

20 March  
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1933

Feb 1929 - March 1933

No. 6 VI

FROM THE ART ASSOCIATION  
OF MONTREAL

NEWSPAPER CLIPPINGS FROM  
FEB. 1929 - MARCH 1933.

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# JAMES M. BARNESLEY DEAD AT 68 YEARS

Gazette 26/2/29

Leading Canadian Painter  
Succumbed Following an  
Attack of Influenza  
SHOWED MARKED TALENT

Montreal Artist Forced to  
Drop Practice of Profes-  
sion Twenty  
Years Ago

Early yesterday morning the death occurred of James MacDonald Barnesley, the Canadian painter, who over twenty years ago was, due to ill-health, forced to lay brush and palette aside. Mr. Barnesley early this month fell a victim to influenza from which he seemed to be recovering when he suffered a relapse. Among the leading painters of his day, Mr. Barnesley bade fair to give added lustre to the Art of the Dominion when illness stopped the practice of his profession. James MacDonald Barnesley was born in Toronto in 1861 and studied at the Washington University Art School and at St. Louis under Halsey C. Ives and Carl Guthrie. Going to France he continued his art training under De Villefroy, Baron de Torran and Louis Lenoir. During his visits abroad he was an indefatigable worker, his companions on such tours being Canadian painters, who have since risen high. Love of his art was a driving force which kept him "hard at it" when discretion might have suggested a spell of rest. Back from Europe, laden with studies and filled sketch books, he was not content until he was putting them to use in more permanent and important form.

## FRANCE RECOGNIZED TALENT

In France his talents were recognized and between 1882-87 he was a regular exhibitor at the Paris Salon. He was also elected a member of the Societe des Amis des Arts, Departement de Seine et Oise, and the Ville de Versailles awarded him a silver medal in 1885 and similarly honored him in the following year. An earlier recognition came in 1882 from the St. Louis School of Fine Arts which awarded him a gold medal. He was a member of the Art Guild of St. Louis, a member of the Ramblers Club, New York, and was one of the organizers of the New York Water Color Society. In 1890 he conducted a water color class for ladies at the Art Association of Montreal.

An illustrator of merit, Mr. Barnesley was equally effective in his paintings in oils and water color, a larger element of poetic quality being manifested in the more delicate medium. Landscapes and harbor scenes were his favored subjects, his brushwork inclining to high finish, and the color being generally pleasing. His works are in many private collections in both Canada and the United States, among admirers of his paintings being the late Andrew Carnegie. In the National Gallery of Canada, Ottawa, are: "Bass Rocks, Gloucester, Mass."; "Evening," a water color; "Landscape"; "Dieppe Harbor"; and "In the fields."

In the permanent collection of the Art Association of Montreal are: "The Last Rays," 1887; "The Harbor," "On the Cascadepia," 1889; "La Jetee du Pollet," 1886.

# NOTED CANADIAN ARTIST IS DEAD

Gazette 25/2/29

James Macdonald Barnesley  
Died Suddenly in 69th  
Star Year

The death of James Macdonald Barnesley, noted Canadian artist, occurred suddenly this morning after a lengthy illness. He was in his 69th year.

Mr. Barnesley was born in Toronto in 1861 and after being educated there went to the Washington University Art School, and later to St. Louis where he studied under Halsey C. Ives and Carl Guthrie for many years. He later went to Paris where he practiced under the supervision of Baron de Torran and Louis Lenoir. Through his work, Mr. Barnesley was elected member of the Societe des Amis des Arts, Departement de Seine et Oise; a member of the Ramblers Club, New York; a member of the Art Guild of St. Louis, and was one of the organizers of the New York Water Color Society.

Most of the artist's works were made in the first 10 years of his career, and it was during the years of 1882-87 when his paintings were exhibited in the Paris Salon gained great prominence and was awarded a gold medal at the St. Louis Art School and honorable mention and silver medals at Versailles.

About three years later, he came to Montreal where he inaugurated a water color class at the Montreal Art Association.

Among his most better known works are:

Rocks, Gloucester, Mass.; (water color); Landscape, Harbor, In the Fields, (at the National Gallery of Canada). The years, 1887; The Harbour, On Cascadepia, 1889; La Jetee du Pollet, 1886 (at Art Association of Montreal).

## Horne Russell's

Star Work 27/2/29

AMONG the veteran artists of Canada, none occupies a more secure and well-merited position of prominence than G. Horne Russell. He has sturdily adhered to the highest ideals. He has never allowed himself to be carried away by iconoclastic "movements." He has kept well within his limitations, and as a result he has an exceptional record of solid and distinctive achievement to his credit. His annual exhibition of paintings at the Watson art galleries this week not only serves to emphasize his pre-eminence among Canadian painters, but also reveals the fact that he is today at the very height of his powers and more inclined than ever to indulge in rich and appealing color-tones.

This latter quality is more strongly marked than in any of his previous exhibitions. It is particularly to be noted in "Evening, St. Croix River, N.B." (32), "October on the St. Croix River" (9), "Smugglers' Cove, St. Andrews" (3), "Blue Rocks Harbour, N.S." (28), and "Seal Cove, N.E." (16). In these canvases Mr. Horne Russell has used glowing colors with arresting results, harmony in composition and authority in atmosphere being specially notable. I can recall no previous work of his in which vivid coloring has been so skillfully and so strikingly employed to produce, by direct methods, charming evanescent light effects.

HIS marines are always worthy of study. This year he has covered an even wider field than usual, for he has caught the turbulent Atlantic off Nova Scotia's cliffs and rock-strewn coast in many moods. In "Rough Sea Coast off Nova Scotia" (33) we have all the suggestion of irresistible power in the heaving waves hurling themselves against iron rocks. This is water that holds motion, and spray that hisses. There is fine atmosphere in "Surf and Rocks, Cape Breton Coast" (23), with lovely coloring and lighting. "Off the Cape Breton Coast" (10) shows the Atlantic an indigo blue of rich depths and tones, with foam-flecked wave-tips that catch the light. The coloring in this is gorgeous.

A superb sky is to be seen in "Passamaquoddy Bay" (21), and in "Morning, Cape Breton Coast" (15). Mr. Horne Russell shows that his hand has lost none of its cunning in the presentation of sunlight upon water. Some moonlit scenes also add variety to the exhibition, and in "Moonlight, Passamaquoddy Bay" (30), and "Moonlight, St. Andrews" (13) the artist has succeeded in reproducing, with delicacy and fine atmospheric values, the caress of moonbeams upon the water. Here poetic feeling is manifest, but it is never allowed to degenerate into mere sentimentality.

A careful examination of these pictures will serve to indicate that they are canvases with which the owner would find it very easy to live. After all, that is the acid test of a picture if you intend to buy it and to keep it. Mr. Horne Russell survives such a test supremely well.

S. Morgan-Powell.

## Gaz. MR. SOUTHAM'S APPOINTMENT.

The appointment of Mr. H. S. Southam, of Ottawa, as chairman of the Board of Trustees of the National Gallery of Canada, is a matter of interest and moment to all Canadians who are interested in art, and will be gratifying to them. The trustees had in the late Dr. F. J. Shepherd a chairman of very exceptional qualifications, and his death was very keenly felt. In seeking a suitable successor, the Government had not an easy task. The responsibilities are much more onerous than many people imagine, and they are increasing with the steady expansion of the National collection. The position calls for a special and, at the same time, a broad and discriminating knowledge, and the

demands which it makes upon the time and energy of the chairman are growing from year to year. The choice of Mr. Southam is, in these circumstances, a happy one. A resident of the capital, in which the National Gallery is housed, he has been long interested in art and its development, and in discharging the duties of chairman of the Board of Trustees, he will be engaging in a labor of love. The country has in the National Gallery at Ottawa a possession of great interest and value, and the public have in Mr. Southam's appointment the assurance that the institution will be safely and progressively directed. 26/2/29

The Art Gallery was surprisingly attended, and it was pleasant to notice the large number of young people strolling around looking at the pictures and examining the art objects in the cases.

## Herald \* 26/2/29

THERE is an interesting collection of barber's bowls in one of the cases which indicate how much progress this particular trade has made. Apparently in the older days to which these bowls belong, the barber fitted a sort of large soup plate under a victim's chin, the bowl being curved to fit the neck, and then generally splashed him. Another interesting article in the cases is a llama's apron elaborately carved from human bones, and there are some remarkable pieces of wood carving made in days long before iron was being used for tools, and still in a remarkable condition of preservation.

# HUMBLE SUBJECTS DEFTLY DEPICTED

Gazette 22/2/29

Paintings by James L. Graham  
Shown at Sidney Carter  
Galleries

Paintings by James L. Graham, A.R.C.A., now being shown in the Sidney Carter Art Galleries, 758 Dorchester street west, make strong appeal by reason of the humbleness of their subjects—dockside scenes, farmers ploughing, milkmaids in the fields, and cattle seeking the shade of trees. In color the works of Mr. Graham are pleasing, the painter having a good eye for what is picturesque, allied with sound sense in composition.

Among the oils the large "Dockworkers" is an impressive sundown scene with sailing ship at quay, and men sitting sideways on horses bound for stables at the end of a day's work. Frankly decorative in arrangement is a pastoral scene where, on a summer day a woman with stool and pail is leaving cows in a pasture, in the long grasses of which a group of children are resting. The red blouse of the milkmaid sounds a happy note amid the fresh green of trees and field, above which white clouds move in a blue sky. Good in atmospheric quality is the painting of cows in a meadow fringing a river with beached boat nearby. In another landscape cow and calves find grateful shade under noble trees.

James L. Graham, who in recent years has been only an occasional exhibitor at the shows of the Royal

Canadian Academy and the Art Association of Montreal, has spent considerable time in Europe. A native of Toronto, he was a pupil under the late William Brymner, C.M.G., R.C.A., in the schools of the Art Association of Montreal, continuing his studies at the Slade School, London, and in Paris. From the French capital he moved to Antwerp, where his painting, "The Grasshopper and the Ant," was purchased for the Museum of that city, this honor carrying with it a free studio and the use of models.

In 1910 Mr. Graham showed "The Prodigal Son"—a back view of a man, bare to the waist, leaning dejectedly on a stick near a tiny fire in a darkening landscape. This canvas was awarded the Jessie Dow Prize for oils. A few years ago he was again accorded this award for a painting of a spot no longer recognizable—Place d'Armes in the days when it had benches and flower plots, the whole enclosed by high railings pierced by four massive gates. In those days, when "parking" signs were unknown, the outside of the square was surrounded by hackmen, and the honored painting showed a rank of sleighs with a suggestion of the towers of Notre Dame Church.

Mr. Graham, whose touch in oils is forceful, is equally happy in his watercolor works, a number of which are included in the present show.

# CLEMENCEAU GIVES SATIRE IN PAINTING

Picture Presented to Him at  
Armistice To Go to  
Star Nation May/29

## SHOWN DON QUIXOTE

The Artist Expresses Futility of Tilting at  
Windmills

PARIS, May 18.—(U. P.)—Georges Clemenceau yesterday offered as a gift to the nation a painting of Don Quixote tilting at the windmill, presented to the war-time Premier by members of the Clemenceau Cabinet on the day the armistice was signed.

The painting, according to orders which Clemenceau gave his attorney, will go to the Government upon the former Premier's death. The aged statesman did not make public announcement of the gift, but ordered the provisions made in his testament. It probably will go to the Louvre.

The work is small and less interesting for its execution than for its subject and history. It was painted by Honore Daumier, one of the finer French satirical painters of last century. On the day the armistice was signed, the Ministers joined with President Poincare in offering a token of gratitude to the "Father of Victory." The picture was purchased for 38,000 francs, but recently an expert judged its value at "anything over a million francs." "If I left it to my heirs they would probably sell it," Clemenceau said, "so I have decided to give it to the State, so that future generations can draw profits from its lessons."

"Isn't that true to life?" he commented, as he pointed out the characters of the painting. "Tilting at windmills is a human fallacy. Look how idiotic Don Quixote looks on his skinny charger as he climbs the hill to the windmill. And fat, contented Sancho, astride his little donkey. His red neck is almost apoplectic. He is asleep at the charge."

"It is a moral of fidelity, but a satire on the futility of fighting windmills."

# ASKS FOR PROPER RECOGNITION OF ART

No. 6

Artist and Author Protest  
Exploitation of Creative  
Star Spirit 27/2/29

## DEPLORES MOVIES

Gerrit A. Beneker Exhibits  
Picture Before Art  
Association

Pleading for a recognition of art as something broader than works of art, Gerrit A. Beneker, artist and author of New York, spoke last night on "Art and Education" before the Art Association of Montreal.

"Art should be considered not as a thing but as a way, for art is the art of living," he claimed, adding that it even lies within the realm of the fine arts to suggest a way to live. Many definitions of art were given, and Mr. Beneker argued that art and science were dependent upon each other, even in an age like the present, when science has progressed at the rate of multiplication and art not even at the rate of addition.

Stating that art has always been the handmaid of belief or religion, which recognizes the all-creative spirit, Mr. Beneker protested against the exploitation of that creative spirit in man, declaring that this had led to world conflict during the last war. He maintained that art could do much to prevent this exploitation.

