miss Ker-nedy, Miss Homer Taylor, Mrs. James Miss Ludington, Miss M. Cameron, Mrs. Miss Ashford, Mr. F. S. Clouston, Mr. J. Abbott, Mr. Humble, Mr. Louis Kaife, M. R. Lindsay, Mr. R. Harris, Dr. Gather, Rev. Mr. Everett, Mr. J. Beau-dry, Dr. Boyer, Mr. Angus Hooper, Mr. G. Miss Miss M. Cameron, Mrs. Miss M. Cameron, Miss Miss Miss Miss M. Cameron, Miss M. Cameron, Miss Miss M

ACADEMY TO SHOW WORKS Annual Exhibit Will Be Held in Montreal March 20.

The annual exhibition of the Cana-dian Royal Academy, which will be held March 20, in the Art Association, promises to be one of the chief spring events.

All paintings, drawings, sculpture, architectural designs and designs in stained glass, must be delivered, un-packed, at the gallery, not later than Wednesday, March 12. The titles of pictures must be placed on the back of each frame, with the name and address of the artist. Var-nishing day will be Thursday, March 20, and the annual opening assembly will be held in the evening. The council meeting of the Academy will be held in the gallery March 21, at 10 o'clock, and the general assembly at the close of the council meeting.

Art Association Phillips OF MONTREAL LECTURE BY BUNKIO MATSUKI, Boston, Mass. Subject

"Japanese Flower Arrangement. With Illustration Friday Evening, Feb. 21st, At 8.15 O'clock.

ART ASSOCIATION OF MONTREAL, PHILLIPS SQUARE. LECTURE BY 1911 BUNKIO MATSUKI

Subject, "Japanese Flower Arrangement" FRIDAY EVENING, FEB. 21st, 1902, At 8.15 o'Clock

EXHIBITION.—An interesting exhip-tion of oils, pastels and enamels by Mr. C. H. Eastlake, R. B. A. and Mrs. Eastlake, will be held next week at the Art Gallery. Mrs. Eastlake, better known as Miss Mary A. Bell, is an oid Montrealer, and has made a name for herself as a painter of Dutch child life.

Japanese Flower Arrangement.

"Japanese Flower Arrangement. Quaint and interesting was the lecture on "Japanese Flower Arrangement," given at the Art Gallery last evening by Mr. June kio Matsuki, now of Boston, and formerly of Japan. The lecturer of the evening ap-peared before his audience in national cos-tume, composed of black and gray silk gar-ments, in cut something between a woman's "kimono" and a college gown. Mr. Matsuki is not a professional lecturer, but merely an educated gentleman from Japan, now doing business in the city of Boston. His speech, which at times was somewhat broken to the educated gentleman from Japan, now doing business in the city of Boston. His speech, which at times was somewhat broken to the unnecustomed ear, was decidedly pleasing, and there was an ingenuousness about the manner in which he discussed the people and the customs of his mative land. To the Japanese the flower means vistly more than to the Anglo-Saxon. The ar-rangements of flowers in Japan is a portion of every lady's education, much as music is here, and, indeed, the men are by no means above cultivating this art. The gardens of Japan are simple affairs compared with

of Japan are simple affairs compared with the hothouse and conservatory of the rich the hothouse and conservatory of the rich Anglo-Saxon, indeed, such luxury is un-known in Japan. At the same time the Japanese appreciation of flowers is much more widespread and general. If a man has ten thousand dollars with which to build himself a home—three thousand of this will go into the house, and seven thousand in the gardens—in Japan. Flowers are not placed squarely in the centre, but near the edge of the vase, in this eastern country. Again, the Japanese would not jumble a lot of flowers together into an indiscrimin-ate bouquet. The Japanese is as artistic and dainty in the arrangement of his flow-ers and shrubs as is the Parisian belle with her wardrobe. The lecturer illustrated his lecture with rapid and clever drawings upon a blackboard. lecture with ra a blackboard.

LECTURE IS INTERESTING Bunkio Matsuki Talks of Japanese Flower Arrangement.

Mr. Bunkio Matsuki, of Boston, de-livered a most interesting lecture last night before the Art Association on "Japanese Flower Arrangement." He wore his national costume, a grey silk petticoat, pleated in front, with an up-per garment of black, with hanging sleeves, not unlike a college gown. Flower arrangement in Japan is one of the polite accomplishments for ladies, as music is in European coun-tries, and a graceful compliment is to invite the guest to arrange the flowers, while if a lady, of whom the host is enamoured, calls, it is well to have only a flowerless shrub as a token that the visitor alone is the blossom. The custom arose partly from Buddhism, and partly from the tea-drinking cere-mony and is about 500 years old. It is friends to drink tea from one cup," "and if," said the lecturer, "you think this strange, it is not more so than your custom of kissing."

this strange, it is not more so than your custom of kissing." Flowers always accompany this cere-mony and a most elaborate system of rules has been formed as to their ar-rangement, every town having its pro-fessors of the art. His own sister was taught by a pawnshop keeper, who in-structed her in such matters as the following: If three flowers are to be used their blossoms should be of un-equal lengths, the highest being called "Heaven," the next one the "Human Being," and the shortest, to be placed on the other side of the tall one, "Earth." "Earth" must look up to the "Human Being" and the "Human Be-ing" to "Heaven." "Earth" should be a bud, while the other two should be in different stages of bloom. Leaves always must be used and the natural tendency of the flowers attended to. Thus the nasturtium should be allow-ed to droop; flowers of different sorts should never be clumped together in a bouquet, and any hanging tendril should be gracefuly turned upwards at the end. The lecture was illustrated by clever the end.

The lecture was illustrated by clever rapid sketches on the blackboard, and Mr. Matsuki gave a few practical sug-Mr. Matsuki gave a few practical sug-gestions as to the care of flowers. He said rain water should be always used in prefernce to river or well water, and the blooms will last much longer if the end of their stems be burnt, with sulphur especially.

9

A CHARMING LECTURE.

On Japanese Flower Arrangement, By Bunkio Matsuki, in the Art Hundra Gallery. 22/2/02

<text><text><text><text><text><text><text>



"The Passion Play: Oberammergau" is the subject of a lecture to be de-livered at 8.15 o'clock this evening in the Art Gallery, Phillips square, by Rev. A. W. Martin, M.A., of Tacoma, Wash. The chief points in the lecture will be illustrated by stereopticon views. Mr. Martin is personally fami-liar with his subject, and the lecture should be one of the best of the course.

The Oberammergan Passion Play.

A most interesting illustrated lecture on the Oberammergan Passion Play was delivered in the Art Gallery last night by the Rev. A. W. Martin, of Tacoma, Mich. The speaker reviewed at length the causes which led up to the portrayal at certain regular periods by the plous peasant folk of Oberammergan of the leading incidents connected with the life and sufferings of Christ.

connected with the life and sufferings of Christ. The play as last presented, the lecturer said, was written by the Rev. Joseph Daisenberger, until 1888 the cure of the lit-tle village of Oberammergau. It was sin-gularly well written, the Bible narrative, as found in the Gospels, being well adher-ed to; and, as a rule, faithfully followed. The lecturer then went on to describe the play, and the manner of its performance. The theatre wherein the presentations take place, with its magnificent back-ground of mountain scenery was referred to at length, some excellent views being shown of the appointments of the stago and platform, etc. Each of the seventeen scenes connected with the play were de-sorthed in a minute manner, and the aud-ience thereby secured a good idea of the remarkable character of the play. During the evening the lecturer illus-trated his remarks by stereopticon views of the principal incidents and characters connected with the play.

3

Rev. A. W. Martin Speaks to a Large Audience in Art Gallery.

Furald PASSION PL

LECTURE UPON

14-8

<text><text><text><text>

Montrealer

EXHIBIT AT ART GALLERY. EXHIBIT AT ART GALLERY. An interesting exhibition of oils, pastels and enamels by Mr. C. H. Eastlake, R. B. A., and Mrs. Eastlake, will be held next week at the Art Gallery. Mrs. Eastlake is an old Mont-realer, and better known as Miss Mary A. Bell, and has made a name for herself as a painter of Dutch ohlld life.



LECTURE ON PASSION PLAY

Rev. Mr. Martin Speaks Before the Art Association.

Tacoma, W Martin, of

<text><text><text><text>

saw

rt Association Square OF MONTREAL AN EXHIBITION OF OILS, **PASTELS** and ENAMELS,

ll be held at the ART GALLERY, by H. Eastlake, R.B.A., and M. A. Bell, s. Eastlake), from Monday, the 3rd. ch to Saturday. the 8th March,

Trihibition at Art Gallery Art Gallery last evening the pub-tis first opportunity of seeing the Art Gallery last evening the pub-data opportunity of seeing the fastels and enamels by Mr. and Mrs. The bears an enviable reputation as inter hamilted whenever exhibited is bears an enviable reputation as ork now exhibited is along new lines the base attracted much favorable is and enamels which are the pieces are worked in Lin-ter the pieces are and necklet have cur-ter the pieces are and the pieces are the pieces are the datad original, and grows upon the eight effects in different pastels. The masthake exhibits several oils of the piece are are oil, "The Annunciation." Exhibition at Art Gallery, /*

GOOD CHAMBER CONCERT.

GOOD CHAMBER CONCERT. Last night the first chamber concert syren under the auspices of the Art Asso-station took place in the Gallery, Phillips Square and was attended by a number of the members. The concert was most enjoy able, the several numbers being received with hearty applause. Mrs. George Cantlie, who sang so charmingly at the Victorian Order Conversazione, was heard to great advantage in "Sans. Toi" Dr. Hardlot and Corbett's "Butterflies." A beautiful bou-uet was presented at the end of the song. Emiliano Renaud, gave Liszt's Polon-No 2, on the piano and his perform-was pleasing. A sonata for viclon-and piano, Op. 32, Saint-Saens, by I. B. Dubois, and E.Lavigne, charming number. A quartette, o C major, Mozart, by Messra. De-bors, Taranto and Zimmerman ad with great spirit and feeling.

ART GALLERY EXHIBIT A CREDIT TO ARTISTS fore Mr/and Mrs. Eastlake Show Excellent Fictures and Pastels and Work in Enamels.

and Work in Enamels. Pictures, pastels and enamels, by Mr. Charles H. Eastlake, R.B.A., and Mrs. Eastlake, better known in Moni-fat as Miss M. A. Bell, were shown has devening at a private view at the Art Gallery, where the exhibition will be open to the public during the week. The anamels, designed by Mrs. East-lake, and carried out by Mr. Eastlake, attracted a great deal of attention. They are worked in Limoges enamel on gold, silver and copper, and have an excellent decorative effect. Thus be acten copper bowl as translucent transparency about the coloring that produces beautiful and unusual fiets and is particularly suited to be attransparency about the coloring that produces beautiful and unusual fiets and is particularly suited to be attransparency about the coloring that produces beautiful and unusual fiets and is particularly suited to be attransparency about the coloring that produces beautiful and unusual fiets and is particularly suited to be attransparency about the coloring that produces beautiful and unusual fiets and is particularly suited to be attransparency about the coloring that produces beautiful and unusual fiets and is particularly suited to be attransparency about the coloring that produces beautiful and unusual fiets and is particularly suited to be attransparent with the quantity that fiet manin with the quantity the fiet is original and clever. Per-hys this is even more marked in the past his is even more difficult, and in No. 9, a mission is on the face of 'The past his is even more marked in the past his is even more difficult. The field of the markes past his is even more

Canal," in which quaintness and de-corativeness are happily blended. Mr. Eastlake shows several small impressionistic sketches in-oils after the French school, as well as several important paintings. His "Dutch Fishing Boats," is vigorously executed and the reflection in the sandy pools of the red and brown sails flapping in the breeze is excellently represented. A Normandy Hillside has a beautiful soft haze over it, while the restful feeling of "Autumn," No. 3, is remark-able.

able. Mrs. Eastlake also exhibits a large oil "Annunciation." Its tone is quiet and soft and the picture is full of deep religious feeling. The Virgin sits with a face full of adoration and awe, while an angel is dimly seen speaking his message into her ear.

FIRST CONCERT A SUCCESS Local Art Association Entertains

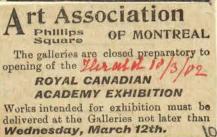
at the Art Gallery. The first chamber concert under the auspices of the Ant Association, of Montreal, was given last night at the Art Gallery, in Phillips Square, and proved most enjoyable in every re-spect. There was a large attendance and the audience was appreciative and liberally applauded the various num-bers. The singing of Mrs. George S. Cantlie, was excellent, including "Sans Toi," of D'Hardclot, and "But-terflies," of Corbett. She was pre-sented with a bouquet of beautiful flowers. Mr. Emiliano Renaud rendered Liszt's Polonaise, No. 2, on the piano and his performance was pleasing. A sonata for violoncello and piano, Op. 32, Saint-Saens, by y Messrs. J. B. Dubois, and E. La-vigne, was a charming number. A quartette, No. 17, in C major, Mozant, by Messrs. Deseve, Dubols, Taranto and Zimmerman was rendered with great spirit and feeling and was in-deed an excellent number. The first chamber concert under the

ply D, 571, Star Office. Star 8 WANTED - MODEL (MAN) FOR ART class. Apply at Art Gallery, 23 Phillips square, Monday, March 10th, at 9 a.m.