## SEPARATE ENTITY

The reasons why art has not yet been able to achieve this were examined. It was pointed out that almost every art school at present is conducted as a separate entity, apart from other forms of education. Mr. Beneker looked forward to the time when the art school would be on the college campus, exerting its influence and also profiting by the influence of other departments. He recalled the sending of Rubens on a diplomatic mission, and expressed the hope that in the future artists might be diplomats who would bring about a better understanding on earth.

Mr. Beneker deplored the evil influence of movies and cheap magazine stories in portraying the worst side of man, claiming that in this "selling age" it is possible to sell man to man, that is to reveal man to himself in the best light.

A series of pictures painted by the speaker, who gained his inspiration where the men worked, not between four walls in Greenwich Village, were shown and Mr. Beneker pointed out the lesson behind each of the types portrayed.

Dr. J. W. A. Hickson, chairman of the lectures committee, introduced the speaker.

# NG SUNLIGHT MODERN DISCOVERY

Gazette 30/2/29

Is Something That Eluded Old  
Masters, Says Michael  
Jacobs

Painting a picture as he spoke, Michael Jacobs, New York artist and author of several books on color, gave the members of the Women's Art Society a very vivid description of his own method of painting, as well as some interesting comparisons between old and modern masters, at a meeting held yesterday in Stevenson Hall.

Modern painters have achieved something which eluded Michael Angelo and Leonardo da Vinci—the painting of sunlight, Mr. Jacobs stated. They have, on the other hand, lost the great love and passion for their art which marked the work of their predecessors. As for their color, the speaker felt that modern chemical science had produced pigments which were more brilliant and would be more permanent than those described in the recipes for mixing paints which the old masters have left.

Leonardo da Vinci had said that you could only get sunlight in a painting if you displayed the painting in the sunlight and, until the work of the impressionistic school, this had been true. Monet, Manet and their fellow-artists have led the way out of this limitation, however, and modern artists can paint sunlight which still looks like sunlight when it is brought indoors, Mr. Jacobs stated.

Explaining his own work as he went along, he said that he had devised his method from a study of the unfinished paintings of Michael Angelo, the fundamental principle of which was to lay cool color on first and then work in the warmer tones. He used only clear brilliant tones, he said, from a palette containing twelve colors of the spectrum.

One could speak quite correctly of the composition of a picture, he continued, for the artist did not necessarily depict nature just as she appeared, but selected material from her bountiful display at will, in order to get the pictorial arrangement he wanted.

Mrs. Alex. Murray, president, introduced the speaker and proposed the vote of thanks. Mrs. C. E. Benjamin and Mrs. T. B. Little poured tea after the meeting.

A special appeal for the support of the Lavender Shop bazaar, to be held in the Ritz-Carlton Hotel, in aid of the Last Post Fund, on March 1, was made by Miss Hay Browne.

## ALL GOOD ART HAS LESSON TO TEACH

Gerrit A. Beneker Dealt With  
His Subject in Relation  
to Education  
**Gazette** — 27/2/29  
ARTISTS AS DIPLOMATS

May Help to Create Better  
Understanding Between Na-  
tions, Was Suggestion Made  
Definitions of Art

All good art has something to teach, Gerrit A. Beneker, of New York, artist whose portraits of factory types are well known, told a large audience at the Art Association of Montreal in the Art Gallery last night. Mr. Beneker is the artist who painted the familiar "Liberty Bond" poster "Sure! We'll Finish the Job," of which over three million copies were printed during the war.

Speaking on "Art and Education," the visiting painter and writer categorically rejected the "Art for art's sake" view. He saw in art an agency for calling "forth the good or the bad in man." Good art is "good" in this sense, he reasoned. "This is a selling age," he observed. "The fine arts must sell man to himself—must reveal to man his better self." He agreed, however, that art that strives obviously to teach is usually poor.

Mr. Beneker looked to art to create better understanding between the nations of the world. "The artists may yet be the diplomats," he said, reminding his audience that Rubens discovered Velasquez while on a diplomatic mission for England.

To regard art as a plaything as popes and kings and emperors and the ultra-rich have done is to lose sight of its real value. He quoted Ralph Waldo Emerson on art to the effect that it "must be moral and practical" and "must address the poor and uncultivated." Incidentally he paused to say that he considered Emerson the greatest thinker America has produced.

### ART AND SCIENCE LINKED.

In opening his address Mr. Beneker offered several definitions of art. Art and science must go hand in hand, he argued. Science has been progressing at the rate of multiplication while art has not been progressing even at the rate of addition, he observed. According to his definitions he pointed out that "we may all be artists no matter what our occupation; so let us consider it as a way rather than as a thing." Art has always been the hand-maiden of belief and must always reflect the all-creative spirit.

The speaker regretted the tendency to divorce the study of the Fine Arts from general education. "The time will come," he prophesied, "when the art school must be on the college campus and not conducted away from the other educational institutions." The student of art would then work five mornings a week at the technique of his art and devote the afternoons to philosophy, psychology, economics, history, sociology and other general subjects. "He should then know what he is to say through his medium," he explained.

Reproductions of a collection of paintings by the speaker were thrown on the screen. He discussed the various workman, farmer, fisherman and underprivileged types depicted. A steel mill in Ohio yielded the most virile, impressive types he showed. Each picture had something to say, he thought.

Dr. J. W. A. Hickson introduced the speaker.

### LOUVRE OFFICIALS MAKE NO CLAIM

PARIS, Feb. 8.—(Special Cable to the Star and N. Y. Herald Tribune, copyright)—The contention made yesterday in the Supreme Court (New York) hearing of the suit brought by Mme. Andree Hahn against Sir Joseph Duveen that the Leonardo da Vinci painting, "La Belle Ferroniere," now in the Louvre, was probably not actually from the brush of the master, was confirmed yesterday with reservations by Louvre Museum officials. As to the authenticity of the painting, "La Belle Ferroniere" owned by Mme. Hahn, the same officials shrugged their shoulders and refused to comment.

Gaston Rouchos, assistant curator of the paintings in the Louvre, said that four years ago a committee of world experts thoroughly examined the Louvre "La Belle Ferroniere" and came to the conclusion that while the work is undoubtedly that of a painter of the Da Vinci school, it was not necessarily a painting by the master. M. Rouchos did not recall whether Georges Sortais, whose name was mentioned in the course of the Hahn trial, on Wednesday, was one of the experts who conducted that examination. He added:

"The painting in the Louvre may or may not be the work of Da Vinci. It probably is not. The important thing as we look at it is that the picture is a beautiful one and of great personal interest. As to whether Mrs. Hahn's picture is the original, that question does not specially interest us." M. Rouchos supplemented this by saying that tests were applied to the Louvre's "La Belle Ferroniere" similar to those applied to the "Mona Lisa," including an x-ray test.

## MUSEUM ART BRINGS \$53,442 AT AUCTION

Paintings Sell for \$35,310 at  
Final Session With \$3,500  
as Top Price.

### RINGLING IS HIGH BIDDER

Circus Man Buys Big Canvas for  
His Florida Collection—Tall  
Candelabra at \$3,000.

Paintings from the Metropolitan Museum of Art brought \$35,310 last night at auction at the galleries of the American Art Association. Yesterday afternoon and on the preceding afternoon art objects from the museum were auctioned at the same galleries for \$18,132, making the grand total for the three sessions of the sale \$53,442.

In a foreword to the catalogues of the auction Robert W. de Forest, president of the Metropolitan Museum, explained that the material offered at auction had been displaced from the museum's galleries by later and more important acquisitions and that the crowded condition of the institution's storerooms made a sale necessary.

The high price of the sale was \$3,500, paid by John Ringling, the circus owner, for the painting by Hans Makart, "Diana's Hunting Party." The canvas, which measures 15 by 32 feet, is to go into Mr. Ringling's museum at Sarasota, Fla.

A pair of massive Tiffany sterling silver candelabra, each 5 feet 9 inches high and together weighing 3,033.264 ounces, went to Leo Elwyn at the afternoon session for \$3,000. Vaczlav

van Brozik's painting, "Columbus at the Court of Ferdinand and Isabella," was obtained last night by W. H. Coverdale for \$2,100. It is understood that this painting will be hung in a Canadian hotel.

The F. Kleinberger Galleries gave \$1,200 for Ryckaert's "Interior of a Flemish Tavern," and C. K. Gillis paid \$1,150 for a portrait by Pieter Nason of a man in a brown satin cloak. The same buyer gave \$1,600 for Adolph Schreyer's canvas "The Arab Scout." Seventy-five water-colors by William Trost Richards, N. A., went for a total of \$2,815.

Robert Barrett Browning's painting of "The Meuse from Bouvigne," went to Albert Edgar for \$900. "The Halt of the Cavaliers," by Wilhelm Velten went to M. J. Rougeron for \$700, the same price which A. Goetz gave for "Volupte," attributed to Greuze. "The Cathedral of Milan," by Luigi Bisi was obtained by A. M. Henry for \$700.

At the afternoon session Mr. Elwyn obtained for \$1,850 an elaborate inlaid ebony cabinet with ivory sculptures, Italian, nineteenth century, 10 feet high by 6 feet wide. A painted pine chimney breast from Gadsby's Tavern, Alexandria, Va., went to Russell Thorpe for \$650. Lans obtained for \$420 a pair of gilded torchères, Italian, baroque style, each 9 feet 7 inches tall. A red lacquer cabinet on a carved and parcel-gilded stand, James II style, went to Henry Symons for \$350. Arthur Brisbane gave \$325 for an Italian seventeenth century carved walnut cabinet, a Bamboccio. A pieta dura sculptured and gilded centre table, Italian, circa 1700, went to A. A. Bertini for \$300.

An American eighteenth century paneled pine fireplace wall was obtained by Russell Thorpe for \$225. The same buyer gave \$200 for a similar lot. The auction room was crowded at both of yesterday's sessions and bidding was spirited.

## DUVEEN GIVES JURY LESSON ON OLD ART

Declares Leonardo's Works Are  
Alive, but Hahn Picture Has  
One "Dead Eye."

### ANTIQUE COLORS DEBATED

#### Life Conceded to One Eye.

Sir Joseph was reminded by Mr. Miller, as Mrs. Hahn's counsel, that he had answered her notice of suit with a detailed criticism of the Hahn painting.

"You said," Mr. Miller read, "her eyes are leaden and lifeless;" may I ask you if both eyes in this painting, in your judgment, are equally leaden and lifeless?"

"The left eye has a little life," said Sir Joseph.

"How about the right eye?" "It's dead," he said sadly. "Dead," he said again. He shook his head morosely over the painting: "Very dead."

"What's the matter with her right eye?" Mr. Miller demanded.

"It seems to be pasted on the canvas instead of growing naturally out of the side of her nose," said Sir Joseph. "Nevertheless, the drawing is a little freer. It has the same weakness, though, that I find in the picture as a whole. It has no life."

He was asked to illustrate this weakness, and he pointed to the right eye of the Hahn painting: "That is supposed to be an eyebrow. Now, hairs grow on an eyebrow, out of the flesh. But that eyebrow doesn't give you the feeling of hair growing out at all. It's simply a shadow indicated. You don't feel there is hair there at all."

#### Clash Over Louvre Photo.

Sir Joseph constantly referred to the photograph of the Louvre "Belle Ferroniere" as an illustration of good technique until Mrs. Hahn's counsel, who had summoned him as a witness in order to use his own testimony against him, took the Louvre photograph out of his hand.

Louis S. Levy of counsel for Sir Joseph immediately demanded that "the record should show that counsel for the plaintiff at this moment has taken the Louvre photograph away from the witness."

"Will the court direct the attention of the witness to the Hahn painting?" Mrs. Hahn's counsel replied. "He insists upon holding up this photograph of the Louvre painting at all times."

Justice Black—I understand he criticized the Hahn picture because the chiaroscuro, however it is pronounced, is not like the Louvre picture. As I understand the witness, he says the lights are not proper in the picture.

Thereafter for ten minutes Sir Joseph and Mr. Miller exchanged observations about direct and reflected light. Sir Joseph disparaged the lights in the Hahn painting and Mr. Miller disparaged the one in the Louvre.

"Now, Sir Joseph," said Mr. Miller, "one of your next objections on record against the Hahn painting is that 'the coloring is violent and does not present tenderness and warmth as these terms are used by artists and art experts.'"

"Yes," said Sir Joseph, "the coloring here is very hard and not rich

## PAINTINGS IN AUCTION BY MUSEUM LISTED

Varied Works in Accumulation  
Which Metropolitan Will  
Sell on Feb. 7.

### Times

Some of the paintings to be included in the Metropolitan Museum of Art's forthcoming auction were announced yesterday by the American Art Association, at whose galleries, at Madison Avenue and Fifty-seventh Street, the sale will take place on the afternoon and evening of Feb. 7. The pictures are to be exhibited at the galleries of the American Art Association from Feb. 2 to the date of sale.

Among the paintings are a portrait by Pieter Nason, Dutch, 1612-1680; landscapes by Emilio Sanchez Ferrier, Spain, 1853-1907; Barend Cornelis Koekkoek, Dutch, 1803-1862; Jan Ferdinand Monchablon, French, 1854-1904; genre paintings by Johann Georg Meyer von Bremen, German, 1813-1886.

Among other painters represented are William Trost Richards, N. A., American, 1833-1905, whose water-colors include "Gray Morning," "The Lighthouse," "Rocky Shoreline" and "Sunny Afternoon."

Also Adolph Schreyer's "Arab Scout," Eugene Joseph Verboeckhoven's "Landscape With Cattle," Wilhelm Velten's "Halt of the Cavaliers," Eugene Jettel's "A Marsh in North Holland," a still-life by Blaise Desgoffe, a bust-length figure of a girl, "Volupte," by Jean Baptiste Greuze, Pieter Wouwerman's "The Halt," "A Dining Room," by David de Noter and Jules Goupil and "Flemish Pasture" by Balthasar Paul Ommeganck.

In explaining the auction sale, Robert W. de Forest, president of the Metropolitan Museum, said some time ago:

"The Metropolitan Museum of Art has been forced by the crowded condition of its storerooms to dispose in some way of more than half a century's accumulation of objects of art for which it can no longer find exhibition space. Most of this material at the time of its acquisition was of great value to the museum, but has been displaced from our galleries by later and more important acquisitions."

and warm. It is not the coloring of the period of the sixteenth century."

Q.—What is the color of the bodice in the Hahn painting? A.—Red.

Q.—Will you name the kind of red? A.—Brick red.

Q.—Do you say that the red of the Hahn bodice is not vermilion? A.—I don't really know the exact terms of the colors. I am not an artist.

Q.—Can you give us the color of the bodice in the Louvre? A.—I can see it now in memory, but I would not be able to give you the technical name of the color. It is a reddish, purplish brown, totally different from that.

He revealed that he renewed his memory of the old masters by visiting the Louvre about four times a week during the four weeks he is in Paris each year. He said he doesn't "do" the Louvre all at once, but sees only one or two paintings of the great masters on each visit, and sees "La Belle Ferroniere" every time he goes to Paris.

"Is the color of the background in the Hahn painting a translucent green?" he was asked.

"Far from translucent," he replied. "Is it possible for you to say whether that color in arrived at entirely by the use of green paint or by the use of other colors as well?"

"I would not be able to say," Sir Joseph replied. "I do not know how the effect was produced. I can only say how it appears to me."

#### Points Out Aesthetic Details.

With his gold pencil as a pointer, he analyzed the perspective effects, the disposition of the shadows and he reviewed the draftsmanship of the Hahn painting in contrast with the Louvre painting, to support the aesthetic principle which he announced at the outset of the trial—that an original can be distinguished from all copies by its vitality.

Sir Joseph again explained he was convinced by these details that the Louvre painting was an original—although it had been disputed whether it was an original by Leonardo or by his pupil, Boltraffio—consequently, any counterpart reported elsewhere could be rejected, unseen, as a copy.

"Did you ask about the history of the Hahn painting before you gave out the interview in 1920 saying it was not a real Leonardo?" Mrs. Hahn's counsel asked.

"No I didn't," said Sir Joseph. "I was not interested, because I knew of the original in the Louvre. I made no effort to trace the Hahn painting in any way."

By the end of the day, the jurors were equipped with sufficient information to permit them to enter the discussion with questions and suggestions.

"We're learning an awful lot about painting," said a juror who is an accountant, to a juror who is a shirt maker, as they went out after court adjourned. The session is to be resumed in Part VII today at ten o'clock.

continued next column



IT'S WORTH \$3,000,000 OR NOTHING



The painting at the right is worth \$3,000,000—or it isn't worth anything. It's the original Leonardo da Vinci masterpiece, "La Belle Ferroniere," says its owner, Mrs. Harry Hahn, lower left, of Kansas City, who is suing for damages for alleged libel Sir Joseph Duveen, famed art expert, above, who says it isn't. Sir Joseph's statement, published in a New York newspaper in 1920, that the painting is merely a copy, blocked its sale to the Kansas City Art Museum.

This case has been settled out of court—May 1930—Duveen paying not less than \$100,000

## DUVEEN SCATHING ON HAHN PICTURE

Sparks Fly Around Alleged Da Vinci's "Blacksmith's Daughter" Star 9/2/29 JURY SEEMS BORED

Calls Portrait Thick-Necked, Lumpy-Chinned Fake in Court

NEW YORK, Feb. 8.—(U.P.)—Sparks flew around "Leonardo da Vinci's Blacksmith's Daughter" in the Supreme Court yesterday when Sir Joseph Duveen, international art expert, called her a thick-necked, lumpy-chinned fake.

Mrs. Harry Hahn is suing Sir Joseph for \$500,000 for damaging the good name of her Kansas City Da Vinci by designating it as a makeshift copy of the real canvas in the Louvre.

It is up to a perturbed jury of solid citizens to decide on the authenticity of Mrs. Hahn's "La Belle Ferroniere." They finished the third day of their troublesome task in a most unhappy frame of mind, with Sir Joseph lecturing blandly to them about anatomical indicia which they never knew existed; Mrs. Hahn, a ravishing brunette, searching their faces hopefully; and "La Belle," certainly one of the dumbest little women who ever sat for the master, giving them a 16th century flapper "once-over" from an easel placed in a strong north light.

### NO JOB FOR JURY.

This is no kind of a position for a jury of honest real estate salesmen, ladies' wear distributors and a professional porter to be in. They gazed unhappily at "La Belle," trying to decide if her eyes, as Sir Joseph flatly said, weren't mates, and if her background wasn't all it should be.

Supreme Court Justice Harman Black read legal papers, interfering only to untangle the imperturbably blunt Sir Joseph from the pugnacious T. Lawrence Miller, counsel for Mrs. Hahn.

Out in the corridor, a crowd of somewhat seedy "art fans" waited in line to get in. They did not know that "La Belle" was muffled to the ears in red velvet and figured from reports of her \$500,000 valuation that she must be "the bee's knees" in the way of womanhood. The snorts of departing spectators, like the final cynicism of pay customers at a side show, failed to discourage them.

### LIKE SHERLOCK HOLMES.

The spectacle of Sir Joseph, in the role of a Sherlock Holmes of the arts, examining "La Belle's" fat chin with a magnifying glass as big as a pancake, would finally enervate one of the seated spectators and he would glance at the wall clock, recall a pressing engagement elsewhere, and retire looking as regretful as possible.

But the jury couldn't retire. Their faces frozen into an expression of judicial interest, they did their best to make out what Sir Joseph was saying about "La Belle's" bust, neck and eyes, through another long day.

There was a spurt of interest when it was revealed that some of the masters mixed their paints not with oils, but visited neighboring hen-and-just used eggs instead. This is proceeding.

## DUVEEN RESENTS COUNSEL'S QUERIES

Art Expert Wrathful at Suggestion Firm Sold Fake Star China 8/2/29 DENIES IMPLICATION

Action for Damages Over Opinion on Picture is Continuing

NEW YORK, Feb. 7.—(U.P.)—"La Belle Ferroniere," the 16th century blacksmith's daughter, went on display again today in mute protest at being termed a fat and uninteresting person.

"La Belle," done on canvas either by Leonardo da Vinci or someone copying the famous Venetian's style, was presented in court by her owner, Mrs. Andree Hahn. Mrs. Hahn is asking \$500,000 from Sir Joseph Duveen, whose assertion that the painting was not genuine is alleged to have prevented sale of the portrait to the Kansas City Art Museum.

Propped on an easel in front of the jury box, "La Belle" appeared as bored with the proceedings as the men who have been called from their daily tasks to decide the merit of Mrs. Hahn's contention.

### HARASSED WITNESS

Sir Joseph, a harassed witness since the first day of the trial, will continue on the stand until the plaintiff's aggressive attorney, T. Lawrence Miller has exhausted his questions on the defendant's opinions, qualifications and reasons for disliking "La Belle."

Sir Joseph started to repeat some of his criticisms of the painting yesterday, but adjournment checked him. Previously, however, the witness had flamed into anger at a line of questioning adopted by Miller, who so far has proved most of the trial's dramatic moments.

Miller brought in the name of J. P. Morgan as one of the wealthy Americans with whom Sir Joseph, reputed to be the world's outstanding art dealer, had had business relations. He established Sir Joseph's acquaintance with Miss Belle Greene, Morgan's librarian.

### AT MORGAN LIBRARY.

"Do you remember going to the Morgan library one day and pointing to some porcelains and saying: 'You shouldn't have that pottery around here; it's fake?'" Miller asked. "And Miss Greene asked you if you were sure; and when you said you were, she then said to you, 'Well, you had better take them back, because your firm supplied them?'"

Sir Joseph's attorneys jumped to their feet, while he himself half rose from his chair, waving his spectacles angrily.

"Never has a single piece been returned because it was not genuine," he shouted. "I resent that insinuation. It is a disgraceful question."

"Outrageous," echoed Sir Joseph's counsel, and the trial proceeded.

## HUMAN EMOTION IN SCULPTURE AND ART

Gazette — 27/3/29

Expression of Mind as Interpreted by Chisel Analyzed by Dr. Tait McKenzie

### SOME NOTED EXAMPLES

Michael Angelo's "The Thinker" and "David," Dubois' "Saint Joan," Portrayed in McGill Lecture

Expressions of human emotionalism in sculpture, and the joint importance of anatomy and a sense of art in the sculptor's accomplishment, were explained yesterday in an illustrated lecture which was given by Dr. R. Tait McKenzie, well-known sculptor, at McGill University, and which constituted one of the important fixtures of the series of Tuesday Moyse Hall entertainments. Analyzing the ordinary feelings of the human being, the speaker then explained by several slides the muscles of the face which are affected by these feelings, and finally presented a number of beautiful views of sculpture by famous artists, in which the union of human understanding with knowledge of anatomy and artistic sense combined to effect what is called a masterpiece of art.

Dr. McKenzie began with Michael Angelo's statue of The Thinker, in which the strong impression was left less by facial expression than by the poise and line of the whole figure. With this was contrasted the simple alertness of the Donatello St. George, with the slight frown brought by the muscles in concentrated thought. It was pointed out that there is a tendency to open the eyes and lift the brows with astonishment, and to lower the brow with fixed consideration. The intensity of gaze was shown again in Michael Angelo's "David." Noting how the raising of the head and the eyes suggest ecstasy or devotion, the speaker presented two of the much-appreciated slides of the afternoon. One showed Dubois' "Saint Joan," now in front of the Rheims Cathedral, the simple equestrian statue with the compelling power of the eyes and the expression of devotion. The other slide showed the central figure of the memorial in Princes' Gardens, Edinburgh, which, with eyes fixed upward on the Castle, symbolized the spiritual readiness for the call of duty.

The expressions of terror, with dilated eyes and open mouth; of hatred, with the lines about the nose, unnaturally curled lips and contracted eyes; and finally the expression which the speaker described as physical hatred, or the attempt to cope with desperate physical circumstances, were carefully analyzed. Dr. McKenzie showed that the hatred of soul and the physical struggle had many points of muscular similarity, but equally marked differences. The eyes, which are stretched glaringly in malice, tend to contract in the physical struggle. This was well seen in slides of runners in short dashes and half-mile races, with the agony of the first struggle for breath, the stupid expression of fatigue in what is known as "second wind," and the violent expression again seen when the runner throws off the lethargy of the middle period for the final spurt.

### BABY'S CRYING PROBLEMS.

Commenting on the question of whether violent changes of emotion do harm to the individual, and particularly on the question of whether it is good to allow a baby to continue a violent spasm of crying, the speaker said he would only note at the moment that, for better or worse, it was a procedure the human being kept up all through his life.

Leonardo da Vinci's Mona Lisa was put on to show a more subtle expression of emotion, when more than one feeling might be detected even in the one feature of the face. One of the most interesting slides showed the boyish head of the young East Anglian of the Cambridge Memorial done by Dr. McKenzie himself.

The lecturer closed his discussion with poetic reference to the fact that the face, in time, becomes the recorder of the secret human character.

Sir Andrew Macphail presided at the meeting, and introduced the speaker. Dr. McKenzie, before beginning his lecture, paid tribute in short reminiscences to the connections of his undergraduate days at McGill, and to the professors, especially the late Dean Johnston, of the department of physics, and the late Professor Moyse, of the department of English.

## HOLD EXHIBITION OF CANADIAN ART

Horatio Walker's Works at Ecole des Beaux

April/29 Arts

### FIRST OF SERIES

Many Attend First Exhibit Under Auspices of Provincial Government

The first of a series of exhibitions by Canadian artists to be held under the auspices of the Provincial Government during 1929 was opened yesterday by Hon. Athanase David, provincial secretary, in the Ecole des Beaux Arts of Montreal, 3450 St. Urbain street, Saturday afternoon, when a large gathering of people came to see the works of Horatio Walker, the Canadian artist who took up his residence in the Island of Orleans in 1883.

Among other artists whose works Mr. David has arranged to have shown are: A Suzor-Cote, R.C.A.; Maurice Cullen, R.C.A. and Clarence Gagnon, R.C.A. The present exhibition will last until March 23 and will be open to the public daily from 2 p.m. until 5.30 p.m., and from 7 p.m. until 9.30 p.m.