Chamber CONCERT. The first of the season's chamber concerts under the aus-press of the Art Association was held last night at the Art Gallery, proving an en-joyable entertainment, which was listened to by a large audience. Mrs. Geo. Cantlie sang "Sans Toi," of D'Hardelot, and Cor-bett's "butternites." Mr. Emillano Re-naud rendered Liszt's Folonaise, No. 2, on the plano. A sonata for violoncello and pi-ano, Op. 32, Saint-Saens, by Messrs. J. B. Dubois and E. Lavigne, was an excellent number. A quartette, No. 17, in C major, Mozart, by Messrs. Deseve, Dubois, Tar-anto and Zimmerman, was rendered with spirit and feeling.

ART ASSOCIATION OF MONTREAL, AT PHILLIPS SQUARE. 3 The Galleries are Closed, preparatory to the opening of the Royal Canadian Academy Exhibition.

Works intended for exhibition must delivered at the Galleries not later than Wednesday, March 12th.



SECOND CHAMBER CONCERT.

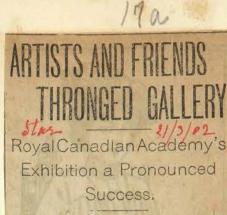
The second chamber concert of the Art Association will be held the first week in April. It is also hoped a loan exhibition will be held towards the middle of that month, which has had to be postponed on account of the Royal Canadian Academy's exhi-bition.

EXHIBIT AT ART GALLERY. EXHIBIT AT ART GALLERY. The annual exhibition of the Royal Canadian Academy will be held at the Art Gallery, opening to the public March 21, for a fortnight. The pri-vate view for those invited by the Academy will be the evening before. A large number of important works have been already sent from all parts of Canada, and will be passed upon by the hanging committee in a day or two. It promises to be one of the best exhibitions of recent years, and the standard attained is likely to be a high one. ha of Ca by the or two.





10



MANY ATTENDED PRIVATE VIEW

An Improvement This Year in Number and Quality of the Works Shown.

The twenty-third exhibit of the Royal Canadian Academy was opened at the Art Gallery last evening with a private view, which was entirely successful from more than one standpoint.

First and most important, the present exhibition is not only one of the largest ever held by the Royal Canadian Academy, but it is also in many respects one of the best. There is an evenness about the whole exhibit this year which is exceptional. There are fewer paintings, perhaps, to attract attention at the expense of all others than in years past. At the same time the general standard shows a decided improve-ment. So large is the entry list that the committee found it necessary to utilize both sides of the gallery as well as the small apartment which is located between the two. The water colours, pastels, pen and inks,crayons, miniatures and architec-tural designs occupy that portion of the gallery ordinarily reserved for the Art As-sociation pictures, while to the oils is de-voted the remaining gallery and in the small apartment between. This gives the water colour painter a better opportunity, for up to the present, pictures of this na-ture have been stowed away, tier on tier in the small room, until it was utterly im-possible to obtain even an idea of the re-lative merits or true value of the exhibit. FUNCTION WAS A SUCCESS. tract attention at the expense of all others

FUNCTION WAS A SUCCESS.

Last evening's function was an unqualified success, the gallery being thronged from early until late. Quivron's orchestra play-ed in the old gallery, and during the even-ing refreshments were served in the large class room. In style and subject there is great diversification in the oils, indeed it would be hard to say which painting at-tracted the most attention last evening. In a prominent place hangs Mr. William Hope's "Eastpost, Maine." This landscape, No. 94, showing Eastport from the water, aims at a light effect which is worked out in an exceedingly clever manner. It is to all intents and purposes a picture of sky and water; in effect, sombre and subdued, Mr. Hope has four oils on exhibit, but No. 04, which by the way has been sold to Sir Thomas Shaughnessy, is unquestionably the best. Last evening's function was an unqualified

CANVAS ATTRACTED MUCH ATTEN TION.

TION.
"Bathers at Capri, Italy," No. 21, by W.
Blair Bruce, is an ambitious canvas which attracted no little atlention last evening. It is about 4x7 and shows three nude figures in the surf. There is plenty of 'colour in the waves and sky. The sand is wet and the figures artistically treated. The canvas, by a Hamiltonian, took a gold medal at the Pan-American exposition.
The landscapes by Mr. E. Dyonnet, R. C. A., five in number, are certainly among the best from the brush of this gitted Canadian artist, and, while neither large nor ornate, exhibit rare talent. No. 49 is "The Mountain Road," a winter night effect with the city in the distance.
Mr. James L. Graham exhibits three landscapes, No. 78 "Carting to the Village," receiving a great amount of attention, particularly from the artists themselves. This is a small canvas showing two horses, two carts and two men. The men are moving and so are the horses. There is life mevery figure.
F. W. Hutchison, who is certainly a statistical statement of the set of th

carts and two men. The men are moving and so are the horses. There is life m every figure. F. W. Hutchison, who is certainly a young artist of unusual promise, contri-butes four specimens of his work, "Brit-tany Woman," "March Landscape," "Moon-rise" and a marine. Another Montreal rise" and a marine. Another Montreal painter who contributes work which re-ceived favourable comment is E. F. Boyd. He exhibits two numbers "Snow," and "A Montreal <text><text><text> THE PORTRAITURE SECTION.

176

THE WATER COLOUR EXHIBIT.

THE WATER COLOUR EXHIBIT. Among the water colours are many show-ing unusual talent, in fact, the exhibit this year is particularly strong. One of the best is No. 182, by A. K. Brown, A.R.S.A., "Ludlow, England." Another excellent one by the same artist is No. 183, "Shrewsbury, England." Wilham Brymner, R.O.A., con-tributes four striking habitant figures work-ed ont on a perfectly white ground, while W. St. Thomas Smith's Nos. 237 and 238 are both spirited pictures which would at-tract attention anywhere. Mr. Brymner's four studies of the habitant were all sold last evening. Mr. H. M. Clark, a young tract attention anywhere. Mr. Brymner's four studies of the habitant were all sold last evening. Mr. H. M. Clark, a young English artist, who has but lately come out to Canada.exhibits No. 190, "Cemaes Bay, Anglesea." This picture has merit. Mr. R. G. Mathews contributes four portraits in chalk, all of which attracted a good deal of attention last evening. Oae, a pic-ture of Mrs. Patrick Campbell, as the notorious Mrs. Ebbsmith, was sold last evening to a prominent banker. No. 281, "The Lady and the Dragon." by S. Kirkland Tully, is a pastel of unusual qualities; indeed, it is one of the finest things in the exhibit. The contributors in the line of sculpture include examples by Dr. R. Tait Macken-zie. Florence Emily Ward and John A. Wilson. Dr. Mackenzie exhibits "The Sprinter," and, as a keen critic remarked yesterday afternoon, "the man is prepared to run for his life." There are five contributors in the minia-ture department, among them being Eliza-beth A. Caldwell with five, Edith Hem-ming with two, Fanny G. Plimsoll, three; Mary E. Wrinch, five, and Marc Antigna, a group of eight miniatures under one num-ber.

ber. Architectural work is also well represent-ed, there being fifteen exhibits by eight individuals or firms. The exhibit will be open to the public until April 12.

THOSE WHO WERE PRESENT.

intil April 12. THOSE WHO WERE PRESENT. Among the many wearers of handsome gred black chiffon over white silk; Mrs. Samuel Finley, gray satin brocade, trim-had, black with trimming of pale blue chiffon; Mrs. E. B. Greenshields, black se-guined net with white lace on the bodice; Nrs. F. Stephen, gray satin brocade; Miss foddick, black satin and lace; Mrs. Camp-lace applique, and rose velvet; Miss Grace Rob-ertson, princess gown of white lace over white silk; Miss A. Van Horne, black lace over black, with jet sequin trimming; Mrs. H. R. Ives, silver pailletted net over white sikt Miss Homer Taylor, pale blue silk with insertion of white lace; Mrs. Eraak Kelicr, yellow satin brocade with triuming of white lace; Mrs. S. Coulson, gown of take over black; Mrs. S. Coulson, gown of take over black; Mrs. S. Coulson, gown of take over black; Mrs. S. Coulson, gown of takes over black; Mrs. S. Yense, black kuith touches of white; Miss Isobel Burke, in black; Dr. Maud Abbott, black silk and take with pink roses; Mrs. R. Harris, black satin and lace; Mrs. James A. Wight, gray silk trimmed with lace; Miss Hannatord, in black; Miss F. Wit ins, rose silk and chiffon, trimmed with envire silk; Miss M. Baker, black lace over white silk; Miss M. Baker, black lace over white silk; Miss M. Baker, black lace over tack, Miss Hale, white gown with garni-ture of pink roses; Miss Brotherhood.

black gown with touches of red; Mrs. Ma-thrueches, do card pink on the bodice; Miss J. Grant, string coloured lace gown over oream silk, with trimming of moss green velvet; Miss Eutret, princess gown of son, pink chiffon with touch of amethyst velvet; Miss Eutret, princess gown of white lace and chiffon; Mrs. F. Hutchin-velvet; Miss Durnford, black lace over black silk; Miss P. Porteous, black lace with jet sequina; Miss MacVicar, fawn bro-cade silk; Miss P. Porteous, black lace with jet sequina; Miss MacVicar, fawn bro-cade; Mrs. A. T. Taylor, black sequined gown with pink roses; Miss Richie, black lace with pink roses; Miss Richie, black lace with touches of pale blue. Miss Ada lade with touches of pale blue, Miss Ada lade with touches of pale blue, Miss Ada lade with touches of pale blue; Miss Ada and black gown, Miss Edith Atwater, pale present mousseline de soie; Mrs. Liddoll, black silk grenatine over black; Miss Labau with touches of white; Miss Gran-er, gray and white gown, Miss Crump, Labe Miss Angus, Mr. Frank W. Nelles, Mr. G. Cramp and Miss Cramp, Lieut-Col, and Mrs. J. H. Burland, Mr. and Mrs. K. G. Cramp and Mrs. Cramp Lieut-Col, and Mrs. J. H. Burland, Mr. and Mrs. K. M. G. Cramp and Mrs. Crampell, Judge Mathieu, Mr. and Mrs. R. H. Angus, Mr. G. R. Cramp and Mrs. Chambell, Judge Mathieu, Mr. and Mrs. A. W. Relow and Miss. Angus, Mr. Frank W. Nelles, Mr. M. B. Cramber, Mr. George Hian, Mrs. A. D. Blackader, Miss Blackader, Iand Mrs. J. H. Burland, Mr. and Mrs. F. P. Hanfardt, Mr. and Mrs. C. M. Mrs. J. H. Burland, Mr. and Mrs. R. M. B. Cramber, Mr. George Hian, Mrs. A. D. Blackader, Miss Blackader, Miss Blackader, Miss Elancader, Miss Blackader, Miss Elancader, Mrs. A. D. Blackader, Miss Blackader, Iand Mrs. J. Colin Forbes, Dr. W. G. Mrs. S. Carsley, Mr. and Mrs. H. Go and Mrs. J. Colin Forbes, Dr. W. G. Mrs. S. Carsley, Mr. and Mrs. Blackader, Miss Blackader, Miss Learnon, Mr. Mrs. H. B. Waiss Armstrong, Mr. and Mrs. S. Carsley, Mr. and Mrs. M. Mr. M. Justice and Mrs. Breerderik and Mrs. Mrs. Hebden, and Mrs. W many others.



The private view in the Art Gallery last evening was a brilliant event. The gulleries were thronged for three or four hours, and the groups of ladies in hand-some evening gowns, set off by the con-ventional black of the gentlemen, mov-ing before the picture-lined walls made a beautiful and animated scene. The oil-paintings in the new gallery drew perhaps the largest crowds, although the water-colors and miniatures claum-ed large numbers of admirring spectators. An orchestra in the old gallery furnish-ed music, and one of the class rooms had been converted into a refreshment room.

)a

The present exhibition, as we comments of vester day, is the very best we have been here. There have been individual piot fures as good, some artists, including no targets, but the general average has the general to be sharply critical. No take the paint for the part to be sharply critical. No take the work of art, cut help feeling a twinge, almost of remover, the devortion, the self-sarrific the transfer the results produced by one of the self-sarrific the the general to the y for deal or the painter are the fore of the the set of good fellows, who had here the average has a subject of the the set of good fellows, who had here the average has the fore the painter are the set of average average has the fore the painter are the set of good fellows, who had here the average average has the

gazeth ---- 21/3/02 The Royal Canadian Acagemy Gives Friends First View. Pictures on Exhibition This Year Seem More Distinctly the Production of Professional Artists, The twenty-third annual exhibition

of the Royal Canadian Academy, was opened last night with a private view to the members, exhibitors and their friends. The rooms of the Art Gallery were thronged till midnight by those who came to see their own or their friends' pictures. Whether their attention was not distracted to other matters before long is another story, but at any rate with Quivron's orchestra playing in the old gallery, they spent a pleasant evening. Refreshments were served in the large class-room,

2 a

The exhibition this year will bea competition with any of its predecessors, and an improvement in the general standard is apparent. There is more serious work, and the pictures more serious work, and the pictures seem more distinctly the production of professional artists than interested amateurs. In number, too, there is an improvement. One side of the gallery has for the first time been given up to the water-colors, and the architectural designs and miniatures are also displayed in this room. The light is far brighter than in the lit-tle middle room, and there is conse-quently a much better opportunity to see them. The pictures are as diversified in

150

The pictures are as diversified in style as in subject. The serious purpose of the English school and the cleverness of the French are both ex-emplified, impressionistic studies and carefully finished paintings are side by side, and the romantic subject is re-presented as well as the decorative design.

PORTRAIT PAINTERS LUCKY.