There were 22 pictures on view, more than twenty which were lent by the museum of the Province of Quebec. Another was loaned by Sir Herbert Holt, others by Mrs. Andrew Wilson and George Wills, and still another by the St. James Club of Montreal.

### VERSATILE ARTIST.

Looking over the pictures exhibited, one is immediately impressed by the versatility of this artist whose wide variety of subjects range from studies of farm life to landscapes, portraits, and delicate paintings of flowers. He has expressed his ideas through the medium of oil, charcoal pastel, and watercolor.

Mr. Walker has made effective use of contrast in his pictures. For instance, he depicts action and repose by two distinct means, and in this way heightens the action and accentuates the calm. He has always utilised dark and sombre tones.

One of the striking features of Mr. Walker's studies of rural life is found in his treatment of sunlight. He has depicted the pale tones of early morning, the full glare of the sun on a hot summer afternoon, the almost voluptuous light of late afternoon, and the blood-red and bronze colors of the sunset.

### SOFT EFFECT.

In his watercolors the artist has worked towards a soft effect. "The Old Farm" is a particularly appealing watercolor study.

One of the outstanding oil paintings is entitled "La Traite du Matin," and depicts a large peasant woman pouring milk into the cans outside the farm door. The early morning sun touches her dress to gold. There is realism in this picture. "The first Glean" is another effective study. It shows a farmer coming over a hilltop, and the dying rays of the sun sweeping the backs of man and oxen with red and bronze. In the furrows of the earth are reflected some of the colors of that sunset. The "Scieurs de Bois" depicts lumbermen in the heart of the woods where the light is pale and sombre. "The Smugglers" is filled with a dark, foreboding atmosphere, made the more weird by the piercing red ball of sun breaking through the clouds in the background.

Among the studies in charcoal is included "The Calvary," a silhouette of Christ on the Cross. One is impressed with the attitude of grief. A portrait of the late Professor Mayor, in charcoal reveals the character of the man.

## PICTURE WORTH \$300,000 FOUND

Reynolds That Turned Out to be a Lawrence

LONDON.—The romantic story of a picture which was long believed to be a Reynolds worth \$75,000, and accidentally discovered to be a Lawrence worth \$300,000, was related by the head of Darwins, Ltd., of Sheffield. "It hung in my hall for years," he said, "and was always deemed to be the work of Sir Joshua Reynolds. Three weeks ago I sent it to London to be photographed, insuring it for \$75,000.

"I could not take it back with me the same evening so I left it in charge of Colonel Elwy Jones.

"When I called for the picture Col. Jones informed me that he had shown the picture to S. M. Solomon, the art dealer, who was staying in the same hotel.

"Mr. Solomon on examination, recognized the picture, not as a Reynolds, but as the work of Sir Thomas Lawrence. He assured Colonel Jones that its value was not \$75,000, but approximately \$300,000.

"Mr. Solomon offered to sell it for me, but it is an extraordinarily beautiful picture and I am not at all anxious to part with it. It is back at home now."

Many Guests are Present

at Private View and Reception.

A private view of the 46th Spring Exhibition and reception attended by six hundred guests, was held last evening at the Art Gallery by the President and Council of the Art Association of Montreal. The guests were received at the head of the grand staircase by the President, Mr. H. B. Walker, assisted by Mr. W. B. Blackader, and Mr. Arthur Browning. Among those present were Sir Gordon Johnson, Miss I. E. Brittain, Miss Mabel Brittain, Miss Madelyn D. Robinson, Miss Thomas, Mr. and Mrs. Mackenzie Johnson, Miss Adela R. Gilker, Miss Alice Buzzell, Mr. Leslie Buzzell, Miss F. B. Sweeney, Miss Agnes Sutherland, Dr. A. E. Orr, Miss Orr, Mr. and Mrs. A. Grahame Stewart, Mrs. Frank Kennin, Miss Hendrie, Mr. Butler, Miss Dorothy Donaghy, Mrs. T. A. Vipond, Mr. and Mrs. Hal Ross Perrigard, Mr. Hertford, C. Champ, Miss Isabelle Archibald, Miss Hilda Robinson, Dr. T. M. Richardson, Mrs. Walter M. Hislop, Lieut. Col. Walter E. Lyman, Mr. and Mrs. Jones, Mr. Howard L. Gray, Miss Ethel Derrick, Miss Edith M. Luke, Miss Alice James, Miss Zelma Duranleau, Miss Katherine Campbell, Miss Louise Shaw, Mr. David Pottinger, Mr. Garrow, Mr. Maynard, Miss Mary Campbell, Miss J. Mildred Robertson, Mr. Tulley, Mr. W. R. Allen, Mr. Kershner, Mrs. S. H. Ball, Miss E. L. Harrison, Miss Grace McLaren, Mrs. W. Doig Robb, Mr. William D. Potter, Miss Mary H. Lees, Miss Minnie F. Smith, Miss Minnie Laughton, Mr. George Thompson, Mr. Charlie Gurd, the Misses McLachlan, Miss G. Goulden, Miss Edith Goulden, of New York; Mrs. W. A. Zoudu, of Brooklyn, N.Y.; Mr. C. H. McFarlane, Mrs. Adams, Mr. W. Copeland Finley, Miss Griffin, Miss K. D. Malcourenne, Miss Ethel Egerton, Mrs. J. W. Devel, Dr. and Mrs. George Tiffany, Miss Florence McD. Drummond, Mr. Chipman, Miss L. E. F. Barry, Mrs. R. Kates, Mr. R. Hampson Gillean.

Mr. and Mrs. John Leslie, Mr. and Mrs. Finnie, the Misses Desbarats, Mr. and Mrs. John Fair, Miss Fair, Mr. and Mrs. T. deG. Stewart, Mr. and Mrs. K. R. Macaulay, Mr. Philip Turner, Mr. John Dunlop, Miss Edythe Bignell, Dr. and Mrs. Fraser Gurd, the Misses Olive and Ruby Le Boutillier, the Misses Williams, Dr. A. H. MacCordick, Mrs. J. C. Heriot, Miss Day, Miss Moore, of London, England, Mr. and Mrs. Frank D. Clark, Mr. and Mrs. J. D. Morphet, Miss Morphet.

Mrs. C. M. Casgrain, Miss Kate Kirkman, Miss Ada Kirkman, Mr. D. Benney Robertson, Mr. and Mrs. Thomas Caverhill, Mr. and Mrs. Herbert F. Walker, Mr. and Mrs. G. Horne Russell, Mrs. Wilbert H. Howard, Miss Fanny Maurault, Mrs. Annie C. Reynolds, Mr. and Mrs. Clement Coles, Mr. and Mrs. Wilson Ireland, Miss Clemens, of Berthier, Dr. W. G. Hepburn, Miss J. Elizabeth Nunns, Miss Elizabeth McBurney, Mr. and Mrs. Charles A. Lewis, Mrs. R. M. Liddell, Miss C. Davidson, Miss Eleanor Perry, Mrs. Stratford Dawson, Miss Bertha E. Blachford, Miss Maud B. Blachford, Mr. Albert F. Winn, Mr. A. L. Robertson, Miss Cleland, Mr. Coghlin, Mr. E. T. Reynolds, Mr. S. Carter, Miss Greta P. Murray, Miss Margaret Macdarmid, Mrs. Alexander Ewan, the Misses Graham, Mrs. Meredith Rountree, Mr. Meredith Rountree, Jr., Mr. G. P. Henderson, Mr. and Mrs. Fred R. Peverley, the Misses Currie, Dr. and Mrs. Richard Kerry, Mr. and Mrs. E. B. Luke, Mr. Arthur W. McMaster, Mr. Barry S. R. Watson, Miss Jessie J. Watson, Miss Thornton, Miss Leonie O'Connor-Fenton, Mrs. T. J. O'Connor-Fenton, of Norwood, Ont., Dr. and Mrs. Mather, Miss Eileen Flanagan, Miss Marjorie Dobie, Mr. and Mrs. E. W. Coghlin, Mr. and Mrs. Arthur F. Nation, Mr. A. Dickson Patterson, R.C.A., Miss Edmee Hone, Miss Marguerite Lemieux, Miss Margaret Elter, Mr. A. S. McNichols, Mr. William G. Mackenzie, Mrs. Grant Johnston, Mr. C. S. Camenson, Mrs. MacConnell, Prof. Henry Armstrong, Mr. and Mrs. Charles Kelsey, Mr. Kelsey Jr., Mr. Ernest Latter, Mr. Leonard Frantisek V. Koeton, Mr. Leonard E. Kelsey, Dr. F. L. Wilkinson, Miss Wilkinson, Mr. and Mrs. Noble, Mr. C. R. Bourne, Mr. Walter Cushing, Mr. Walter S. Johnson, K.C., Miss Viva Sutherland, Mr. and Mrs. Charles F. Dale, Miss Dorothy R. Coles, Mrs. Clement Badgley, Mr. Fred A. Lallemand, Mr. H. J. Griswold, Mr. S. G. Davenport, Mr. R. Bennett Webb, Miss Helena H. Burke, Mr. David F. Robertson, Miss S. Goodfellow, Miss Dewar, of Pembroke.

Mrs. Lawrence B. Fuller, Dr. and Mrs. J. F. Burgess, Miss Margaret Robinson, Mr. Arthur Terroux, Miss J. L. Reid, Miss H. M. Giles, Miss Hilda Drexel, Mr. and Mrs. W. S. Rugh, Miss Helen Rugh, Miss Susan A. Black, Mrs. R. J. Witter, Mr. Donald R. Hill, Mr. and Mrs. Pemberton Smith, Miss D. Bradford, Mrs. B. Jones, Miss Muriel Marshall, Mr. W. A. Desbarats, Dr. D. Grant Campbell, Mrs. Alice Snowdon, Hon. Mr. Justice Boyer, Mrs. E. H. Carter, Dr. and Mrs. E. Thorburn Cleveland, Mr. J. P. Craig, Mrs. H. A. Higginson, Mr. A. Snowdon, of Ottawa, Mr. A. G. Gardner, Mr. W. C. Womham, Prof. E. T. Lambert, Mr. Alex Bailey, C.E., Miss Elizabeth Stevenson, Mr. and Mrs. S. R. Noble, Dr. and Mrs. W. Ernest Nelson, Mr. and Mrs. Irving P. Rexford, Miss E. Williams-Moore, Mr. and Mrs. Robin Watt, Mr. S. R. Wilson, Miss Frances Lee, Mr. and Mrs. George W. Pacaud, Mr. E. Laffleur, K.C., Mr. Walter M. Hislop, Mr. George H. W. Birch, Mr. Robert M. MacVicar, Mr. Gordon Pitts, Mrs. R. A. Brock, Miss V. Walker, Mr. George R. Walker, Mrs. Hugh Watson, Miss Lillian M. Gamble, Mr. Ernest Alexander, Miss Ida Beck, Mr. and Mrs. J. M. Donnell, Dr. A. G. Nicholls, Mr. George Nicholls, Mr. and Mrs. Guido Casini, Mrs. H. H. Lang, Mrs. B. M. Long, Mr. Robert H. Barron, Miss Helen D. Locke, Miss Julia McFee, Miss Jennie Eveleigh, Dr. and Mrs. J. A. Nicholson, Mr. Percy Nobbs, and Mr. A. B. Ashford.

# The Spring Exhibition

Star March 22nd, 1929

IT would be difficult to find anything of outstanding significance in the forty-sixth annual Spring Exhibition of the Art Association of Montreal, which was opened yesterday with the usual formal "private view" social function, attended by six hundred people. Of course, if the exhibition be regarded as merely a record of what has been attempted in the field of art during the past year by Canadian artists, and that is a fairly sound basis upon which to consider it, then there is at any rate good ground for satisfaction that the craze for ugliness, for distortion, for crude and violent coloring, for deliberately bad drawing, and all sorts of eccentricities perpetrated in the name of art, is dwindling. There are still some samples of this fatuous "school," but they are not so numerous by a long way, and they bear their own condemnation with them, so there is not the slightest necessity to enumerate them in detail.

In the main, the exhibits reveal adherence to sanity in matters of colour, drawing and composition, with considerable ambition manifested by several of the younger painters, particularly in regard to the handling of light and of bright color tones. The hanging committee, which has given the extremists plenty of rope with which to hang themselves in the past, is apparently content that it has done its duty in that direction, for its discretion is obvious in the present case. We may now hope that this ghastly period of aberration in the history of Canadian art is receiving its quietus and will have vanished entirely within the next few years, so that we shall no longer be invited to read the spirit of the North into two blasted tree stumps and a big black cloud, or a northern landscape in blobs of pigment apparently spread upon canvas with a trowel.