PORTRAIT PAINTERS LOCKA. The portrait painters have claimed a fair amount of the space, though not as much as has sometimes fallen to their share Two schools are repre-sented in the work of the president. Mr. R. Harris, and Miss Carlyie, A. R. C. A. The delicate sentiment of the former is contrasted with bold clev-erness of the latter. In No. 81, "Mother and Daughter," Mr. Harris gives an expression of sweetness and grace and seems to pay the greatest attention to bringing out the char-acter of his sitters, while Miss Car-lyle is content to catch the main fea-ture of her subjects with the spirit of Sargent and uses it with great skill. In No. 31, "The Threshold," she has carried out the same idea to rather greater detail, and the portrait of Mrs. Erness Smith, while having a splen-did air of life, might puzzle a scien-its in its anatomy. An interesting picture from user point of view is a sketched from life in 1837, by Mr. F. M. Bell-Smith, R. C. A. and is the only example of that artist's work in that time. Mr. Colin Forbes, R. C. A., has sent two portraits that are rather hard in tone and among others are Mr. Wickenden's Mrs. George Fairchild, jr., Lieutenant-Governor Jette, and Hon. L. Gouin, by Mr. J. St. Charles, A. R. C. A. and Judge Mathieu, and Senator Dandurand, by Mr. J. C. Franchere. Tense pictures, perhaps, take up hess space than might be expected. Mr. W. Elair Eruce's "Bathers at Capri," is one of the most prominent, and was awarded a gold medal at the Far.American Exhibition. It repre-sends three nude female figures sport-ing on the Sea-shore. The coloring is bright and vivid, as the surf breaks in the sunlight, and the golden-red hair of one of the women stands, out boldly. The wet sand is well treated and the figures are full of animation. A panel of Mr. W. Cruickshank, R.C. A. of a nymph and dolphin has a fine effect of restituiness in his "Siep, Poppy-Crowned," while Mr. F. A. Vernet, A. R. C. A., exhibits a char-acteristic pict

LANDSCAPES NOT LACKING.

LANDSCAPES NOT LACKING. The landscapes cover the Dominion from east to west, as well as many other lands. The subjects are very diverse and many of them will repay examination. Mr. W. Hope, A. R. C. A., shows a considerable advance on his previous work. His "Eastport, Maine," is beautifully soft in tone, and shows the town in deer shadow, with the sun rising behind He also has two small pictures with a Constable-like effect. Another pic-ture that is likely to attract attention is "Sunrise in the Bay of Fundy." by Mr. John Hammond, R. C. A., a fine, soft morning mist is just being dis-persed by the sun, and the effect is excellent. Mr. W. Brymner's "Thunder Cloud" is a fine study of cumulus clouds working up on a sum-mer day, and there are the usual scenes from the Rockies. The effect of light on snow at night is well

caught by Mr. E. Dyonnet, R. C. A., and a charming sunshine effect is seen in the corner of an old square in Mr. P. T. Hart's "Scene in Brittany."

The water colors are many and va-ried, embracing every variety of sub-ject. Mr. W. Brymner, R.C.A., has some striking studies of peasant type, nbsolutely without background. Mr. R. G. Mathews shows four excellent

portraits in chalk of Mrs. Craigie, Mr. George Arless and Mrs. Patrick Campbell. The miniatures are the least satisfactory part of the exhibi-tion, being, with one or two excep-tions, very hard in tone. There are also the usual architectural designs, and a few examples of sculpture.

Of Mr. Dyonnet's R.C.A. portraits, No. 46 is of C. E. L. Porteous, Esq., too much In its praise can hardly be written. The hkeness is excellent, the pose easy and the tone harmonious. This is one of the strik-ing portraits of that exhibition. Mr. Dyonnet also exhibits several landscapes, of which No. 48, "Moonlight," attracts much attention.

of which No. 48, "Moonaght, actracts much attention. No. 52, "The Enchanted Wood," by Mrs. Eastlake, is clever and prettily composed, Mrs. Eastlake also exhibits in the water color gallery 274, "Sea Music," also attrac-

tive. Mr.

color gallery 274, "Sea Music," also attrac-tive. Mr. Atkinson, A.R.C.A., has only one canvas on the wal Ithis year, but that can-vas deserves a better position than the one assigned to it. His "Group of Sheep," No. 2, should be hung more on the level of the eye to be thoroughly enjoyed. "Mr. James Graham, A.R.C.A., delights in painting cattle and sends three pictures in which they are prominent. 76, "Dinner Time in the Stable," is well thought out and expressed, exception must be taken to the black and white dog in the foreground as being a discordant note in the harmonics of browns, the stiffness of its attrade also offends. "Plougling in Essex," No. 77, is more pleasing, but here Mr. Graham has allowed his Canadian eye to carry with it to England too much memory of our clearer skies which are not seen in the Mother-land. land.

Mr. Hammond, R.C.A., has four large oils painted in his usual manner, a manner much appreciated by the art lovers and critics of Montreal. Mr. Percival Tudor Hart is not so happy in the two pictures sent in this spring as in some of his former exhibits. 91, "A Scene in Brittany," and 92, "A Spring Day in Brittany." The composition and ar-rangement of light and shade in the larger canvas is bad, and his sheep are certainly of a most attenuated and forform looking breed.

breed. The studies of still life are not as numer-ous as usual, but the quality makes up for the lack of quantity. Two large oils by Mr. Charles Huot of "Hares," 100, and "Ducks," 101, look well in the small gal-lery, and are carefully painted. The back-ground for the hares, a birch tree, is well thought out and most effective. — Among many to be noted, but for which more and time compel silence, are the works of Mr. F. McGillivray Knowles, Mr. T. Mower Martin, R.C.A.; Mr. F. W. Hut-dison, Mr. Edmund Morris, A.R.C.A.; Miss Laura Muntry, A.R.C.A., and Miss Tully, A.R.C.A. — The portrait of "His honor Sir Oliver Mewalt," in his gorgeous uniform, by Mr. Patterson, R.C.A., demands attention and is favorably criticized, Mr. Patterson's other portraits are also satisfactors. — Mr. Reid, R.C.A., has but one exhibit in oil, No. 130, "Music," decorative panel, which might also have been named at study of the nude, it is soit, gracious and printuelle in treatment. — Mr. St. Charles, A.R.C.A., sends three study of the nude, it is soit, gracious and printuelle in treatment. — Mr. St. Charles, A.R.C.A., sends three stongly painted and interesting portraits. Mr. St. Charles, A.R.C.A., sends three stongly painted and interesting portraits. Mr. Edwinning water colors, and Mr. G. L. Patterson's little English bits are dipitul, pattendard, Mr. S.A., has also dipitul, pattendard, and "Shreewsbury, L. Batchily's, T.G. 177 and 178 are for a vorue exhibition, No. 230, "The Out Mr. B. Bittohily's, T.G. 177 and 178 are for the Aree reading water colors, and Mr. G. L. Patterson's little English bits are dipitul, particularly No. 230, "The Out Mr. M. K. Brown, A.R.S.A., has also dipitul, particularly No. 230, "The Out Mr. M. Batchily's and "Shreewsbury, England." — Mr. A.K. Brown, A.R.S.A., has also dipitul, particularly No. 230, "The Out Mr. M. Bord, and "shreewsbury, Mr. A.K. Brown, A.R.C.A., exhibits for water colors, all of merit and of varied

Ergland." Mr. Robert Gagen, A.R.C.A., exhibits five water colors, all of merit and of varied

Mr. Robert Gagen, A.R.C.A., exhibits five water colors, all of merit and of varied character. Mr. J. B. Abbott's 168 and 169 are paint-ed with care and taste, essentials that do not always walk hand in hand. Three Water Colors by the late Mr. Charles Moss are much admired, 224, "A Street in Chester," is most interesting and doubtless will find a home in Mont-real, where so many of the travelling com-munity never leave England until they have accomplished a visit to Chester, the quaintest par excellence of all quaint old towns. Mr. Reid's water colors are fascinating -the whole four being twilight effects-so enchanting to look at, so difficult to transfer with paint to paper. The central picture of the water color collection is No. 238-Low Tide, Katwyk, Holland, painted by W. St. Thomas Smith. It is well worthy of its position of honor, in-teresting in subject and the treatment rich in color.

Architecture is représented by but eight exhibitors, but we must remember that the architect's work requires no spe-cial exhibition. "Lac Raquette Club House," 242, the design of Mr. A. F. Dunlop, invited us to rest under the shel-ter of its cool verandahs, let us hope the wily mosquito does not also wish to rest there with us, but a faint hint of a mosquito lurks in the surroundings of water and wood. — A creen of miniatures will repay a care-ful examination, they are placed in the same gallery as the water colors. Miss Plimsoll sends from Paris three very charming specimens of her work. Miss dith Hemming's selection is also good. Other exhibitors in this class of painting are Marc Antiqua, whose case contains eight specimens. Miss Weinch and

eight specimens. Miss Weinch and Mrs. Caldwell.

24

Among the few pastels is a crayon por-trait of Major Pelletier, No. 280, by Mr. J. St. Charles. It is strange that none of our portrait painters have seen fit to paint any of our soldiers in their uni-forms for this exhibition. What more striking costume could any one wish to paint than the uniform of Strathcona's Horse, to say nothing of the magnificent physique to be found under the uniforms of our various contingents returned from physique to be found inder the uniforms of our various contingents returned from the South African war? Let it not go down to posterity that no Canadian sol-dier was painted by a Canadian artist. The fame of Sargents' portrait of Gen-eral Ian Hamilton is world wide. Where are the portraits of the heroes of Paar-deberg deberg.

are the polarities of the interference of the field of the second second

Under the head of Sculpture are to be found only the names of five exhibitors. "The Sprinter," by Dr. Tait Mackenzie, has certainly plenty of the needed action. Other exhibitors are Marc Antiqua, Paul Beau, F. Ward and John A. Wilson.

Other exhibitors are Marc Antiqua, Paul Beau, F. Ward and John A. Wilson. On looking over the catalogue it is in-teresting to note that the number of ar-tists represented is ninety-seven, of which number, forty-one are residents of Mont-real, thirty-one of Toronto, five of Ot-tawa, two of Quebec and two of West-mount. The homes of the remainder are scattered widely over the Dominion. The task of a critic is not an easy one. and it becomes more difficult in proportion as time and space are limited, only a few cursory notes can be taken and hints given. Much meritorious work must per-force be left unnoticed and also, much of the class that "Savage Ruskin" would have wished to stick his tusk in. Attention can only be drawn to can-wases that require a little more than a hurried glance to enjoy their beathes, and a little assistance given in the pick-ing out of a few gems from quiet corners where their unobtrusive positions may entail partial neglect. The reader is advised to visit the Ex-hibition as often as possible, it is the very best that has ever been held in Montreal, and compares most favorably with those held in the great cities of our cousins across the line. Much of the work shown is far above the average and would hold its own anywhere. Canada may well be proud of her artists, and Montreal doub-ly proud that the majority of those ar-tasts are her citizens.

Mr. Bell-Smith, R.C.A., exhibits a unique Sketch from Life of Her late Majesty Queen Victoria, which attracts many of the visitors. The likeness is good and pleas-ing. Mr. Bell-Smith has likewise some charming bits of old England among his collection. Eva T. Bradshaw has two refined studies of flowers Nos. 18 and 19 "Violets" and "Roses."

cherming bits of old England among his collection. Eva T. Bradshaw has two refined studies of flowers Nos. 18 and 19 "Violets" and "Roses." The positions of honor fluis year are given to the works of Mr. Wm. Hope, Mr. Blair Bruce, and Mr. Harris, president R.C.A. The large picture 94, Eastport, Maine, W. Hope, is attracting much attention, and deservedly so. Mr. Hope has come to the front this year with the stride of a grant, leaving much of the dilettante be-hind him. He also exhibits some good work in smaller editions. Mr. W. Blair Bruce's No. 21, Bathers at Capri, Italy, is the most important pic-ture in the collection, and won a gold media at the Pan-American Exposition. The coloring of the landscape is almost kaiedescopic in its brilliance, the compo-sition and the arrangement of the figures graceful, and the flesh tints admirable. Miss Florence Carlyle's A.R.C.A. work is always clever if a trifle peculiar. No. 33, "Thoughts," will, no doubt be the favorite of her pictures with the majority. Mr. Suyor Cote, exhibits three offs and one pastel, No. 27, Soir d'Arage. His stadscapes invariably give pleasure; al-though occasionally a trifle hard, particu-arly in the painting off the tops of trees against the sky. Mr. Cruckshamk, R.C.A., sends two ple-tures. No. 39, "Nymph and Dolphin," a deconative panel which is to be found in the small gallery, and a portrait painted in his usual manner of Donald G. MoNab. Three oils by Miss F. A. Dawson bear the labels of the Paris salon, No. 42, "Le Gouter" is the most interesting of these errous studies of peasant life are to be found in the large gallery, painted by Mr. Henri Fabien, 53 and 54. Intericured 'unc Chaumiere and Vieux Breton, Finis-terre. They might almost be called studies i. blue. A. There oils by Miss F. A. Dawson bear the labels of the Paris and 54. Intericured 'unc Haunifer and vieux Breton, Finis-terre. They might almost be called studies i. blue.

A very striking and excellent portrait of John Murphy, Esq., is to be found in the small gallery, and is the work of Mr. Colin Forbes, R.C.A. Mr. Forbes also exhibits three landscapes and a portrait of Miss Baumgarten. The work of Mr. Howing difference

Baumgarten. The work of Mr. Harris, the president, this year, consists of four portraits, a genre subject, and a landscape. The por-trait of Mrs. W. W. Watson, No. 85, hangs opposite to Mr. Hope's large landscape. A very charming and dainty production is the portrait of "Mother and Daughter," in the painting of children Mr. Harris is a pastmaster. In No. 90, "Oriental Dealer," the blendings and harmonies of the greens and pinks leaves nothing to be desired in the matter of luxuriant tones and delicate contrasts.

and pinks leaves nothing to be desired in the matter of lucuriant tones and delicate contrast. Mong the smaller pictures on the water for wall are two dainty views of Mont-real, Nos. 205 and 206, by Miss H. Kämber, One of thes numbers represents us in win-ter garb, covered with the mantle of Our bady of the Snows, the other in summer neiment, both charming souverins for "my adv's boutoir." Mot far off are four of Mr. William Brymer's, R.G.A., strong studies of French-Canadian habitant figures, two of wither side of the "Village Street," by Miss H. J. MacDonnell, perhaps they lived in one of the quaint white-washed houses in that street. Mr. Brymner's habitants are certainly the best work he has shown of their excellence, the backgrounds being left altogether to the imagination; a rather regular handling of such subjects. Mr. Brymner has an oil in the new gal-rey which attracts much attention, a har yest scene in the Island of Orleans, where the picturesque oxen are still used for dragging heavy loads. Mr. Brymner is not so harpy in No. 24, "Girl in Eastern Cos-tume." The pose is awkward, and the scheme of coloring discordant. Nos 26 and 27, "A Schooner Captain" and "Head of an Old Woman" are well done and faithful studies, but unattractive as a pleasure to be carried away.

ST

ANNUAL EXHIBITION OF THE Hernen ROYAL CANADIAN ACADEMY

The event of this season in the Artistic world of Montreal is without doubt the Exhibition now being held in the galler-ies of the Art Association, Phillips Square, which opened with a brilliant Assembly on Thursday evening, when a private view was given to a large number of invited guests. This Exhibition must not be con-founded with the Annual we held here every spring, under the auspices of the Art Association; being of much greater importance and entirely different in ad-ministration, in that it is the annual ex-hibition of the Royal Canadian Acade-my of Arts, which society holds its exhi-bitions in the cities of Toronto, Ottawa, and Montreal in turn, so that it is now two years since we, in Montreal have nad an opportunity of seeing the works of the Acadamicans, and of such non-members of their Society whose work they consider of sufficient merit to exhibit with their own.

of sufficient merit to exhibit with their own. Although the headquarters of the Aca-demy is in Toronto the members hail from present collection of pictures cannot be but more strictly representative of Cana-of our ordinary Spring Exhibitions which are more local in character. The hang-prosed of artists, non-students of the city in which the exhibition is being held, and the effect and aim of the Academy is to raise the standard of excellence each suc-ceeding year and therefore sees more pic-tions. A Royal Canadian Acadamican has the privilege of exhibiting 10 specimens of his handiwork, provided they are ac-cepted by the committee, but a non-men-ber is restricted to space for four. The providencement sent to artists calls for Paratings, Drawings, Sculpture, Architec-tural designs, and Designs for Stained Glass

<text><text><text><text> . 240

.

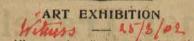
EXCELLENT ART WORKS Royal Canadian Academy's Exhibition Is Said to Be the Best in Years,

10

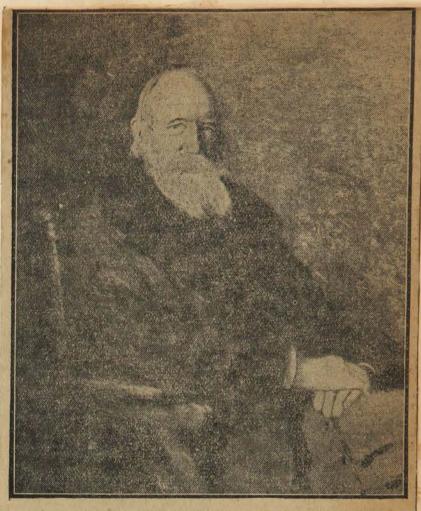
Best in Years, The Royal Canadian Academy works of the new R.C.A., Mr. W. Hope, and the new R.C.A., McSars. J. G. Franchere and W. St. Thomas Smith, fully justify the recognition bestowed on the mby their brother artists. Mr. W. Hope's large canvas, "Eastport, maine,' hangs in the place of honor on on of the walls of the new gallery and attracts a great deal of attention. It is an excellent study of atmosphere adv, and as the sun sets behind the hill a soft evening effect is gained by the light lingering in the sky and reference are also excellent. The best known of the French ar-fund. The likeness of each has been while a soft evening affect by and the best known of the French ar-fund. The likeness of each has been while daught, and the pose is natural of "Le Modele," No. 68. Mr. W. St. Thomas Smith, A.R.C.A., is represented by two seas-scapes, 237, 238, in the weing skies and an angry sea have by the lightly reproduced. They are the tithfully reproduced. They are the tithfully reproduced. They are by the tithfully reproduced. They are the tithfully reproduced.

<text>

Two of the most important genre fictures are the eastern girl of Mr. Wm Brymner, R.C.A. 24, and "Sa-hord the former represents a girl aft sitting, half reclining, with an easy attitude. The color scheme of reds and browns is very harmonious ind carries out the restful idea of the figure. Its tone is soft and the exe-cution good, the texture of the dif-ferent materials of the graceful dra-beries being well produced. "Salome" is more vigorous ' a treatment, the previses being well produced. Walome" the dark olive skin and black half of the girl harmonize well with the shining gold of her raiment, and there is an air of passionate possibilities "The Thunder Cloud," 22 has also a very clever landscape with a storn slowly gathering, while Mr. James M. Barnsley's smooth mellow treatment of hazy atmosphere makes "Near Beauvie, France," one of the best of the yell.



All are happily agreed that this year's exhibition is one to be proud of, and that Canadian art is no longer at the stage when we spoke about it humbly and had grave fears for its future. It has by no means reached this stage like the dark southern night, in Cole-Inde the dark southern hight, in Cole-ridge's 'Ancient Mariner,' which came in one stride, but it has been a long and difficult journey in which many humble travellers have fallen by the way. It is no reproach at all to say that our work is growing more 'professional,' or even that it is still reminiscent of other mas-ters and schools. The painter's art is eminently one for laborious nights and days and the devotion of a lifetime, and have and the devotions of drawing and painting from the kind of good old body whom Thackeray describes in the 'Newcomes.' As, for 'Imitation,' we have that Sir Joshua defended it in a well-kind soever is founded upon what has one before. As he says, 'Genius be-end, but where rules abstractedly taken end, but where known vulgar and trite at this point that Genius discovers rules hy its own peculiar observations, and in versant with the inventions of others inting, especially, it is by being cor-versant with the inventions of others inting, especially, it is by being cor-ven originality, are forming a style, and, fortunately, in most cases, not a savishness that works continually around one idea, happy or otherwise, is appar-ent. Half a dozen names might be mentioned of those who know what they whan to do and how they mean to do it, and, if the present promise is thil-bled, their inventiveness, for some years of come will keep pace with mere me chilled, their inventiveness, for some years of the said and done, must divarys be the excuse for the thing. Great ideas cannot be conveyed without the owner of expression. That is true. There are cere in pointings among the obstrated be trite. There are cere and because of their excel-lence, Such are Mr. Harris's portraits, Mr. Bruce's 'Bathers at Capri, 'Mr. Bryes' Eastport, Maine, 'Mr. Brymmer's work and that of half a dozen others. But most of these are sadly difficult to ridge's 'Ancient Mariner,' which came in one stride, but it has been a long and



NO. 143. --- PORTRAIT, CHARLES ALEXANDER ESQ., BY MR. G. HORNE RUSSELL.



NO. 107. --- SUNLIGHT AND SHADOW, BY MR. F. M'GILLIVRAY KNOWLES, R. C. A.



See by reason of the glass which covers in the room. Thus, in Mr. Hope's in the room. Thus, in Mr. Hope's in the parameter it promises of tone rad entiment even at a distance, but the plaquese of the nearer view is much disturbed by meeting all the glosts of the sendence of the nearer view is much disturbed by meeting all the glosts of the sendence of the nearer view is much disturbed by meeting all the glosts of the sendence of the nearer view is much disturbed by meeting of canvass is really necessary to whether it is only in this way, because the air plant and imported from abroad. In London, this certainly necessary to protect paintings in this way, because the air plant and the poet, tells us that garden flowers, of course, as a compbell, the poet, tells us that garden flowers, of course, as they are the result of the art of maximum divert the large canvase seem to fall into the entegory of roses and likes, of the sead of the which nectures to be sought cut. Which attract at once handler ones, may, without much stanting of metaphor, be compared to the heart of which extend to diver a stand of the radius of which heart of maximum divert the large canvase seem to fall into the entegory of roses and likes, of the maller ones, may, without much stanting of metaphor, be compared to the heart of winter. That, notwithstanding, they are charming productions, and garing on them one feels like declaring with the poet. Let winter come, let polar spirits sweep the darkening word, One might declare with Burns, 'An mey them not the poly of a stable in this exhibition powers the astimut of our the solution is Mr. Graham, He howers of a Millet's, and he owers not his the poly down the most anging worthy of attention is Mr. Graham, He interior of a stable in this exhibition powers have any the heart of the dash of the solution. This with the right way, which dark he ower how he most anging the heart of the dash of the interior of a stable in this exhibition powes that show the most anging any hear beneares of a Millet's

26

The Last Load' is very poetically treated and there is not the least strain-ing after effects. Suzor Coté is represented by three works, of which No. 37, 'L'Etang des Vaux' is a striking picture with a feel-ing of space, of loneliness, and the com-ing on of night. It has many beauties in its tree-painting and reed-fringed waters, but both in color and composi-tion it is rather too reminiscent some now of a much inferiorly painted work that publishers were fond of reproduc-ing in the eightes. 'La Clairiere du Bois' is a good example of a style in which M., Coté is facile princeps, and it is so near to one of natures most pleasing moods that it grows on one. 'Un Coin Abandonne' is another good Cote, admirabily treated. No. 84 is a very pretty Hammond in somewhat different key of color from that which he usual-ly affects. It is less pronounced and the composition is not so obvious as usual, or rather, perhaps, it is less reminiscenti. In Mr. Brymmer's land-scupes there is to be noted a decided increase of power. He knows his own mind better and is closer to nature. In



NO.131-' ROSES' (DOROTHEA) BY MISS MARY H. REID, A.R C.A.

the 'Thunder Cloud' there is a fine sense of space and atmosphere, and this the subject is somewhat sketchily treat-ed. Much elaboration would have di-minished its better qualities. 'Girl in Eastern Costune'' is frankly a studio experiment and one suspects that Mr. Brymner painted it more especially for girl. That is well done, as are also the ac-cossories, and the chief fault of the pic-ture is the model, who has a face that could not be made eastern, abstracted and impenetrable. Mr. Brymner's 'Hay making, Lowes X: Lawrence,' again pre-serves the model, who has a face that could not be made eastern, abstracted and impenetrable. Mr. Brymner's 'Hay making, Lowes X: Lawrence,' again pre-serves the freshness of nature, while good, that of the old woman being full of character, but not exactly pleasing. Thise dhap while in 'Inspiration' the figure has truly inspired, although here again the reflections in the gias; rather in-teriere with one's appreciation. Mrs. Eastlake's 'Enchanted Wood' is in a manner she affects wiff great success, and it is quaintly pleasing with its prehabelite figure clad in red. Miss carlyle is decidely clever, one had al-most said, 'smart.' Her portrait work has something of the chie of the French poster, still she has great facility with her brush and is likely to do something vity good when some of the superficial ty of youth has disappeared. The lady in 'Thoughte' is surely brooking over if wat art might well leave alone. If the subject in 'Threshold' is inevitably dying of consumption, to have that if we understand the meaning of 'Thres-hold' aright it is one of those subjects that art might well leave alone. If the subject is threshold' is inevitably dying of consumption, to have disap-terre', is an early attempt at a genre proture by a still life painter. All the old, blue-smocked peasant with bare ided and awid thing' fixed on canvas' only adds to the world's hopelessness. Henci Fabien's 'Vieux Breton, Finis-terre', is an early attempt at a genre proture by a still life.

ART EXHIBITION.

<text>

10

<text>



MG. 90.- ' ORIENTAL DEALER.'-BY MR. ROBERT HARRIS, P.R.C.A



NO 67.--- PORTRAIT OF THE HON. SENATOR DANDURAND.' --- BY MR. J. C. FRANCHERE.

ART EXHIBITION. ART EXHIBITION Another word in connection with the other word in connection with the these were so at a some time or another, if they only live long enough. The brain loses its inventiveness, the hand lacks its power, the eye sees obscurely. This is the case with those originally versatile and sound, they reach their and we trace their gradual decline. If at their best, they are men of one idea and happen to hit upon something they consider striking,' their endless repetitions are either positively painful, or wholly without interest. After a cer-in age one is what he has been. A man who has once pleased should certainly go on pleasing as long as he may, but even in the case of a painter of the same old marbles and classical Greek lay interest, they same old meanner, the same old method, the same old lack of inspiration—the same indeed to the last detail. Noah's ark animals, sham la-detain, namby-pamby subject-pictures; anvas, where they cannot repose, and come out and hit you; portraits of m-

10



Portrait of C. E. L. Porteous, Esq. By Mr. E. Dyonnet, R.C.A. No. 46.