ONE naturally turns to so authentic a portrait-painter as Alphonse Jongers first. His "Portrait of Sir Herbert Holt" (115) is a sound example of his mastery technique, and that of George E. Armstrong, C.M.G., M.D. (117), shows his skill in colouring as well as modelling, while the picture of Mrs. E. G. M. Cape (116) is much more sparkling in tone than is customary with him. G. Horne Russell, R.C.A., shows two portraits that reveal his hand has lost none of its cunning and that he is still among the foremost Canadian portrait artists. "John Watson, M.A., L.L.D., D.D." (187), and "Howard Smith, Esq." (118), are admirable in drawing, in composition, in flesh tones, and in treatment of fabric and background. Mr. Horne Russell's other exhibit is a strong atmospheric marine, "The Louisburgh Lights" (189), in which the blue waves dance in the light and a schooner is bowling along under a stiff breeze. There is movement in both water and schooner, and the lighting is dexterously contrived.

Charles de Belle exhibits two portraits of an unusual type—the children of Mr. and Mrs. Fred Peverley (53), done in pastel, in which the faces are luminous against a delicate background. They present studies of considerable delicacy and charm. Mr. de Belle also exhibits a characteristic symbolic picture of fairy children, "The Age of Joy" (52), revealing all his poetic imagination and feeling for phantasy, and two pastels, "A Hymn" (54) and "Evening" (55), of which the former in particular is executed in exquisitely soft atmospheric tones. Kenneth K. Forbes, A.R.C.A., shows two portraits, "Mrs. MacKenzie R. Campbell" (73) and "Mrs. John L. McSweeney" (74), each executed in the photographic manner this artist has developed.

TAKING the landscapes in alphabetical order, for purposes of convenience in catalogue reference, we have several studies of cloud and light effects by Wilfrid M. Barnes, A.R.C.A., of which "Cloud Shadows" (8) is unquestionably the most interesting. Two examples of the earlier landscape work of the late William Brymner, C.M.G., R.C.A., are interesting as affording standards of comparison with the work of the artists of the day. St. George Burgoyne, who shows consistent progress and unquenchable ambition, has a spacious Laurentian winter scene of snowclad slope and jack pine, "At the Base of the Tuke, Devil River, P.Q." (21). The tones are good, and the drawing sound, but the sky could be strengthened without hurting the composition.

Robert G. Campbell exhibits two canvases, both of which possess distinct merit. One, "After the Rain" (23), reveals subtle poetic feeling, and the other, "The Little Mill, Laurentian Mountains" (24), is rich in color and shows deft handling of sunlight. Paul Caron is represented by one sketch only, "Les Habitants" (25), a watercolor done in his well-known attractive style. Alberta Cleland's four exhibits include two studies of flowers that are well painted in vivid tones. F. C. Coburn, R.C.A., exhibits two characteristic winter landscapes. Ernest Cormier has three water-colors of more than usual interest. "Chioggia" (38), "Albano" (39), and "Rovello" (40) all show sound draughtsmanship, skilful handling of wash, and a mastery of water-color medium that is exceptional. The atmospheric effects are clearly executed. Mabel Crompton shows a case of three miniatures beautifully done, of which "Victory" (41a), is exquisite.

MAURICE CULLEN, R.C.A., has given us a powerful study of turbulent river waters and towering woodland in "Chute au Parons" (42), of which the best feature is the painting of the surging rapids. "Laurentian River" (43) shows a superb sweep of winter landscape. Rita Daly, in "Autumn" (49), transcribes sunlight effects on cliffs and water up the Ottawa river—a charming sketch. Georges Delfosses has a picture of the residence of Sir Georges Etienne Cartier, on Notre Dame street east, in which the coloring is sound and the lighting better than usual. Alice des Claves, A.R.C.A., exhibits a vivid study in "The Huntsman Returning" (57), and has drawn two grey horses lovingly in No. 58. Berthe des Claves shows some charming sketches, including "The Flower Girl" (59), "Mending the Nets" (60), and "Appledore Quay, Devon" (62), to be noted for beauty of coloring and daintiness. Gertrude des Claves, in "The Blue Bonnet" (63), a delightful pastel study of childhood, and "Flowers" (64), proves her right to be considered a clever colorist. Paul B. Earle's three exhibits reveal warmth of coloring and considerable vigor in brushwork. James L. Graham has a big decorative canvas in "Summertime Pastoral" (85).

CHRISTINA HARRINGTON shows four large water-colors done in very warm and vivid tones of flowers which will prove interesting to those who recall the striking studies she exhibited last autumn at the Art Gallery for a few days. Mrs. Lillian Hingston shows a small but attractive study in "Red Tulips" (105). A. Y. Jackson, R.C.A., has gone to unusual lengths in distorted rhythm of line in his three exhibits, "The North Shore of Baffin Island (111), "Baffin Bay" (112), and "Early Spring in Quebec" (113). They may mean something, but I don't know what it is. To me, they suggest a nightmare more than anything else.

Attractive sketches by Jean M. Maclean, Alfred E. Mickle, A.R.C.A., Hutton Mitchell, Rita Mount, Percy Nobbs, A. Wilkie Kilgour, Wendell P. Lawson, Elizabeth Styring Nutt, Hal Ross Perrigard, A.R.C.A., Albert H. Robinson, George A. Rowles, Ethel Seath, Marianne Lee Smith, Marjorie Smith, and George Thompson are to be seen. Suzor-Cote, R.C.A., is represented by earlier work, owing to his illness. His exhibits include a nude of fine modelling (205), another done en plein air in "At the Spring" (204),

poetic in tone and atmosphere; and studies in Brittany and Arthabasca, representative of his technique and brushwork. Thurston Topham has done a dark but vivid study of the ruins of Ypres by moonlight (221). Homer Watson, R.C.A., pursues his gloomy dark brown ways. Virginia H. W. Wood shows a pastel portrait of two young girls (218) very well drawn.

The architecture section is well filled with a variety of exhibits, including a number of photographs of gardens and private and public buildings. Among the etchings there is a good deal of mediocre work, but Kathleen Daly in a fine drypoint, "Sous le Cap, P.Q." (304), William A. Drake, Barbara M. C. D'Arcy, A. Watson Turnbull, and Jeffrey C. Webster all show work of distinct promise, while Herbert C. Raine is well represented in exhibits quite up to his fine standard, and Robin Watt shows four chalk drawings of children (349 to 352) that are marked by beauty of draughtsmanship, delicacy, and a definite interpretative value.

THE sculpture exhibits serve to emphasize the urgent need for a higher standard in this branch of art. Charles Fainmel shows two cubist types—"Leda" (363) and "Silence" (364)—the former an angular lady reclining, and the latter apparently a copy of an Egyptian gargoyle. Mme. E. L. de Montigny-Giguere has some attractive terra-cotta studies. Henri Hebert, R.C.A., has a fine bust of Dr. Le Sage and a lovely study in bronze of Miss A. C. dancer of Oslo (371). There is a fine example of Suzor-Cote, in "Le Trappeur" (396).

The most original and therefore the most interesting work among the junior workers is that shown by Miss Dinah Lauterman, whose two busts, "The Late Chief American Horse of Caughnawaga" (334), and "Portrait Bust" (385), possess vigor, skill in modelling, strength, and an appreciation of line that very few sculptors here possess.

S. Morgan-Powell.

The Art association of Montreal is holding its 46th annual spring exhibition from March 21 to April 14, and any work sent in must be delivered not later than March 9. The opening of this exhibition is a gala event in the social activity of Montreal. The private view takes place on Thursday evening, March 21. The very beautiful gallery of the Montreal Art association forms a most ideal setting for the dance and supper which is part of the function.

Sketch club members will regret to learn that Mrs. A. E. Mellor, whose lovely little water colors have been so admired in many a Sketch club exhibition, is returning to Montreal (her old home) in the near future. So she at least will be able to take in the Montreal show next year, and the joys thereof. So faithful and valued a member will be sadly missed, and all one can do is to wish her well.

## SPRING EXHIBITION AT ART GALLERIES

azette 22/3/29

Forty-sixth Annual Event Maintains General Standard of Previous Shows

### CONSERVATISM RULES

Jury of Selection Sympathetic to Sincere and Normal Work—Promise Shown by New Exhibitors

There is nothing to puzzle or shock in the exhibits which form the forty-sixth Spring Exhibition which opened with a private view in the galleries of the Art Association of Montreal last night. The general standard of work equals that of past years, and while some of the older painters are not showing, there is much promising work by new exhibitors. In spirit the paintings are conservative, though there are a few examples of the so-called "advanced" type. On the whole, the collection, which totals nearly four hundred items, cannot be called exciting, but there is refreshing evidence that the jury of selection has been sympathetic to the sincere, normal type of picture after long giving the extremists every opportunity to prove that their "modernism" means or leads to anything vitally worth while.

Portraiture this year makes a good showing. G. Horne Russell, R.C.A., has two soundly painted examples—the Rev. Dr. John Watson and Howard Smith, both happy in pose and treatment. Alphonse Jongers shows three—Sir Herbert S. Holt, a work rather low in tone; Dr. George E. Armstrong, C.M.G., in which the academic robes supply the color, and, painted in a gay key, Mrs. E. G. M. Cape. By Kenneth K. Forbes, A.R.C.A., are Mrs. MacKenzie R. Campbell and Mrs. John L. McSweeney—both portraits being marked by that high finish and attention to detail which are typical of this painter's work. Raoul Barre has a portrait of Mrs. Elzear Roy, and Charles DeBelle, A.R.C.A., shows the children of Mr. and Mrs. Fred Peverley. Miss Sheila MacFarlane is the subject of Donald R. Hill, and Jane C. Luke has found Mrs. Morley C. Luke a congenial subject. Miss Virginia Wood is represented by the portrait of a man and a pastel of two young girls.

Landscapes as usual form the bulk of the works. Maurice Cullen, R.C.A., besides two snow scenes—"Last Gleams, St. Margaret," snow-covered ice and open water with a distant hill flushed with a rosy glow; and "Laurentian River," a broad valley vista with a noble hill, and the winding Devil—shows "Chute au Caron," with swift water pouring over rocks. Above the river rises a hill against a cloudy sky. It is a strongly painted work. G. Horne Russell, R.C.A., has a breezy marine with cloudy sky, dancing blue water and a speeding schooner in "The Louisburgh Lights." A. Suzor-Cote, R.C.A., is represented by works of past years—"Fisherman's House, Brittany," and "Landscape, Arthabasca," among them. Generally decorative in treatment are the works of Hal Ross Perrigard, A.R.C.A., who, among others, shows "Winter"—a house backed by a tree in a snowy landscape. Albert H. Robinson, R.C.A., has a typical work in "Spring Freshet," and Alfred E. Mickle, A.R.C.A., has some effective values in "Quebec from a North-West Field." Wilfrid M. Barnes, A.R.C.A., shows his usual love for cloud effects and is satisfying in his treatment of the heavens, fields, stream and houses in the canvas entitled "Cloud Shadows." F. S. Coburn, R.C.A., shows two typical winter scenes with country roads, bush and teams at work, and Paul B. Earle, A.R.C.A., has landscapes in which the tones are warm and the composition pleasing. James L. Graham, A.R.C.A., displays four works, the most effective in arrangement and color being "Summertime Pastoral," though there is much nice tone in a stable interior with calves. Homer Watson, R.C.A., shows two landscapes in which the tendency towards greys is marked. Alice DesClaves, A.R.C.A., has subjects in which horses are the centre of interest; Gertrude DesClaves, A.R.C.A., shows pastels, and Berthe DesClaves has four examples, among them a small pastel entitled "Blossom Time in Normandy." A. Y. Jackson, R.C.A., has two paintings of the far North—Baffin Island and Baffin Bay, in addition to "Early Spring in Quebec," the last-named depicting tumble-down houses and a muddy, undulating road up a steep ridge. Andre Lapine, A.R.C.A., has a strongly painted watercolor of a girl's head. George Fox shows a sound work in "Early Winter," with clumps of spruces and patches of snow in a field. A. Wilkie Kilgour has four paintings of the north country. Thurston Topham shows "Moonlight, Ypres," and A. M. Pat-tison has two crayons—"Place Royale" and an old farmhouse at St. Lambert. Paul Caron enters one watercolor of habitants with sleigh.

continued - page 5



Our works by Alberta Cleland are sincere and well-painted. Besides two flower pieces—zinnias and peonies—her contributions are winter scenes, "On the Way to Carillon" and "Les Buches." Hugh G. Jones shows "Valley, Afternoon, Near Georgeville." Rita Mount shows marked advance in "Fishing Boats, Gaspe Coast," and Hutton Mitchell has found congenial scenery in the Laurentians, the most important item being "Laurentian Majesty"—broken ice on a stream with spruces at the base of snow-covered hills. Percy E. Nobbs has three good watercolors, one being "A Gulf Barge." Watercolors, crisp and free, also come from the brush of Ernest Cormier, who handles the medium with confidence and discretion, his entries being "Chloggia," "Albano" and "Ravello." Herbert Raine, R.C.A., sends four etchings, done in his usual clean, firm manner—scenes in Quebec, Brittany and England. Two oils—"The St. Francis Valley" and "The Lower St. Lawrence"—by the late William Brymner, C.M.G., R.C.A., are also shown in places of honor in the east gallery.