<text><text><text>



having a personal quality, and which while not artistic in a great sense, are frankly preferable to much so-called por trait painting. This pleasing unton of art and mechanism indeed takes a way the last excuse for poor painting, for serve the semblance of the living for posterity. George Bernard Shaw has told us that he prefers his photo-graph by Frederick Evans and Farley Rembrandt or Velasquez, but his ego tistical sincerity only proves that he presson to the finished work. There is no e portrait in the present exhibition so takes the sense of great art, which per mires mo interruption of the oreative stress which passes from the fact im-pression to the finished work. There is no portrait in the present exhibition so take as the 'quills upon the factful por vork, if you like, why, the artist hasn't missed a thing! From this 'slating' we expressly exclude Mr. Dyonnet's 'Por-tait of C. E. L. Porteous, Esq., 'which Hamis's portatis, which are on a plane of excellence about which there can be or ourl, although there is nothing so remarkable here as 'Mrs. Porteous and her children,' and several others who are children,' and several others who have been mentioned already. Mr. G. A. Reid's decorative panel, 'Music,' has



'Grandmother.' No. 12. By Mr. F. M. Bell-Smith, R.C.A.

warmth of oolor, the 'demittints,' which are the most agreeable qualities in a 'panneau decoratif.' Mirs. Reid is repre-sented by mine exhibits, one of which, her beautiful panel of roses, was illus-twated in the 'Witness' on Thursday last. There are sixty individual pant-ers exhibiting in oils.



NO. 140-' A FRESH TEAM, HERTS.'---BY MISS EVELYN M. RIDOUT.

REV. MR. STEEN TO LECTURE. The Royal Canadian Academy's ex-hibition at the Art Gallery will be open on the evening of Tuesday and Thursday, next week, instead of Mon-day and Thursday, on account of the last of Rev. F. J. Steen's lectures, the subject of which is "The Renaissance."

MODERN ART OF ORIENT New School Will Exhibit Its Paintings in Montreal.

An exhibition of a collection of eighty-five modern Japanese paintings belonging to Mr. Bunkio Matsuki will be held at the Art Gallery, beginning April 21. It will illustrate the new school of Japanese artists who have adopted to a considerable extent Euro-pean canons of art, as distin-guished from the severely classical school, and those who have only al-lowed a few western ideas to influ-ence their style.

lowed a few western ideas to influ-ence their style. Mr. Matsuki will be remembered as having recently delivered at the Art Gallery an interesting lecture on "Ja-panese Flower Arrangement." The second chamber concert for the members of the association will be held the evening of April 21.



Tuesday and Thursday Evenings, 8 to 10. Admission 25c Music Saturday Afternoon.

ROYAL CANADIAN LAST WEEK Df the 23rd Annual Exhibition in the Gal-leries of the Art Association, Phillips

daily 9 a.m. to 6 p.m. Tuesday and lay evenings, 8 to 10. Thursday

Admission, 25c. MUSIC SATURDAY AFTERNOON.

ACADEMY EXHIBIT CLOSES. Saturday was closing day of the spring exhibition of the Royal Aca-demy, and the Art Gallery was thronged all day long. The exhibition has proven successful, the attendance has proven has been la show that n s been large, and sales recorded by that much interest is being taken the work of Canadian artists.



The twenty-third annual exhibit of the Royal Canadian Academy of Arts, which opened at the Art Association Gallery, this city, on March 20th, closed on Saturday af-ternoon.

<text><text><text><text><text>

Sa

Among the artists whose work was sold during the exhibition are James M. Barns-bey, William Brymner, Florence Carlyle, Clarence A. Gagnon, James L. Graham, John Hammond, William Hope, C. McDon-ald Manly, Laura Mutz, G. Horne Russell, Gertrude E. Spurr, J. B. Abbott, F. M. Bell-Smith, F. H. Brigden, C. W. Dennis, Hetty D. Kimber, F. McGillivray Knowles, Harriette J. Macdonald, R. G. Matthews, and Mary A. Raslake. Taken altogether, the prices obtained, and, after all is said and done, this is the main thing, were ex-cellent. cellent.

and done, this is the main thing, were ex-cellent. A notable feature this year was the ac-ceptance of Ceramics for exhibit, a depar-ture not heretofore indulged in by the Royal Canadian Acodemy. These were en-tered and catalogued under the head of miniatures, and attracted considerable at-tention. The portrait on porcelain is prac-tically a new departure in Canada, though work of this nature has already attracted considerable attention in the United States. Owing to the difficulties, which have to be contended with, such as firing, etc., artists have been backward about taking up this particular branch. How-ever, the work in the gallery this year promises much for the future. Among those who exhibited work of this character were: Elizabeth A. Caldwell and Fanny G. Plimsoll. Plimsoll.



12

CONCERT IN ART GALLERY

Soloists and Quintette Are Well Received by Audience.

The second chamber concert of the season was given last night at the Art Gallery, Phillip's Square, and proved enjoyable. There was a large at-tendance of the members and friends, and the gallery was thronged. The programme was an excellent one, and those who contributed included the foremost local talent. The programme began with Beelhoven's Kreutzer Sonforemost local talent. The programme began with Beethoven's Kreutzer Son-ata, for piano and violin. Messrs. Emiliano Renaud and Deseve were the admirably. Mr. F. Barrington Foote sang two songs, one recitative and one from Ernani, "Infelice e tuo orediv." from Ernani, "Infelice e tuo oredivi." This was given in good style, Mr. Foote being in good voice. Mr. Renaud followed with two of his own pianoforte compositions; a ramance, and valse de concert. Both were ex-cellent numbers and were warmly re-ceived by the auditors. Miss Jeanie Rankin's two songs, were "The Arrow and the Song," and a flower song, both of which were sung in a pleasing manner. The final number was a Schumann quintette, in which Messrs. Renaud, Deseve, Dubois, Taranto, and F. Gruenwald participated. Mr. F. H. B. Blair acted as accompanist.

EXHIBITION OF Herald JAPANESE ART

Japanese art as we know it, classical Japanese art, is dead. It is still prac-ticed by some clever artists, but it no longer develops; it has become a sys-tem of rules and principles rather than a living expression. It is what pre-Raphaelite work is to us Occidentals of to-day, and any revival of it would be as artificial as Victoria pre-Raphaelit-ism.

us artificial as Victoria pre-Raphaelli-ism. What, then, is to be looked for from Japan? What contribution will she make to the things we see and the way we see them? The clearest answer Montreal has ever found to this ques-tion will be found to-day at the Art As-sociation, where about one he dred water-colors by promine of Japanese artists of the present day and the mod-ern school are hung in the New Gal-lery. Twenty-two of them are by a single artist, Miyake, who has evident-ly experimented with every method and every style in his endeavor to find expression for Japanese genius in non-Japanese painting. Some of his experi-ments are unsuccessful, but all are con-scientious and interesting. In one or two, notably the "Japanese Garden in Morning," the Westerner will be forced to admit that he has found an entirely new and faithful expression for the spirit that dominated old Japanese art, the spirit of quiet and simplicity and the worship of strong, well-balanced lines. In the art of old Japan there was no

spirit that dominated old Japanese art, the spirit of quiet and simplicity and tines. In the art of old Japan there was no attempt at rendering atmosphere. In the best of these productions of the modern Tokio school, atmosphere is the chief element. The half-lights and mists of early morning, early spring, depths of woodland, are the subjects that they make the most of. It is not a distinctively Japanese art, and the visitor who expects a revelation of something totally new between heaven and earth will be disappointed. But it is not a slavish imitation of Occidental-ism by a great deal. A large number of the pictures are "transitional," and betray little but a fixed determination not to paint a la Japanese. Scattered among them, however, are half a dozen pictures by Yoshida, every one of which is a mar-wony in design. Toshida and Ozawa, whose best Fujiyama is on the north wall, seem to have excelled all their competitors in adding to a brilliant modern technique that instinct for the spinple and significant line that is the glory of old Japan. Other works which should not be passed over are Misutani's "Lotus Pond," on the south wall, two bridge and river studies by Mitsutani and Maruyama, and the en-tire collection of architectural studies of the great Nikko temple. The lat ter are not significant as an art de-velopment, for excepting its marvel-jous perspective the old school was at most perfect in its detailed portrayal of architecture, and the new school look photographic, but the subjects are o great beauty.

14 a

Figure studies of any importance are fract, and most of them lack the clever though exaggerated posing which we associate with Japan. A "Fortune-teller," by Yoki, and an interior by kamakogi, also notable for its smoky atmosphere, are exceptions. There are some very good bargains to be picked up by anyone who wants a picture that decidedly out of the common. And the contribution of Japan of to-day to the world's art? It is too carly to say yet, but the indications are that Japan will give us a water-color school that will be national and characteristic, and will do some things better than the rest of the world. Among these things will be the carry-ing on of the old Japanese principles of island atmosphere that is probably more like the misty beauty of Eng-fand than any continental country can give. After all, this is merely a cor-roboration of the hopes aroused in Ca-nadian art lovers by the work of Saito, the young Japanese genius of Toronto, whose tragic death a few years ago cut short a career of infinite promise.

EFFECTS OF OCCIDENTAL JDEAS ON ORIENTAL ART Illustrated in Collection of Japanese Water Colors at the

Art Gallery.

An interesting collection of modern Japanese water-colors will be opened tooay at the Art Gallery and will re-main on exhibition for a formight. They flustrate the effect of Occidental ideas on Oriental art and many of them are excellent from the artistic point of view. The old Japanese flat perspective has entirely given way to western canons and it is in the pre-cision of detail, the delicate shading and the softness of tone that the pic-tures reveal their origin. One artist has kept one national characteristic, another another; some of the sketches seem to represent the transitional period and some are frankly experi-mental, while a few are so akin to our own notions that it needs the evidence of the signature to prove that they artist. The effect of the exhibition is excellent and there are many pictures hown that would do credit to any ounce. No. 70, a street scene, by Oshita, shown the collection.

shown that would do credit to any collection. No. 70, a street scene, by Oshita, seems to blend the sharp detail of the old Japanese school with modern perspective, while H. Yosnida, in 80, a land scape, and 73, Twilight, has been entirely successful in catching the impressionistic method with most happy results. Another very European one is Mitsutani's bridge, 78; the hard lines that the so characteristic of Japanese art are entirely absent, the river banks are indented gracefully and naturally, and it needs the strange architecture of the base to show it is a Japanese scene. In Miya-ki's Temple Garden, 22, formality once more reappears, and the perspective seems still somewhat flat, but it only makes it rather quaint and the tone is beautifully soft. For this quality however, H. Yoshida's "Ayase River in Winter," 72, and Miyaka's coast scene, 14, will probably bear off the other a beach of sand are treated most delicately and the subtle tints of nature are rendered most sympathetical.

IN. In Miyaka's morning scene, 1, the atmospheric effect of the rosy sun-just dissipating the cold grey mist is happily caught, and the water and hank are excellent. A mass of foliage on the left seems, perhaps, a little woolly, but it would need a Japanese to say authoritatively if this were really so. Still it is in the treatment of foliage that the old school comes out most clearly. There is too conscien-tious faithfulness to life and hard nes are allowed to have full sway. , Oshita's "Summer Field," could ever have been painted by a west-ner, and in Miyaka's 8, while the tual blooms are treated most mod-nly the stalks are given undue pro-inence. . In Miyaka's morning scene, 1, the tmospheric effect of the rosy sun

A large number of sketches of the mple of Nikko show the Japanese ill for color and detail, while the aspective is correct, but even here rspective is correct, but even here few of the pictures show a tendency a broader treatment. Two excellent teriors are the work of H. Yoshida, and T. Kanikogi, 81, while on the her hand some others seem to be unssitional, as Matsui's "Moonlight," and are of very varyin merit. If they are very interesting a id be ole exhibition is well worth a visit, ne examples of Japanese poster 'k will also be shown.

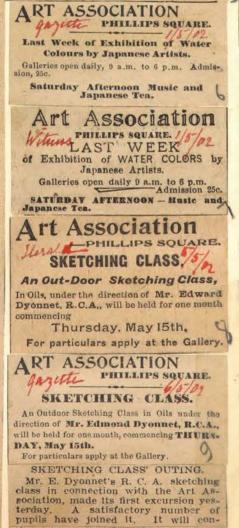


Art Association -PHILLIPS SQUARE. SPECIAL EXHIBITION OF WATER COLORS BY LEADING Japanese Artists 22ND APRIL TO SRD MAY. Open Daily, 9 A.M. to 6 P.M. ADMISSION, 25c.

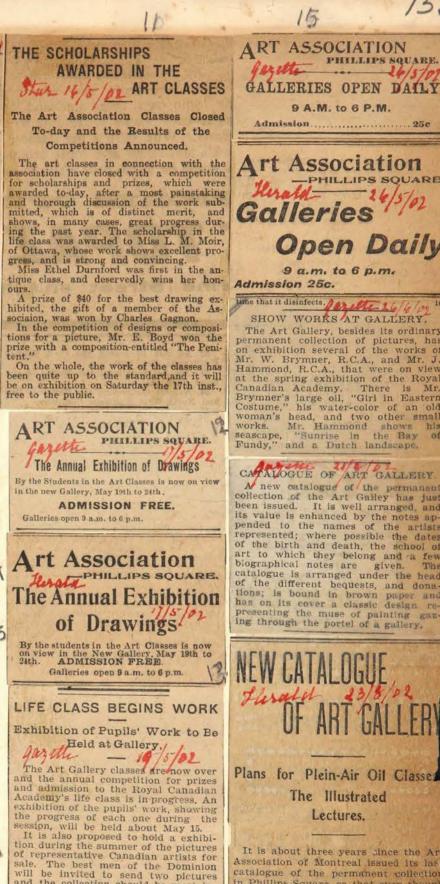
ART GALLERY EXHIBITION.

ART GALLERY EXHIBITION. A great treat is afforded by the Japanese exhibition now being held at the Art Gallery. Many have seen the Miyake, Shusen and Soki, and are full of the beauties of detail in the temple pic-tures, the delicacy of the rural scene, and several have purchased ex-amples of them. No one should miss this opportunity of seeing those beau-tiful and intersting works, and should make a point of visiting them soon, as the exhibition will close Saturday afternoon, when there will be a Japan-ese tea, with music.

JAPANESE ART.—The present exhibit of Japanese paintings at the Art Gallery, which has been attracting considerable at-tention for the past two weeks, will close on Saturday afternoon with a tea to the members and their friends. Star. 1/5/02



pupils have joined it. It will con-tinue for a month, and be resumed for another month in the fail. The prizes for the annual competition of the art classes held during the win-ter will be awarded today, after which the work of the pupils will be ex-athited. Anyther 12/6/02



Held at Gallery. Markin — 5/5/2 The Art Gallery classes are now over and the annual competition for prizes and admission to the Royal Canadian Academy's life class is in progress. An exhibition of the pupils' work, showing the progress of each one during the session, will be held about May 15. It is also proposed to hold a exhibi-tion during the summer of the pictures of representative Canadian artisis for sale. The best men of the Dominion will be invited to send two pictures and the collection should be most in-teresting. The plan has already been tried in such places as Newtyn and St. twes, Cornwall, England, where there are regular colonies of artists, and has been found a great success. It will of course be of advantage to the ar-tists, but it will be of great value to the number of Americans who visit the Art Gallery in the summer, and either know nothing of Canadian art or do not know where to look for the work of native artists. The exhibition will, it is hoped, be open about the end of May. Mr. F. Dyonnet, R.C.A., will hold an

will, it is hoped, be open about the end of May. Mr. F. Dyonnet, R.C.A., will hold an outdoor sketching class in oils for one month, from May 15. He will choose suitable spots within easy reach of the city, and they will be visited. The class will be held again for a week in the fall. fall

the fall. The lecture list for next winter is already under consideration, and in spite of the great difficulty of secur-ing the best men, it is hoped that the association will be able to engage lec-turers, not connected with any bu-reau, who have a personal knowledge and interest in the subjects which they treat.

14



150

hibits, and the exhibits are numbered in groups according to gifts and be-quests to which the association owes them. The inrangement even within most of these groups is not alphabet-ical. The casual American, with a craze for Innes, might easily skip through the catalogue without ob-serving that this city possesses one of the Newburgh geniuses, most typical and telling works. The Dutch lover observing a Verboeckhoven in the Gib bequest, will be pardonably annoys at having to look through forty-ni pages for the same artist's "Far yard Scene" for purposes of comp-son.

a

The cover of the catalogue is an ex-tremely delicate and well-placed de-sign by Mr. Abbott, the secretary of the Association, who is to be compli-mented on his responsibility for the entire production. It would not be fair to criticize him for not particu-briging the two or three works in the larizing the two or three works in the gallery which are of somewhat doubtful anthenticity.

It is a deplorable fact that an or-ganization such as the Montreal Art ganization such as the montread Association is never materially riched except by the death of so en. some munificent patron of art. The not a single patron of art in the Pro. vince whose death should be desired by any true lover of the brush; but it is and that no one has been moved to shuffle off, not this mortal coil, but a few thousand canvasses since the lamented death of Mr. W. G. Murray

PLANS OF THE ART SCHOOL The art students of Montreal are beginning to scrape their palettes and take their brushes out of turpentine. There will be plein-air sketching-There will be pient-air sketching-classes for a month, in oils only, un-der the tutelage of Mr. Dionnet, be-ginning the middle of September. Water color classes there will be none, the great disappointment of many students, owing to the impossibility of getting an instructor nearer than To-ronto. The regular classes begin in the middle of October, with every prospec; of a larger attendance than last year. Arrangements for the public illus-Arrangements for the public flus-trated lectures are well in hand. The series will probably run to six, all of a more or less popular character, and ill begin at the end of October. The sociation's Saturday teas will again a regular institution, and may be ecompanied by short talks by erts on special pictures. As the ex-As the finices of the association are good it is cpected, that the loan exhibitions ill be larger and more interesting than ever.

Among the season's announcements should not be omitted one of great impertance to the physical if no aesthetic welfare of visitors, perpendicular chairs of the g not the rs. The gallery by the kindness of a friend, been ed by seats constructed with an o human anatomy. Bodily tor-is no longer inevitable when sit-; and gazing at the pictures. The provement to the large gallery as a ital room can hardly be over-esti-

Art Gallery Free Labour Day. 1

s usual on Labour Day, the Montreal Gallery will be open to the public on aday, free of charge. The number of ile who annually take advantage of this ortunity of viewing works of art is such it the Association is glad to respond to the well defined desire of the public for cristic exhibitions.

THIS YEAR 5 CLASSES AT THE ART ASSOCIATION

The Art Association advanced art for the session of 1902-1903 open on Wednesday, October 15, under the direction of Mr. Brymner, R.C.A. 'The classes will continue until Friday, May 15. Classes in elementary drawing, sketching in oil and painting from the draped model make up the course.. As far as possible, the course is that ad-opted in the French studios, which is based upon the theory that until one step is mastered thoroughly it is use-'ess to go on to the next. A thorough study of form being of the first im-portance, the student will draw first from the cast in light and shade, proceeding from simple objects, parts of the figure, etc., to the entire figure from the antique. Two association scholarships will be offered for compeof ition at the end of the session, each entitling the winner to two years' free



ASSOCIATION CLASSES. ART

ART ASSOCIATION CLASSES. The Art Association classes of 1902-3, will open Wednesday, October 15, under the direction of Mr. William Brymner, R.C.A. There will be two terms extending from October 15 to February 2, and February 4 to May 5. Instruction will be given Mondays, Wednesdays and Fridays, from 9.30 a. m. to 12.30 p.m. Two scholarships are offered for competition at the end of the session, each entitling the winner to two years' free tuition. A sketching class, in oils, under Mr. Edmond Dyon-net, R.C.A., will begin Monday, Sep-tember 15.



Advanced Art Classes, 1902-1903. In actual buildings. The Classes will commence on Wednes-day, October 15th, under the direction of Mr. William Brymner, R.C.A. Two scholar-ships for competition. Class rooms open daily for study. For particulars apply at the Gallery.

ART CLASSES TO RESUME. The advanced art classes of the Art Association, under Mr. William Brym-ner, R.C.A., will be resumed next Wednesday. Sessions will be held every Monday, Wednesday and Friday from 9.30 to 12.30 o'clock. A painting class from a draped model will be held also under Mr. Brymner Wednesday and Friday afternoons, from 2 to 4 o'clock, beginning November 5. Intending students should communicate with the secretary at once. ART CLASSES TO RESUME.

ART ASSOCIATION. Art Association Classes-Painting Class. 12/10/12

A Painting Class (from the Draped Model) will be held on Wednesday and Friday after-noons, from 2 to 4 o'clock, commencing November 5th.

The advanced Art Classes are held every Monday, Wednesday and Friday mornings, from 9:30 to 12.30. The Class Rooms are open daily for study. ally for study. For particulars, apply at the Gallery.



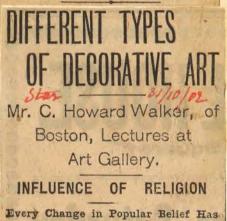
Mr. C. Howard Walker Discussed Subject at Art Gallery Last Night.

The art, science and scope of decoration was discussed by Mr. C. Howard Walker, of Boston, at the Art Gallery last night, in a most interesting manner. The lecturer was introduced to the fashionable audience by Mr. John Abbott. All decoration, the lecturer said, may be reduced to four simple types. The first is Oriental, a number of objects carefully balanced against each other, and floating down through ether to the earth, the second is the earliest form used by the peoples of nearly all the globe, and represents the stratifications of the earth by means of belts and bands. Then there is the crystalized form, a number of units balanced one centre, developing through the equilateral triangle to hexagons, octagons and even pentagons, and lastly there is the imitation the growth of living things springing from the ground upwards.

Discussing the evolution of decoration, Mr. Walker said that the Greeks were the first the first to use decoration merely for its beauty. To the Egyptian every ornament had a religious symbolic value, and his house was decorated with things that reminded him constantly of his religious belief, and especially of the god Osiris. As soon, however, as beauty pione was studied in decoration, all systems evolve in the same way. First, they are an improvement on some earlier form, strong and true; then they are developed further, while maintaining their strength; next, they become delicate and rained, then weak and complicated, and finally become utterly de-based. Such is the state, held the lecturer, of the prevalent style of art, and a new country should aim at strength and truth before It aims at delicacy and complication.

Every change in religion or popular belief has altered the style of decoration. Early Roman art added exterior decoration for the building's sake; the early Christian basilicas were, for pure contrariety, decorated on the inside only. The Koran said he who represented a living thing must provide it with a soul at the Judgment Day, or be dragged on his face to hell; so Mohammedan art returns to conventional schemes and intricate skeleton forms. Gothic ideals were, at the same epoch, purely naturalistic, and in the same way the Reformation of Luther and the re-finement of the Remascenic had left their marks on the decorative arts.

The lecture was concluded by the exhibition of a large number of views illustrating the development of decoration from the simplest to the most complicated forms, and its use



Altered the Style of Decorative Art.

Art. Mr. C. Howard Walker, of Boston, lectur-ed at the Art Gallery last evening before a good sized audience, upon the subject of "Decorative Art." While more or less technical, the evening's talk was thoroughly enjoyed, and Mr. Walker not only proved himself to be well informed upon the subject at hand, but also able to place facts before its hearers in an attractive manner. After an introduction by Mr. John Ab-bott, the lecturer began with speaking of the utility of decoration, and then he placed be-fore his hearers the four general schemes or types, taking them along from the very ear-liest period up to the present. The first scheme is Oriental, a number of objects carefully balanced against each other, and floating down through ether to the earth, the second is the earliest form used by the peoples of nearly all the globe, and represents the stratifications of the earth by means of belts and bands. Then there is the crystalized form, a number of units balanced about one centre, develop-ing through the equilateral triangle to hexa-gons, octagons and even pentagons, and astly there is the imitation of the growth

gons, octagons and even pentagons, and lastly there is the imitation of the growth of living things springing from the ground upwards

THE GREEKS AND DECORATION.

The Greeks were the first to use decoration The Greeks were the first to use decoration merely for its beauty. To the Egyptian all his ornaments had a religious symbolic value, and his house was decorated with things that reminded him of his religious belief. Once, however, beauty alone was studied in decoration, all systems follow the same stages; first, they are an improvement on some earlier form, strong and true; then they are developed further, while maintain-ing their strength; next, they became deli-cate and refined, then weak and complicat-ed, and finally become utterly debased. Such ed, and finally become utterly debased. Such is the state of the prevalent style of art, and a new country should aim at strength and truth before it aims at delicacy and complication

INFLUENCE OF RELIGION

INFLUENCE OF RELIGION. Every change in religion or popular belief moman art added exterior decoration. Early moman art added exterior decoration for the building's sake; the early Christian basilicas were, for pure contrariety, decorated on the index only. The Koran said he who re-presented a living thing must provide it with a soul at the Judgment Day, or be art returns to conventional schemes and in-tricate skeleton forms. Gothie ideals were, at the same epoch, purely naturalistic, and in the same way the Reformation of Luther and the refinement of the Renaissance had left their marks on the decorative arts. The lecturer illustrated with lime light in black board, demonstrating particular is where one type ran into another, and where one period leit off and another begre

MR. WALKER DISCUSSES **DECORATIVE ART PLAN** Lecture at the Art Gallery by

Bostonian Is Along Original Lines.