Among others exhibiting are: Phyllis C. Abbott, W. R. Allen, Ernest Aubin, Lily E. Barry, Jessie Beattie, A. Bercovitch, A. C. Bieler, Mrs. K. S. Brodie, St. George Burgoyne, Beryl Butler, Robert G. Campbell, Guido Casini, Hazel Caverhill, Nan Lawson Cheney, Alma Clark, Dorothy Rhynas Coles, Mabel

A. E. Crompton, E. Eleanor Curry, M. M. Dale, Rita Daly, Georges Delfosse, Mary E. Dignam, James M. Donnell, J. Hugh Egan, Claire Fautoux, Marc A. Fortin, Frederick A. Fraser, Hortense M. Gordon, Stella E. Grier, Constance M. Griffin, Marie H. Guest, Christina Harrington, R. L. Harvey, Ethel Hecht, Ruth B. Henshaw, Mrs. Lillian Hingston, Edith Hoyt, Ida M. Hudnell, Charles W. Kelsey, Ernestine Knopf, Agnes Earle Knox, Henri V. Larsen, Minnie M. Laughton, Wendell P. Lawson, R. H. Lindsay, Mabel Lockerby, Lorna Lomer Macaulay, T. R. MacDonald, Jean M. Maclean, Mary Mack, T. Mower Martin, R.C.A.; Elizabeth McLeod, Fred McMillan, Kathleen M. Morris, Jean Munro, Alec. J. Musgrave, Pegi Nicol, Elizabeth Styring Nutt, Rosalynne Fuller Osborne, Phyllis M. Percival, Narcisse Poirier, Mrs. James B. Pringle, J. O. Proulx, Marion Robertson, Sarah M. Robertson, George A. Rowles, A. Rychor, Giulia Sartoni, Annie D. Savage, Ethel Seath, Joseph Sher, Freda Pemberton Smith, J. Roxburgh Smith, Marianne Lee Smith, Marjorie Smith, Harriet W. Sweezy, George Thomson, Fred Voce, E. M. B. Warren, J. Wilson, and R. L. Wright.

Architecture: John S. Archibald, Brais and Parent, Robert G. Campbell, Alcide Chausse, N. I. Chipman, Sydney Comber, Ernest Cormier, R.C.A.; A. T. Galt Durnford, Robert and F. R. Findlay, Charles W. Kelsey, Lawson and Little, Lucien Leblanc, T. A. Lofvengren, W. R. Gordon Lyman, J. Cecil McDougall, Thomas McLaren, A.R.I.B.A.; Nobbs and Hyde, F.F.A.R.I.B.A.; Rickson Outhet, Parent and Labelle, J. J. Perrault, Perry and Luke, Robitaille and Desmeules, Ross and MacDonald, Shorey and Ritchie, J. Roxburgh Smith, Philip J. Turner, F.R.I.B.A., and P. R. Wilson.

Etchings, drawings and designs: W. W. Alexander, A. B. Ashford, Ernest Aubin, Charles G. Brehm, Edwin Cox, Kathleen Daly, Barbara M. C. D'Arcy, William A. Drake, Molra Drummond, Charles Fainmel, Kathleen M. Fenwick, W. F. G. Godfrey, Katharine E. Gray, Constance M. Griffin, Eric Harvey, Henry V. Larsen, W. R. Gordon Lyman, Ruth Miller, Georgia B. Read, N. Savard, J. Roxburgh Smith, Owen Staples, Charles Tulley, A. Watson Turnbull, Robin Watt and Jeffrey C. Webster. In the sculpture section, which is now given better display in the Print Room, the exhibitors are: Carlo Balboni, Guido Casini, Anna H. Christopher, Charles Fainmel, Mme. Theo. Fleury, Lionel Fosbery, John Geary, Henri Hebert, R.C.A.; Sybil Kennedy, S. S. Kirshner, Mme. Georges Marguerite de Montigny Lafontaine, A. Laliberte, R.C.A.; Dinah Lauterman, Mrs. Sabine Lis-kind, Mme. E. L. de Montigny-Giguere, Alice Nolin, Cyrille Pelouquin, J. Antoine Roy, Elzear Soucy, A. Suzor-Cote, R.C.A., and A. Zoltvany-Smith.

## JESSIE DOW PRIZE AWARDS ARE MADE

F. S. Coburn, R.C.A., Honored For Oils, and Ernest Cormier for Water Colors

Typical Winter Scene by Coburn Soon Found Purchaser After Announcement — Architect as Watercolorist

To F. S. Coburn, R.C.A., and Ernest Cormier, R.C.A. (Architect) go the Jessie Dow prizes for oils and watercolors, respectively, the awards being made on Saturday afternoon in the galleries of the Art Association of Montreal on the eve of the closing of the forty-sixth Spring Exhibition held under the auspices of that body.

The work that won the honor for Mr. Coburn was the oil entitled "March Morning"—a canvas in every way typical of this artist's rendition of winter, with the inevitable white and brown horses hauling a load. The team is coming up a slight rise in the sun-lit road and beyond are houses, barns and bush, and in the background rolling tree-clad hills. The blue sky is flecked with a few moving, vaporous clouds.

Mr. Coburn, who has had a studio in Montreal since his return from Europe a few years ago, is a native of Upper Melbourne, and has found much congenial material in the Eastern Townships of Quebec province. The winter season has especially appealed, and his favored subjects are habitants hauling logs, cord wood or other materials over country roads or through the bush. The odd house or barn finds its place in most of his compositions, and he is generally successful in his handling of distant bush-covered hills and "close-ups" of old birches and spruces that line woodland roadways. He shows an easy facility in painting skies in which a few clouds float.

Training in the schools of the Council of Arts and Manufactures was followed by study in New York, Berlin, Antwerp and Paris. From the studio of Gerome, in the last-named city, Mr. Coburn went to the Slade School, London, under Henry Tonks.

### PICTURES AT OTTAWA

Mr. Coburn was elected A.R.C.A. in 1920 and his art is represented in the National Gallery of Canada, Ottawa, by "Danville Roses" and "Winter Morning" at Melbourne, Quebec.

As an illustrator, Mr. Coburn made his mark with his sympathetic drawings and paintings for Dr. W. H. Drummond's books "The Great Fight," "The Habitant" and "Johnnie Corbeau" and for "Christmas in French Canada" by Louis Frechette.

A short time after a card announced the picture had been awarded the prize the cheery red star on the frame indicated that it had been purchased for a private collection.

A broadly treated glimpse of Ravello, with its straight, formal cypress, tower, roofs, white walls and distant rocky hill brought the watercolor award to Ernest Cormier. This work is typical of this architect's treatment of buildings—a type of subject he handles with felicity. Curves, angles, perspective and foreshortening naturally present few problems to one thoroughly grounded in mechanical drawing, but Mr. Cormier has a distinct flair for watercolor, handled in a crisp, washy manner, and invests his works with that requisite sense of abandon which removes the architectural subjects from that "tight," literal precision which marks the average colored "elevation." He knows the value of white paper and can paint a shadowed archway without making it appear a dark hole, being sensible of the light thrown up by the walkway beneath. This skill was well shown in "Chloggia," another of his exhibits this spring. His work has the fresh fluidity of some of the small spontaneous landscapes of Harpignies and the suggestion of bulk and solidity with which Vignal portrayed his buildings.

From the latter Mr. Cormier has learned a lot, especially in appreciating those happy "accidents," where a wash only partially "takes" on rough textured paper, which add immeasurably to the suggestion of weather-marred stonework.

### SOUVENIRS OF TRAVEL

Over a long period of years Mr. Cormier has been showing watercolors which have attracted exponents of the art, but these souvenirs of travel abroad have always returned to his portfolios as they have been done for relaxation in a busy life as architect, in which profession he is busily engaged. To his credit, not to mention more modest commissions, are the plans for the Ecole des Beaux Arts, St. Urbain street, the new Court House, and the new University of Montreal to be erected on Maplewood avenue.

When Mr. Cormier completed his engineering studies at the Ecole Polytechnique, Montreal, he studied at the Ecole des Beaux Arts, Paris, where he was awarded a diploma by the French Government. He won the Prix de Rome of the Royal Institute of British Architects in 1914 and worked at the British School in Rome for two years and later did work for the French Government. In 1914, too, he exhibited at the Salon des Artistes Francais, receiving an honorable mention. He returned to Montreal in 1919 and commissions here and in the United States have since kept him fully occupied.

## MUSICAL EVENT IN ARTISTIC SETTING

Gazette — 8/3/29  
Art Association Reverted to Pre-War Precedent—Excellent Programme Offered

The Art Association of Montreal turned back last night to a precedent dropped since the war, when a musical event was held in the Art Gallery. That it was acceptable to the members was left in little doubt by the large audience that gathered in the picture-hung gallery. The programme was of chamber music, played by Florence Hood, violinist, Harriet Prutsman, pianist, Jean Belland, cellist, and Robert Bryson, viola. From the outset the affair was marked as one of those artistic events that are graciously complete, for it would be difficult to imagine a setting more conducive to listening and playing. The large hall, with its fine pictures and quiet lighting, created a setting that must surely have made the hardest Philistine, if there could have been such a thing in an Art Society, malleable to music's influence, and which was obviously appreciated by the art lovers.

H. B. Walker, the newly-elected president of the Art Association, spoke briefly at the close of the musical, complimenting both the musicians and Arthur Browning, at whose suggestion, he said, the musical feature had been revived after fourteen years.

The music itself was worthy of the occasion. The programme opened with the quartette's playing of Dvorak's setting of folk songs, and it closed on the contrasting suavity of a Mendelssohn trio. There was a group of violin solos by Miss Hood which included "Snowman," by Korngold, "Nocturne," by Boulanger, and the Slav Fantasy, of Dvorak-Kreisler.

There was no more charming part of the programme than the Frank Bridge trio. The three players wove through it a sensitive modulation between the instruments, developing its crisper conclusion in the Salterello with light and piquant phrasing.

Florence Hood's three solos were met by pleased appreciation. Miss Hood played, as usual, with scrupulous purity of tone, and a feeling for minute development of effect. Miss Prutsman's piano was a valuable feature throughout the musicale. All four players offered music of admirable quality in a programme chosen from the mean of music that is found generally pleasing.

## The Art Association Had First Concert Star in Many Years

One of the best music rooms in Montreal had music played in it, for the first time in its existence, when a concert was given in the Lecture Room of the Art Association on Thursday evening. Many performances were given in the Association's old rooms on Phillips Square, but until Thursday music was the only one of the arts that had never been admitted to the new building.

Thursday's program was short and good. To begin with Dvorak's arrangement for quartet of piano and strings of Bohemian folk songs was played by Miss Florence Hood, Miss Harriet Prutsman and Messrs. Jean Belland and Robert Bryson. Next to this a group of movements by Arensky and Frank Bridge were played by Miss Hood, Miss Prutsman and Mr. Belland. Miss Hood, with Miss Prutsman at the piano then played violin solos, —two very short pieces by Korngold and Lily Boulanger and Dvorak's Slav Fantasy, —and lastly the two ladies with Mr. Belland played Mendelssohn's first trio.

The program and its playing made a most attractive concert, and the Lecture Room proved, as was to be expected, admirably suited to chamber music. The audience was, of course, made up only of members of the association and it was evident that the new departure pleased them, since there was a large attendance. H.P.B.

## CUBIST PAINTINGS HAD STRONG LURE

Gazette — 27/3/29  
Slides Again Shown and Discussed After Lecture Had Concluded

Walter Pach, of N.Y., Made Defence of Extreme Theorists — Showed This Generation Indebted to Them

Such interest was roused at the lecture given last evening at the Art Association of Montreal by Walter Pach, of New York, that after the formal closing of the meeting the lights were turned out again while slides of cubist paintings and sculpture were put back on the screen, and the discussion of their significance begun again. The lecture, which was entitled "The Classical Elements in Modern Art," and which was delivered with an admirable intellectual lucidity in keeping with its theme, has brought to a climax with the demonstration of the truth of Leonardo da Vinci's hypothesis that "Painting is a mental thing." In the murmur of appreciation that passed over the audience remarks were also heard to the effect that "after all one can't tell that it is a horse" and so Raymond Duchamp-Villon's famous sculpture entitled "The Horse" and the picture by his brother, Marcel Duchamp, entitled "The King and Queen surrounded by Nudes" were again shown and explained by the lecturer. To whatever degree the listener was able to go with the speaker, the lecture touched the philosophy of art in such a vital way as to be an outstanding event.

Mr. Pach first explained that by "modern" he did not mean the peculiarity or extravagance adopted by some contemporary artists as one might adopt a costume for a masquerade. The artist was modern, he said, who felt the pulse and thrill of the life of his time in those essentials which exist in all ages. Therefore an artist of any date must be modern in his time or he was nothing. He reminded the audience that the term classical, rising from the Greek tradition, embodied the concepts of unity, order, equilibrium and balance. But as balance was antithetical to man's sense of adventure, and his desire to see over each hilltop to a new horizon, this human instinct had been supplied by romanticism, which was complementary, and in no sense antagonistic to classical art.

After Hellenic art had run its race with the concepts of pure intellectuality for a few centuries, there had come the greatest romantic movement of all ages, Christianity, which discovered a horizon not even dreamed of by the Greeks. Then down through the ages the speaker traced the recurring expressions of these two instincts, which were rarely entirely separated, but which caused even the most revolutionary movements to show the classical feeling for perfection with the human meaning of life.