Decorative art was treated by Mr. A Howard Walker, of Boston, at the rt Gallery last night, in an original nd suggestive manner. Mr. John Abbott introduced the lecturer, who Art and Abbott Aboott infroduced the lecture, who pointed out that the art of decoration follows the same laws, whether the simplest or the greatest forms are examined; moreover, there is a close relation between these laws and the relation between these laws and laws of mechanics and of org organic laws growth

All decoration may be reduced to four types, or it will be restless and disturbing. The first is Oriental, a number of objects carefully balanced against each other, and floating down through ether to the earth, the second is the earliest form used by the peoples of nearly all the globe, and represents the stratifications of the earth by means of belts and bands. Then there is the crystallized form, a num-ber of units balanced about one cen-tre, developing through the equila-teral triangle to hexagons, octagons and even pentagons, and lastly there al triangle to hexagons, octagons d even pentagons, and lastly there the imitation of the growth of living things springing from the ground upwards

ing things springing from the ground upwards. The lecturer discussed the necessity of correcting the effect of diagonal lines by others counter to them, and urged that the beginnings of decora-tion were wholly practical. A man made a pot of the simplest form and added a horizontal line across it to strengthen its weakest part; it remain-ed for the artist and poet of his race to see in these useful devices any-thing of beauty. Next came the ple-turing of natural objects in plcture language, and from the representation, as nearly as possible, things as they were, an advance was made to sym-bolism. We may deem the drawings of the heavens, the rain and the moun-tains by straight lines and triangles as conventional, but really the peo-ple who so represented them were do-ing it as well as they knew how. Symbolism showed the hour of the day by the position of the sun in re-lation to a fixed unit, and the impor-Symbolism showed the hour of the day by the position of the sun in re-lation to a fixed unit, and the impor-tance of a thing was sometimes ex-pressed by repeating its symbol, or by making it very big. Thus, if the sun was to be given prominence many suns might be drawn, or the Egyp-tians would show their King very big when speaking to his merchants or soldiers, small when he met the priests and quite little when in the presence of the gods. The Greeks were the first to use decoration merely for its beauty. To the Egyptian all his ornaments had a religious symbolic value, and his house

the Egyptian all his ornaments had a religious symbolic value, and his house was decorated with things that re-minded him of his religious belief, and especially of Osiris. Once, however, beauty alone was studied in decoration all systems follow the same stages:

especially of Osiris. Once, however, beauty alone was studied in decoration all systems follow the same stages; first, they are an improvement on some earlier form, strong and true; then they are developed further, while maintaining their strength; next, they become delicate and refined, then weak and complicated, and finally become utterly debased. Such is the state, heid the lecturer, of the prevalent style of art, and a new country should alim at strength and truth before it alms at delicacy and complication. Every change in religion or popular belief has altered the style of decora-tion. Early Roman art added exte-rior decoration for the building's sake; the early Christian basilicas were, for pure contrariety, decorated on the in-side only. The Koran said he who represented a fiving thing must pro-vide it with a soul at the Judgment Day, or be dragged on his face to hell; so Mohammedan art returns to con-ventional schemes and intricate skele-ton forms. Gothic ideals were, at the same epoch, purely naturalistic, and in the same way the Reformation of Luther and the refinement of the Re-nascenic had left their marks on the decorative arts. The lecture was concluded by the

nascenic had left their marks on the decorative arts. The lecture was concluded by the exhibition of a large number of views illustrating the development of decora-tion from the simplest to the most complicated forms, and its use in ac-tual buildings.

0

Star ARI 5/11/02 The Designs For the Strathcona and Soldiers' Memorial.

AT

ON EXHIBITION

The designs for the Strathcona and Sol-diers' Memorial, which it is proposed to rect on Dominion Square, are now on ex-hibition at the Art Gallery. Most of them reached the city on Friday and Saturday ast, while a few arrived to-day. They are now awaiting the inspection and scrutiny of the committee charged with the selection of a design for a memorial, and as soon as been made the task of carrying out the ac-cepted design in bronze and stone will be undertaken by the successful sculptor. It is hoped to have the memorial in position by the autumn of 1903. The models on exhibition are extremely waited in character, and some original de-signs are shown. Among the competitors are some of the best sculptors in Canada and he United States. It is expected that the ward will be made shortly after the return of Frincipal Peterson to Montreal, as he is one of the members of the Committee on Design.

Design.

SHOWS MEMORIAL DESIGNS. SHOWS MEMORIAL DESIGNS. The designs for the Strathcona and Soldier's memorial, to be erected in Do-minion square, are on exhibition in the Art Gallery. Several prominent sculp-tors have sent in designs and the cor mittee will not find it easy to make selection. They will await the arriva, of Principal Peterson before making a final choice.

LECTURE ON ORGAN MUSIC. LECTURE ON ORGAN MUSIC. "The History and Development of Organ Music" is the subject of the second lecture in the course of the Art Association. It will be delivered next Monday night by Mr. Wallace Good-rich, of Boston. In order that it may be illustrated on the organ it will be given in St. Paul's church, Dorchester street, Mr. Goodrich is the organist of Trinity church, Boston, and to the symphony concerts, so that he is an acknowledged master of the instru-ment,

LECTURE ON ORGAN MUSIC. LECTURE ON ORGAN MUSIC. A lecture of much interest to lovers of music was delivered last night by Mr. Wallace Goodrich, organist of Trinity Church, Boston. He treated of organ music, and dealt with Ger-man choral and French church music, and concluded by playing Bach's D minor, with fantasle.

ART ASSOCIATION PHILLIPS SQUARE. GALLERIES OPEN DAILY. 9 A.M. TO DUSK.

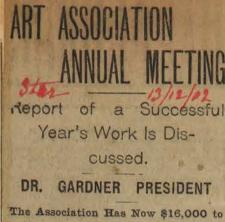
Admission - - 25 cts. Reading Room open to members till 6 p.m

ART ASSOCIATION MEETING.

ART ASSOCIATION MEETING. The annual meeting of the Art As-sociation will be held at the Art Gal-lery, Friday afternoon, December 12, at 4.30 o'clock. The officers for the coming year will be elected and the report of the old council brought up for edoption. In consequence of the occu-pation of the gallery by the designs and medals sent in for the Soldiers' and Strathcona memorial, it has been next to impossible to hold any ex-hibition of pictures for the members during the early part of the winter, at is, however, intended to have a loan exhibition, beginning New Year's Day. Day.

ART ASSOCIATION OF MONTREAL

The Annual General Meeting of the members of this Association will be held in the Gallery, Phillips Square, on Friday Atternoon, December 12th, at 4.30 o'clock. Business-To receive the report of the Council for the year ending May 31st, 1902, and to elect officers for the ensuing year. A. B. ABBOTT, Secretary. December 8th, 1902.



Expend on Pictures-Election of

Officers.

The annual meeting of the Art Associa-tion of Montreal took place yesterday af-ternoon at the Gallery, Phillips square. Mr. R. B. Angus, the president of the association, presided, and Mr. J. B. Abbott acted as secretary. Those present at the meeting included Messers. E. B. Greenshields, W. J. Learmont, H. V. Meredith, James Morgan, Richard White, William Angus, R. C. Nelles, C. M. Holt, Robt. Lindsay, Robt. Harris, C.M.G., Rev. J. Edgar Hill, D.D., Dr. F. J. Shepherd, J. H. Joseph, F. S. Lyman, C. E. L. Porteous and D. Mor-rice.

D.D. Dr. F. J. Shepherd, J. H. Joseph, F. S. Lyman, C. E. L. Porteous and D. Mor-rice. Mr. Augus stated that the work of the past year had been brought to a most suc-cessful conclusion. The cash balance was now nearly \$3,000 as compared with \$1,600 a year ago. There was now on hand the sum of \$16,000, which could be utilized to purchase pictures during the coming year. He had no doubt but that the money would have the benefit of some new works of art. Mr. Augus referred to the very success-ful R. C. A. exhibition held some months ago. The number of pictures hung was larger than ever before, and the number of sales exceeded that at any former ex-hibit. The president also referred to the difficulty of holding loan exhibitions, while the rate of insurance was so high. In closing, Mr. Angus paid a nice compliment to Mr. Abbott, the secretary, whom, he said, had shown great ability in the man-agement of the association's affairs. The enade president of the association to fill out the unexpired term of Sir William Van Horne, and he would be glad to see a presi-dent elected who could give the affairs of the association more care and attention than had been able to do. Due ballot was cast for the officers, result-ing as follows: Dr. William Gardner, presi-dent; Mr. C. J. Fleet, vice-president: Mr. W. J. Learmont, treasurer; councillors, Messrs. E. B. Greenshields, Sir William Van Horne, C. R. Hosmer, R. B. Angus, Dr. J. Edgar Hill and H. Vincent Mere-dith. A hearty vote of thanks was then proposrice. Mr.

Van Horne, C. R. Hosmer, R. B. Angus, Dr. J. Edgar Hill and H. Vincent Meredith.
A hearty vole of thanks was then proposed to Mr. Angus.
The annual report, which was unanimously adopted, states "that the membership is not quite so large as last year, but this may be accounted for by the deeply regretted death of the large number of esteemed members, among them the late Marquis of Dufferin and Ava, at one time our Governor-General. An important icature in the business of the year was the adjustment and consolidation of the insurance on the property of the association. The valuation of the buildings and contents was thoroughly revised, and a proper schedule and description of the same prepared, accepted by the companies insuring, and attached to each policy. This arrangement cleared away all contradictions in the policies, and has placed the insurance on a satisfactory basis. The council regret, however, that they have been unable to obtain any reduction in the very high rafes early diversible insurance of a statification that a keen and discriminating interest was shown by the members and by the public generally, in the various exhibitions which there was a marked increase in the attendance. This increased interest was also shown by the greater appreciation of urginality. The growing importance of the work of Canadian artists and its advance were quite strongly in evidence at the exhibition held in March tast."

last." 'The total subscriptions to the building and endowment fund now amount to \$36,-511. The annual subscriptions amounted to \$5,885, and the entrance fees to \$376.



<section-header><section-header><text><text><text><text>

March. The Art classes are, however, not as well attended as their merits war-rants, and the council would mrge the co-operation of the members in creat-ing an interest in them. The members attending the exhibi-tion were Eastlake exhibition, mem-bers, 944; paying visitors, 50; compli-mentary tickets, 44; total, 1,038. Royal Canadian Academy, members, 3,163; visitors, 1,750; total, 4,913. Japanese exhibition, members, 1,013; paying visitors, 161; total, 1,174. There was also a large attendance at the New Year's Day loan exhibi-tion.

tion. The statement of the treasurer show-ed a revenue of \$18,257, of which \$1.676.-15 was a balance from the preceding year, and an expenditure of \$15,369.80, leaving a balance of \$2,387.20. The following officers were elected: President-Dr. W. Gardner. Vice-president-Mr. C. J. Fleet, K.C. Treasurer-Mr. W. J. Learmont. .Councillors for two years-Messrs. E. B. Greenshields, Rev. Dr. J. Edgar Hill, H. V. Meredith, Sir W. Van Horne, R. B. Angus, and C. R. Hos-mer. mer

mer. Those present at the mecting were:--Messers. R. B. Angus, C. J. Fleet, K.C. Robert Lindsay, Dr. W. Gard-ner, R. Harris, C.M.G., P.R.C.A., A. T. Taylor, R.C.M.; Rev. Dr. Edgar Hill, W. J. Learmont, A. H. Joseph, C. M., Holt, H. V. Meredith, Dr. F. J. Shepherd, F. S. Lyman, K.C., D. Mor-rice, E. B. Greenshfelds, K.C., James Morgan, C. Brotherhood, W. Angus, R. Campbell Nelles and C. E. L. Por-teous. teous

ART ASSOCIATION . .

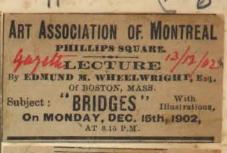
LECTURE

BY-Edmund M. Wheelwright, Esq.

Of BOSTON, MASS. Subject, "BRIDGES," with illustrations, On MONDAY December 15th, 1902, at 8 15 p.m.

10

fura



LECTURES ON BRIDGES FROM ARTISTIC POINT Wheelwright Declares Am-Mr erica Has Much to Learn From Old World.

In the opinion of Mr. Edmund M. Wheelwright, of Boston, who deliver-ed an increasting illustrated lecture last night in the Art Gallery, on "Bridges," we on the American con-tinent, on both sides the line, are very much behind Europe in the artistic treatment of waterways, docks and bridges. He chinks that we show to poorer advantage in comparison with Europe in this regard than in almost any other. We had made wonderful progress in many ways, and in civilization, but in the matter of making our waterways decers, even respectable, and of using them to their best advantage, we had been very negleciful. He expressed the hope that the improvement which was going on at the Montreal water from would be a thing the like of which would be more commonly done throughout Canada and the United states. Rev. Dr. J. Edgar Hill introduced

front would be a thing the like of which would be more commonly done throughout Canada and the United States. Rev. Dr. J. Edgar Hill introduced the lecturer, who gave a general sketch of bridges, comprising the Ro-man, mediaeval and Renaissance, con-sidered some modern bridges of stone and reviewed what has been done in artistic steel bridges, showing that there was an aesthetic side, which on this side the water had been disre-garded too much. He referred to the bridges built by the early Roman and said that in Western Eur bridges built by the early Roman and said that in Western Eur bridges were the only structure with remained in the use for which the were originally designed. Of all the great works of pag Rome only the bridges were of u ity to man today. But although Romans were grand builders, the were very fond of sham work, a when they worked in soft ground the carried the foundations for the brid pers to an insufficient depth and us very clumslify the rip-rap protect which was necessary to prevent undermining of the piers. But spite of defective foundations, ma Roman bridges had stood intact, a were in use today. In the first to use the arch in large works, showed several examples of mediaeval bridges, and then touched on steel structures. Stone, he taid, was most valuable, on account of its massiveness, stability and power to resist the elements, but it was in ferfor to metal, for economy, facilit of construction and ready adaptabilit to various situations. Steel has therefore, greatly, supplanted stone modeine bridge building, the latter m terial being now only used in the construction of municipal bridges.

ART ASSOCIATION.

gay alle PHILLIPS SQUA GALLERIES OPEN DAIL 9 A.M. TO DUSK. Admission - - - 25 cts. Reading Room open to members till 0 p.m

MR. G. W. HILL CARRIES OFF THE FIRST PRIZE Executives of Strathcona Memorial Fund Make Two Awards in Com-

petition.

<section-header><section-header><text><text><text><text><text>

RECEPTION AT ART GALLERY.

RECEPTION AT ART GALLERY. The Art Association will hold a re-ception in the Art Gallery, Phillips Square, New Year's Day, from 4 o'clock to 6. The Ladies' Morning Musical Club will provide a programme of vo-cal and instrumental music and there will be a collection of pictures on ex-hibition. A loan exhibition of works of the first order of merit is also plan-ned by the association for about Jan-uary 9. There will probably be a re-ception given that evening for the members, and the pictures will remain on view for the public for a fortnight.

Exhibition of Paintings. At the New Year's reception of the Montreal Art Association there will be on exhibition a collection of Dutch and Scotch paintings which have been in Toronto for the past three months. The collection has been much admired by such Montreal art tovers as have seen them, and they are com-ing to this city at the special request of Six William Van Horna.

PAINTINGS COME TO MONTREAL. Toronto, December 29.—The exhibition of Dutch and Scotch paintings collected by the Women's Art Association, and which have been on view here for the past three months, will be sent to Montreal next week to be exhibited in the Art As-sociation rooms there at the urgent re-quest of Sir Wm. Van Horne.

C. Letter

- Art Union drawing prizes de l'Art Association - | Avril 1896-

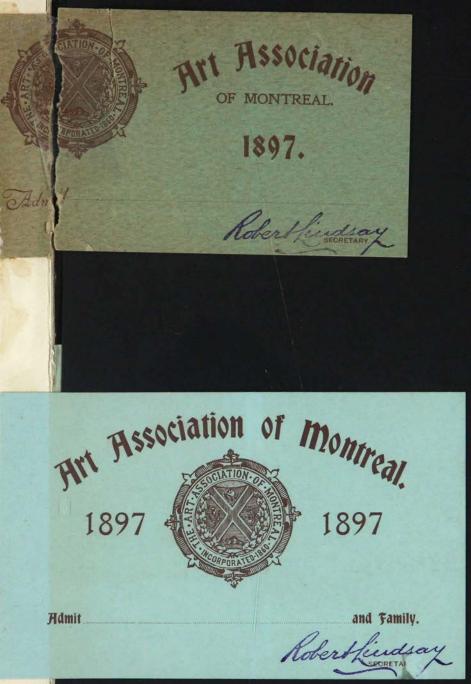
- Voir archives permanentes du musée

1896

Art Association of Montreal.

PHILLIPS SQUARE.

MR. & MRS. DRUMMOND Request the pleasure of the Members' company at a Five o'clock Tea, at the Gallery, on Tuesday Afternoon, March 31st. 4.30 to 6.30.





COURSE OF LECTURES

1897

TO BE HELD IN THE

ART GALLERY PHILLIPS SQUARE - - MONTREAL The members of the Art Association are cordially invited

The Art Association of Montreal.

INCORPORATED 1860.

For the Encouragement and Promotion of the

Fine Arts.

GALLERIES PHILLIPS SQUARE.

Your support of the Association by becoming a member is earnestly desired by the Council. She annual subscription which may commence at any time is \$5.00, or for a family \$7.50, and membership includes not only the privilege of the galleries, reading room and library, but also all lectures and exhibitions.

The Association was founded and is supported for the public benefit, and co-operation in its success is a duty which should be recognized as personal by all Citizens.

There is no formality required for membership beyond sending in your name and address to the Secretary.

ROBERT LINDSAY.



Province of Quebec Association or Architects.

1898. Course of Lectures

TO BE HELD IN THE

* ART GALLERY, *

PHILLIPS SQUARE. - - MONTREAL.

The Members of the Art Association are Cordially Invited,

MARCH 29th, AT 8.15.

"Ancient Rome"

WITH ILLUSTRATIONS. Prof. S. H. CAPPER, M.A.

FEBRUARY 24th, AT 8.15.

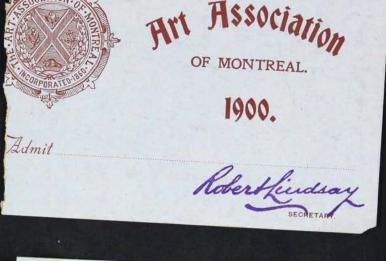
"Brunelleschi," WITH ILLUSTRATIONS.

PROF. C. W. COLBY, M.A , PH D.

JANUARY 27th, AT 8.15.

"Pompeii" A CITY OF THE FIRST CENTURY. WITH ILLUSTRATIONS. PROF. FRANK D. ADAMS, M.A.SC., Ph.D.







Robertfindsa



Art Association of Montreal.

PHILLIPS SQUARE.

MR. & MRS. DRUMMOND

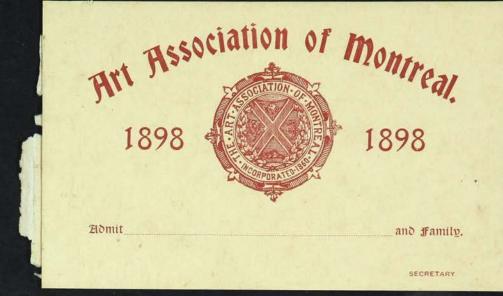
Request the pleasure of the Members' Company at an Afternoon Tea, at the Gallery, on Thursday, February 4th.

4.30 to 6.30.

ASSOCIATE MEMBER.

Robertfindse

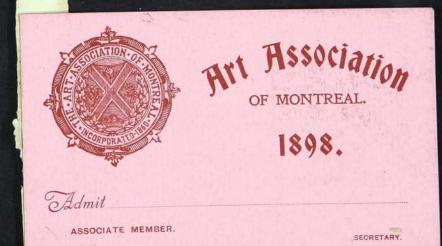






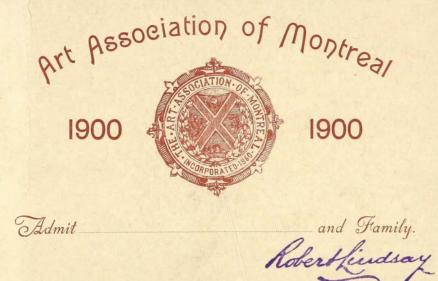






Art union drawing prizes de NArt association _ 28 avril 1897 -

voir archives permanentes du musée



SECRETARY

MONTREAL,

MAY 14th. 1900.

ART CLASSES-1899---- 1900.

SCHOLARSHIPS.

----ANTIQUE CLASS-----

MARIE ANN PROULX. (no.2a)

----LIFE CLASS-----

BERTHE LEMOYNE (no.4) & HELEN GALLOWAY MCNICOLL (no.19) equal. SPECIAL MENTION FOR TIME DRAWING--EVELINE CLAY (no.8) HONOURABLE MENTION---EDWARD BOYD. (no.10) Che Art Association of Montreal.

23 Phillips S

NOTICE.

SCHOLARSHIP COMPETITION.

The Competition in the Antique Class will begin on Thursday 19th April continuing on every Tuesday, Thursday, and Saturday until the 8th May inclusive.

Intending Competitors please give in

their names.

Art Association OF MONTREAL. 1901. Admit Robert Lindsay Art Association MONTREAL. OF 1899. Robertfindsay SSOCIATE MEMBER. Art Association OF MONTREAL. 1901. Admit Robertfinds

ASSOCIATE MEMBER.

SECRE

Art Association of Montreal. 1899 1899 and Family. dmit Robertie diay Art Association of Montreal 1901 1901 Admit and Hamily. Robertfindsay

Montreal.

23 Phillips Square.

ART CLASSES.. 1900..

A MEMBER OF THE ASSOCIATION OFFERS \$50.IN PRIZES, THERE WILL BE A FIRST PRIZE OF \$30. AND A SECOND PRIZE OF \$20.

THE FIRST PRIZE TO BE AWARDED TO THE BEST STUDY OF A FULL LENGTH NUDE FIGURE; THE SECOND PRIZE TO THE SECOND BEST,

THE FIGURES MAY BE DONE IN ANY MEDIUM AND OF THE ORDINARY ACADEMY SIZE.

THERE WILL BE A PRELIMINARY COMPETITION IN WHICH ANY PUPIL CAN TAKE PART, THE EIGHT BEST IN THIS FIRST COMPETITIONWILL ALONE COMPETE FOR THE PRIZES.

JUDGES, ROBERT HARRIS P.R.C.A. WM.BRYMNER R.C.A. E.DYONNET R.C.A.



MONTREAL.

MAY 20th. 1901.

ART CLASSES---- 1900----- 1901 SCHOLARSHIPS. -ANTIQUE CLASS----WILLIAM H CLAPP. (no.9) ----LIFE CLASS-----EDWARD BOYD. (no.7) EQUAL.

CLARENCE GAGNON. (no.4)



MONTREAL.

MAY 20th. 1901.

ART CLASSES---- 1900----- 1901

SCHOLARSHIPS.

-ANTIQUE CLASS----

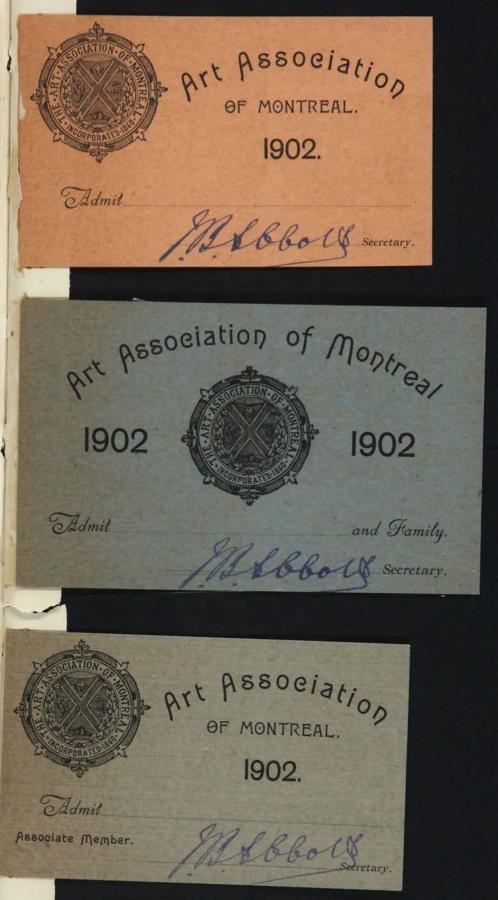
WILLIAM H CLAPP. (no.9)

-LIFE CLASS----

EDWARD BOYD. (no.7)

CLARENCE GAGNON. (no.4)

EQUAL.





MONTREAL, 1st. January, 1902

LOAN EXHIBITION

- - 0 - -

Landscape.

--0--

Grand Canal.

--0--

-- 0 - -

--0--

Interior.

Portrait of a Man.

3

1. GOYEN, Jan Van

2. GUARDI, Francesco

3. HOLBEIN, Hans

4. HOOCH, Pieter De

5. LHERMITTE, Leon

6.MARIS, Jakob

7. MARIS, Jakob

3. REMBRANDT VAN RYN.

ROSSETTI, DANTE GABRIEL 0.

10. TERBURG, Gerard

11. WEISSENBRUCH, John Henry

Pastoral Scene.

-0-0-0-0-0-0-0-0-0-

JAMES R.WILSON

R.B. ANGUS

Hon: G. A. DRUMMOND

Hon: G. A. DRUMMOND

Hon: G. A. DRUMMOND

Les Lavandieres de bords de la Marne. W.GARDNER, M.D. -- 0 - -A.Corner in Amsterdam.

W.J.LEARMONT

JAMES R.WILSON

R.B. ANGUS

R.B. ANGUS

Portrait.

--0--

The Bridge. - - 0 - -

Pottrait of a Lady.

--0--

Girl, With Passion Flowers. JAMES ROSS --0--

--0--



Art Association of Montreal,

PHILLIPS SQUARE.

ART ASSOCIATION CLASSES, 1896-'97.

THE ADVANCED ART CLASSES,

SIXTEENTH YEAR.

The Session for 1896-'97 will commence on Wednesday, October 14th, and will close on Friday, May 14th, 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.

Such Students as, in the opinion of MR. BRYMNER, may benefit thereby, will paint from the cast or still-life, and if sufficiently advanced will work from the living model.

Subjects for composition will be given out occasionally during the Session.

The Session for 1896-'97 will extend over two terms, the first term being from the 14th of October to the 1st of February, and the second term from the 3rd of February to the 14th 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 Studios of the Association, and Students are allowed the use of the Reading Room and Library, and free admission to the Galleries during the continuance of their studies.

Two Association Scholarships will be offered for competition at the end of the Session, each entitling the winner to two years free tuition.

WATER COLOUR CLASSES.

The WATER COLOUR CLASSES, under the direction of MR. CHARLES E. Moss, will commence on Monday, 14th September, and continue until the end of October.

Instruction will be given on four days in 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 \$9.00 monthly, or \$12.00 for the term (seven weeks), students to elect when joining the class the days they wish to attend, such election to be binding during the time of study. Single lessons will be \$1.25 each.

The days appointed for instruction are, Monday and Thursday, 2 p.m. to 5 p.m., and Tuesday and Saturday, 9.30 a.m. to 12.30 p.m.

ROBERT LINDSAY,

Secretary.

MONTREAL, July, 1896.

NOTE.—Intending Students should communicate their names to the Secretary as soon as possible.

SOME OF THOSE PRESENT. mong those present were: Mrs. James ass, the Misses Van Horne, Rev. Dr. Baray, Mrs. C. R. Whitehead, Miss Price Quebec), Hon. Geo. A. and Mrs. Drum-10nd, Mr. Robert Harriss, R.C.A., and Irs. Harriss, Rev. Mr. Everett, Dr. and Irs. Stirling, Mrs. Gillespie, the Misses

tistic strength against theirs, conscious of his own powers, he was not afraid to compete with masterpieces of illustrious predecessors and contemporaries. He especially set himself to rival Claude-his Liber Studiorum being undoubtedly suggested by Claude's Liber Veritatis, and as every-one knows, he bequeathed two of his pictures to the nation on condition the