The alternating of the Pans, Apollos, Madonnas, impressionist experiments, clearly defined drawing and frankly photographic painting, was charted by the speaker by means of slides of works of the greatest artists with composition and meaning explained with simplicity.

As the lecture led down to the present time, it centred in France, where this development itself had centred. Quoting the criticism of one painter by another, that "he should know whether he is working out a design or painting a woman," Mr. Pach explained that the present problem had been to reconcile in painting, the essential elements of the classical theory of pure beauty, and the depicting of life. Then came the explanation of the contribution of the best of modern art.

### MISSION OF CUBISTS.

The cubists, as the layman knows the ultra-classical theorists, had broken right away from material objects and forms to things of the imagination in order to emphasize the vital significance of the principles of art as different from photography. It had been a hard discipline for the present generation, but it had been necessary, and their work was the contribution for which the future generations would be entirely indebted to the present.

The lecturer did not imply that their work was the only valuable work of the period, and showed slides of the various excellent attempts to solve the problem by emphasis on this or that phase; but he showed that the discipline of the extreme theorists was the remarkable stand made by modern art to clear up the confusion which existed.

In answer to the criticism that "one could not tell that it was a horse," the speaker parried with the question as to how many who admired the Ionic capitals would have recognized their motif as the honey-suckle, or would recognize the originals of the design in a Persian rug. Not only for decorative reasons but for purposes of expression it was often necessary to modify actuality in forms, he said.

As the Gothic art had embodied a prayerful spirit of wonder, and the ancient Persian art had expressed thoughtful quiet, and as the pyramids and cathedral spires were taken as gestures rather than merely as architectural forms, so the present day man must expect to look for the expression of the dynamic energy of twentieth century life. For, as the speaker concluded on his original premise, no artist can copy life, but must give it as he finds it, embodied in the permanent truth of art.

R. B. Walker, president of the association, presided and introduced the speaker, while Arthur Browning moved the vote of thanks.

## WELL-KNOWN LOCAL ARCHITECT DIES

D. Norman MacVicar Passes Suddenly at Home in Westmount 1929

One of the leading architects in this Province, D. Norman MacVicar, son of the late D. H. MacVicar, died suddenly yesterday at his residence, 4335 Montrose avenue, Westmount.



D. N. MacVicar

Mr. MacVicar pursued his architectural studies under the supervision of Sir Andrew T. Taylor and later went to Europe to study old world architecture. He was a former president of the Quebec Association of Architects and also an associate of the Royal Canadian Academy, a member of the Arts Club and the St. George Snowshoe Club.

He is survived by his widow, formerly Marie Louise (Daisy) Butler, daughter of Lieut.-Col. T. P. Butler and by two brothers, Rev. Dr. J. H. MacVicar and Robert M. MacVicar and two sisters, Mrs. M. Hutchinson and Miss J. G. MacVicar.

## MRS. H. HASWELL DEAD May — 1929 Montreal Resident Was Sister of Late Dr. F. J. Shepherd

The funeral service for Mrs. Haldane Haswell, who died suddenly on Sunday evening at her residence 1509 Sherbrooke street west, will be private.

Mrs. Haswell, whose death came as a shock to her many friends and relations, is survived by one daughter, Miss Violet Haswell, and two sisters, Mrs. A. S. Henshaw and Mrs. G. Ross Robertson. Her brother, Dr. F. J. Shepherd, died last January.

Mrs. Haswell was a member of St. George's Church and was interested in many charities. Before her marriage she was Miss Alice Maud Mary Shepherd. She was the daughter of the late Mr. and Mrs. R. W. Shepherd, and had resided in Montreal nearly all her lifetime. Her summer home was at Como, Que.

## JOHN B. ABBOTT IS DEAD IN 79TH YEAR

Was Eldest Son of Former  
Premier of Dominion  
of Canada  
tar- Gazette

HAD PRACTISED LAW  
May 13th. 1929  
Became Curator and Secre-  
tary of Art Association  
of Montreal—John  
Stroud Dead

The death of John Betham Abbott, eldest son of Sir John J. C. Abbott, K.C., who was Prime Minister of Canada in the nineties, occurred on Saturday morning at his residence, 1452 Bishop street. Mr. Abbott from 1901 to 1924 was secretary and curator of the Art Association of Montreal, but was forced to retire on account of ill-health, from which he never properly recovered.

Mr. Abbott was born in Montreal in 1851, the son of John Abbott and Mary, daughter of Very Rev. James G. Bethune, D.D., and in 1874 graduated in law from McGill University. Entering at once the law office of his father, a former dean of the faculty, he was later admitted to a partnership with him and Chief Justice Sir Melbourne M. Tait, the firm being known as Abbott, Tait, and Abbott. A few years later his brother, Harry Abbott, was admitted to practice and became a member of the firm. The late C. S. Campbell and F. E. Meredith formed the firm later on.

For some twenty years Mr. Abbott practised until the death of his father in 1893, but soon after resigned his position there, his brother having died in 1898.

Having strong artistic tastes, he was much attracted by the activities of the Art Association, and the productions of Canadian artists, and in 1901 became curator and secretary. During his tenure of office, the association was established in its present galleries on Sherbrooke street west, which, though considered in 1912 to be almost too large, now prove to be too small to house the ever-increasing collections of the association.

On October 18, 1913, he married Lillian Donaldson, daughter of the late Hon. John Young, popularly known as "the father of Montreal harbor." He is survived by his widow, two brothers, William Abbott and A. E. Abbott of this city, and three sisters, Mrs. Arthur Phillips of Hamilton, Ont., Mrs. R. T. Heneker, and Miss H. A. Abbott of Montreal.

The funeral will take place from Christ Church Cathedral at 2.30 this afternoon.

## JOHN B. ABBOTT IS BORNE TO GRAVE

Many Mourners Paid Last  
Tribute to Secretary of  
Art Association

May 22nd. 1929

The funeral of John Betham Abbott, who was for twenty-three years secretary and curator of the Art Association of Montreal, took place yesterday afternoon at Christ Church Cathedral, and was attended by many officers and members of the association, relatives, and friends, amongst whom were a number of artists and patrons of art.

The Art Association was represented by Robert Lindsay, honorary president; H. B. Walker, president; W. R. Miller and Hugh Paton, vice-presidents, and Miss Pinkerton, secretary.

Chief mourners were his widow, his two brothers, William Abbott and A. E. Abbott; two sisters, Mrs. R. T. Heneker and Miss H. A. Abbott; Mrs. William Abbott and Mrs. A. E. Abbott; Mr. and Mrs. K. B. Young, Hon. Philippe Roy, Canadian Minister in Paris, who married a sister of Mrs. John Abbott, and M. F. Bethune.

The Very Rev. Arthur Carlisle, D. D., Dean of Montreal, assisted by Rev. G. Guiton and the choir, conducted the funeral service, which opened with the hymn, "Lead, Kindly Light." Psalm 90, "Domine, refugium," was then sung, followed by a reading from the Scriptures beginning at verse 20 of the 15th chapter of the First Epistle to the Corinthians, "For now is Christ risen from the dead, and become the firstfruits of them that slept." The service closed with the hymn, "Peace, Perfect Peace," and the bier was wheeled out to the accompaniment of the "Dead March."

Among those present in the cathedral were Sir Montagu Allan, F. E. Meredith, K.C., William Hope, W. S. Maxwell, Sir Frederick Williams-Taylor, Louis Lefebvre, Harry Heneker, Dr. W. D. Lighthall, K.C., W. J. Morrice, Mr. and Mrs. Harold Hampson, W. F. Angus, D. Forbes Angus, Mr. Justice Howard, Dr. R. F. Rutan, Colonel Butler, J. A. Gordon, O. N. Evans, Alec Paterson, H. B. Evans, John V. Owen of Chambly, W. S. Clouston, Dr. H. C. Perrin, C. E. Smyth, H. C. Belieu, W. C. Towers, A. P. Butler, Farquhar Robertson, G. Horne Russell, R. C. A., W. L. Jamieson, A. D. Patterson, R.C.A., A. G. B. Claxton, K.C., E. Dyonnet, R.C.A., H. L. Hague, Mr. and Mrs. W. L. Helliwell, Rev. Arthur French, Hanbury A. Budden, Charles Holt, K.C., C. R. Rolland, J. A. Rolland, P. Bucklev, John A. Grant, Commander A. Gillespie, F. H. Hopkins, F. L. Wanklyn, J. S. Robertson, T. S. Gillespie, D. M. McGoun, Dr. J. R. McConnell, George K. McDougall, Dr. D. S. Lewis, Dr. R. H. Hardisty, C. E. Spragge, H. R. Collings, Hugh Womham, A. G. Parker, Rev. W. H. Davison.

## Talented Montrealer Receives High Praise In The New York Press

May 1929  
HIGH tribute was recently paid to Miss Audrey Buller in the New York Times. Miss Buller is a Montrealer and well known in the city, but she has been studying art for some time in New York, under Kenneth Hays Miller. The New York Times quotes her as having a grand success at the G. R. D. Studio where some of her work is on exhibit with that of three other artists. They say that "her work is so bold and so altogether striking that it rather pales the three other exhibitors," that "Miss Buller's remarkable oil portraits are simply too much for them," adding that "this can be said without in the least discrediting Miss Buller's present associates."

"Entering the gallery," the article continues, "you walk straight to the 'Woman with Negro Sculpture', whose pose is quaintly indecent, and next you stand before the more proper though equally quaint 'Girl With Cigarette Case'. After that, noting that three other pictures by Miss Buller are listed in the catalogue, you travel about until you find them. Realism is carried to exaggerated lengths. Indeed, realism is greatly outdistanced."

"The same thing seems to happen in these paintings that happens when you look at a double photograph through the venerable stereoscope. Objects stand out sharply, each in its given plane; and yet, somehow, you are always aware that you are not looking upon life. Perhaps if the stereoscope method of painting became prevalent, we might soon get used to it. In any event, this is work of high technical merit; powerful work, in which humor, or at least a cynicism at once suave and biting, plays no small part."

A portrait of Miss Audrey Buller by Randolph Hewton was in the Art Gallery here a couple of years ago. It was painted at Murray Bay. Miss Buller is still in her twenties.

## Dr. Shepherd's Pictures In Memorial Exhibition At the Art Association

Star 21/5/29

NEARLY eighty pictures and etchings and a few bronzes from the collection of the late Dr. Francis Shepherd have been brought together as a memorial exhibition at the Art Gallery on Sherbrooke Street, and will remain on view till next Sunday. The pictures are, naturally, of the kind that is seen to more advantage in a private house than in a large gallery like the Art Association's lecture room; most of them are small; but all reveal the taste and judgment which were for so many years placed freely at the service of the Montreal Art Association and the National Gallery of Canada.

The Canadian pictures are few, and the modern Dutch school is the best represented. There are nine Bosboom's and ten Weissenbruchs, which seem to illustrate all Weissenbruch's moods and methods. In interesting contrast to these there are four of Alfred Hunt's rather precise landscapes, Boudin, Tholen and Jacob and Willem Maris are among other painters of whose work there are good examples. Ten pictures and drawings given to the Art Association by Dr. Shepherd in his life-time are included in the exhibition. The most notable of the bronzes is an admirable little baby's head by Dalou.

Two of the larger pictures are to go to public collections; an unusual example of Eugene Boudin, a marine of a rough sea, is to remain with the Montreal Art Association, and a study in blues of a French river, by Emile Loiseau, is to go to the National Gallery at Ottawa.

## MEMORIAL EXHIBIT OF PICTURES OPEN

May 13th. 1929

Fine Oils, Watercolors and  
Etchings Collected by Late  
Dr. F. J. Shepherd  
Gazette

BOUDIN LEFT TO GALLERY

Dramatically-Handled Marine  
Goes to Permanent Collec-  
tion of Art Association  
of Montreal

When the instinct for collecting is backed by sound taste, a flair for "scenting" good things and the comfortable state of being able to acquire, the result is decidedly worth while. This happy combination of knowledge and circumstance is markedly evident in the paintings, etchings and bronzes from the collection of the late Francis J. Shepherd, M.D., LL.D., F.R.C.S., now being shown as a Memorial Exhibition in the Lecture Hall of the Art Association of Montreal, an institution for the encouragement of the fine arts of which Dr. Shepherd was for many terms president, the post he held at the time of his death early this year. His connection with art in Canada extended over a long period, and to his judgment the Dominion owes much in the selection of works for the National Art Gallery of Canada at Ottawa. After many years as a member of the Advisory Arts Council, Dr. Shepherd succeeded to the chairmanship on the death of Sir Edmund Walker, of Toronto, carrying on in that capacity when that body became the board of trustees of the National Gallery. Travel abroad, where he was ever watchful for art treasures for Canada, brought him into contact with artists and experts and gave him unusual opportunities to gratify a natural taste for fine things.

The collection now on exhibition is a fine example of what can be done by almost any citizen in acquiring works for the beautification of his home. It does not in any particular pretend to vie with the so-called important private collection where money is no consideration and the dealers of the great art marts have instructions to snap up works to fill gaps in the various "schools." It gives the happy impression of being the result of years of careful acquisition, and while most of the works are of modest "homey" size, they are in the main pictures that unmistakably reveal that subtle something known as "quality," many of them possessing a charm which sometimes, owing to pressure to meet demands that came with widening markets, the painters missed in their later days. In the nearly seventy works there is an absence of the bizarre, though in a few of the more modern the peace and quiet of the Dutchman is absent.

### DUTCH SCHOOL STRONG.

The Dutch school is very worthily represented. Bosboom's art is revealed in oils and watercolors—church interiors with figures, landscapes and houses, barn interiors and a council chamber. There is the characteristic skill in architectural drawing, the happy placing of figures, clear wash in the watercolors and lovely surface in the oils. The range of W. B. Tholen is wider—"Village and Church," with the steeple bold against a twilight sky and snow-covered buildings grouped about the sacred edifice; "Park Gates, The Hague," with figures near the Lodge, noble trees and wheeling pigeons; "Boats on Shore," a lovely impression of dawn, with scattering clouds above the dark bulk of the barge-like boats, gentle waves rolling on to the sandy beach which gleams beneath the brightening golden sky. These three watercolors are fine examples of the skilful handling of this medium. In oil there is "Canal and Trees"—a winding river, waterside trees and undulating grass land with outcroppings of sand. In crayon, touched with pastel, is the sketch for this oil, the drawing being dedicated to Dr. Shepherd by the artist.

The group by Weissenbruch totals ten, the majority being watercolors. There is a landscape with cottage, cattle and ducks typically treated, soundly painted boats on sandy shores, "Canal and Drawbridge" under a sky with big billowy clouds, a crisp oil of distant windmill beneath sunlit clouds, and a beach scene, in the same medium, with horse and car, the man nearby shouldering a shrimping net. A solidly painted watercolor of green mill and boats in a frozen canal is by W. de Zwart. Lovely in the suggestion of texture is the dead grey bird by Willem Weissenbruch. A watercolor, "Girl in Seashore," represents Josef Israels, while by Isaac Israels is a vigorous watercolor sketch of two girls reading a newspaper on a park bench. A broadly treated landscape with willows at the edge of a stream is by Jacob Maris, as is the girl standing near a tree with buildings in the distance. By Simon Maris is "The Bride"—a young woman grasping flowers. Willem Maris is represented by a watercolor entitled "Landscape and Cattle." Two watercolors, besides three etchings, represent the art of Bauer. "Mosque Steps" with seated figures, and the large "Interior of St. Sophia," with the light streaming through countless windows and glinting on the worshippers. A pastel of a landscape with trees is the solitary work by Mauve.

See next column

Robert W. Pilot, A.R.C.A., is represented by "The Kasbah, Tangiers," in which the buildings and figures are capably done.

The modern Frenchmen are represented by Maxime Maufra, with a vividly painted "Pier and Fishing Boats"—a picture that has before been shown in the galleries on loan—and by Emile Loiseau with "A French River," which is a convincing impression of tree-edged, moving water, done in a wide range of blues and greys. Of an older day, French art shown includes a soldier's head by Charlet, a typical windmill scene by Michel, a wood interior by Diaz and three works by Boudin—"Etables," in which this painter showed his skill as a landscape painter, with houses and a glimpse of distant water under a cloudy sky; "Shipping," with steamer and sailing craft, this work a trifle hard in treatment and color, and "The Sea," a picture of fine quality.

### GIFT TO ART GALLERY.

To the Art Association of Montreal goes "The Sea," a work of which Dr. Shepherd was very fond, both for its vigor and tone as well as for associations connected with its acquisition. This work, with its masses of scudding dark clouds from the base of which a rain squall breaks, was painted in 1885, and in subject is less typical of Boudin than the beach and port scenes. The sea is in turmoil, white-capped waves roll high and almost smother the hull of the sailing boat in the middle distance, while against the dark overhead the gulls gleam white.

This picture, which used to hang at the end of the family dining room, had long been marked for gift to the Art Gallery with which Dr. Shepherd had been so long identified. Standing before it one afternoon, he remarked to a fellow picture-lover that it would go to the permanent collection and mentioned how it came into his possession. He had been with a party of American friends in the Maritime provinces. Soon after the tour closed, he received word that his services as a surgeon were required, answered the call and, refusing to name his fee, was prevailed on to accept the picture as a token of gratitude.

This fine work is another example of the generosity Dr. Shepherd showed to the Art Gallery during his lifetime, the works in the collection presented by him including "Still Life," by Bonvin; "Courtyard, Lint," by Bosboom; "Lake in Rocky Mountains," by John Collings; "Jewish Quarter, Amsterdam," by Jacob Maris; "Cliffs by the Sea," by Henri Moret; two tinted drawings by Thomas Rowlandson; a drawing by Guido Reni; "St. Agnes," by an unknown artist, and the bronze, "Canadian Worker," by Alfred Laliberte, R.C.A.

In the Lecture Hall is hung Dr. Shepherd's portrait by Alphonse Jongsers.

The collection, which will remain on exhibition until and including May 26, also comprises etchings and bronzes.

Canadian art, too, comprises an interesting group. "River and Boats," a glimpse of the Thames with distant misty bridge, is a clean, fluid watercolor by the late William Brymner, C.M.G., R.C.A. A rich low-toned oil, "Landscape With Haystack" is from the brush of the late James M. Barnsley. Maurice Cullen, R.C.A., is represented by "Quebec," a winter scene with distant buildings, vapor rising from openings in the ice-filled river, while in the foreground are sleighs on the winter road. A sunlit river with meadows and flowers is by Franklin Brownell, R.C.A., and a girl in a field, blowing dandelion seed, and a mother and baby are works by Mary Bell Eastlake. "Portrait of a Child," which has sentimental family value, is by Gertrude DesClayes, A.R.C.A., and the late Robert Harris, C.M.G., R.C.A., is represented by a portrait of the late Mrs. Shepherd. A girl's head, rather flatly painted, and a view of Notre Dame, Paris, in winter, are by the late James W. Morrice. Broad and decorative in treatment is "Approach of Spring," by Albert H. Robinson, R.C.A., while

## AUCTION ROMANCE OF OLD PAINTING

Unknown Rembrandt Sold  
for Huge Sum of  
May 25th \$81,900 1929

LONDON, May 25. — At Christie's rooms recently a portrait of an old man, attributed to Rembrandt and thought to be worth about \$5,000, realized \$81,900.

It was sent in by Mrs. Reeves, of Avonmouth House, Christchurch, Hampshire, who inherited it from her father, and it was given no special prominence in the catalogue.

The auctioneer, Mr. Lance Hannen, asked for an opening bid of 500 guineas, but only one of 200 guineas was forthcoming. Several dealers, however, had evidently recognized the high quality of the picture, for in two minutes the price had reached \$50,000, when one of the chief contestants, the Savile Gallery, momentarily retired. At \$60,000 however, they returned to oppose Mr. Frank Sabin, who was hidden behind the rostrum, and emerged the victors at \$81,900.

Mrs. Reeves said to a Daily Mail reporter later:

"I had regarded it as an interesting picture, but I had never bothered to have any value put upon it. I really sent it along to see what it would fetch, and the price actually paid is a big surprise to me."



## GOVERNOR-GENERAL ARTS COMPETITION RESULTS ANNOUNCED

Field of Music, Drama, Painting and Sculpture Were Embraced

### MONTREAL IN PRIZE LIST

**Miss Heward Gains First Prize for Painting—Honorable Mention in Music for Miss Percival**

(By Canadian Press.)

Ottawa, May 3.—The final results in the Willingdon arts competition were announced today. The competition was initiated by His Excellency the Governor-General who offered prizes with a view to encouraging the arts and letters in Canada. The fields of music, drama, painting and sculpture were embraced in the competition, which proved most successful. There were 44 entries in the drama section, 26 in the music, 137 in painting and 25 in sculpture.

The prize of \$200 for the best drama entered in the competition is awarded to Isabel Ecclestone MacKay, of Vancouver, for "Goblin Gold." In the drama section "The Usurper" by Marjory Mary Reynolds, also of Vancouver, and "What the Doctor Can Do" by Madge MacBeth, Ottawa, are given honorable mention.

There were three prizes offered in the music section of the competition. The prize of \$200 for an original composition for a string quartette, is awarded to "Canadian Suite" by George Bowles, of Winnipeg. Honorable mention is given to "Phantasia Suite" (folklore themes), by Roy A. Angus, Toronto. This competition was open to all musicians in Canada, students included.

The prize of \$100 for songs with piano accompaniment, open to students only, is awarded to Roy A. Angus for his aria from Cantata entitled "Ode to the Brave" and "A Red, Red Rose." In this competition honorable mention is given to "Two Fairy Songs" by Mrs. Edna Balss, Cobble Hill, Vancouver Island. The other prize in the music section is awarded for an original composition. The amount of the prize is \$100 and again the competition was open to students only. The judges decided that the piano composition "Winter Awaits Spring" by Mrs. Edna Balss, Cobble Hill, Vancouver Island, merited the prize. Honorable mention is given to "Woodland Idyll" by Lillian Percival, Montreal.

The prize of \$200 for the best painting submitted is awarded to Miss Prudence Heward, Montreal, for her "Girl on a Hill." A number of paintings received honorable mention, as follows: "Byward Market" (Tempera) by Paul Alfred; "Louise" (oil) by Charles F. Comfort; "Portrait of G. Pearce" (watercolor) by Andre C. G. Lapine; "Marie et Minou" (oil) by Mabel I. Lockerby; "Melting Snows" (oil) by H. Mabel May; "My Western Cousin" (oil) by Pegi Nichol; "Street in Hull" (oil) by George D. Pepper; "Portrait" (oil) by Frank Jacurto.

In the sculpture section of the competition, the prize of \$200 is divided between "Passing Rain" (plaster relief) by Elizabeth Wyn Wood, and "Bronze Head" by Sylvia D'Acust. Three of the entries received honorable mention. They are "Portrait Mask" (plaster) by John Byers; "Chief Little Bars, Blackfoot" (plaster) by Claude Gray, and "Portrait Bust" (plaster) by Henri Hebert.

In announcing the results of the competition, His Excellency the Governor-General stated that he has been delighted with the interest shown all over the country from Victoria to Halifax. He proposes to distribute the prizes himself to such of the competitors as can come to Ottawa. In the case of other competitors the prizes will be sent to them personally. An exhibition of the successful paintings and sculpture is to be held shortly in the National Gallery, Ottawa, and exhibits are being prepared for return to their owners.

It is the intention of His Excellency to give further prizes for this year, the conditions for which will differ slightly from the competition just concluded.

These conditions will be announced shortly.

## NOTED ART EXPERT DIES IN 84TH YEAR

March — 1929

Wilhelm Von Bode Formerly  
Director-General of German  
Public Museums

(Special Cable to the N.Y. Times and Montreal Gazette.)

Berlin, March 1.—Former director-general of the public museums, Wilhelm von Bode, considered one of the greatest European art experts, died at noon today, aged 83 years, of apoplexy. Von Bode had been suffering from grippe ever since Christmas. For a time it seemed he would recover despite his old age, but ten days ago he relapsed never to leave the sick room again. Today the patient was permitted to sit in a chair, attended by his daughter, who was called away for a few minutes. When she returned she found him in convulsions. He died a few minutes later.

Up till Christmas the venerable old gentleman was daily at his post at the Kaiser Friedrich Museum. Though for the last ten years he had resigned from office, he was still acting in an advisory capacity and never tired of looking over old heirlooms and supposed or real masterpieces that were submitted to him by people. Anybody was welcome to ask his advice and he often received twenty to thirty applicants per day, most of whom went away disillusioned, because among the hundreds of pictures or other pieces of art he would perhaps pronounce only one genuine or valuable. But his fame as an art expert extended far, over the whole world, and many great private American collectors sought his advice.

When Von Bode heard that the ex-Kaiser contemplated the sale of certain art treasures belonging to the house of Hohenzollern, he never hesitated, but wrote Wilhelm an energetic letter and pointed out that the impoverished German nation must not be deprived of these treasures. Von Bode's word was literally as good as gold. If he said "this is a Rembrandt, that a Rubens," that particular canvas would fetch thousands and hundreds of thousands of dollars.

Once, however, even a man of his great knowledge made a mistake when he purchased the famous "Flora bust" in England for \$9,000, which was by him pronounced the work of Leonardo Da Vinci and it got a place of honor in the Kaiser Friedrich Museum. Afterwards this bust was claimed to be the work of a certain English sculptor, Lucas.

If today Berlin can lay claim to owning some of the world's richest and most complete museums of the world, it is largely due to the untiring efforts of Wilhelm Von Bode.

## Canadian Sculptors In Combined Exhibition At The Art Galleries

April — May — 1929

THERE has been on view at the galleries of the Art Association of Montreal this week a small and modest exhibition of work by a few sculptors, who are said to have joined themselves together into a society of Canadian sculptors. (No list of the members seems to be available. The exhibits are labelled and a price list of some of them is posted up, but there is no catalogue nor any list of exhibitors.)

Emmanuel Hahn, of Toronto, shows some good busts, of which a fine portrait of the late Dr. Torrington and a head of an Indian girl are specially noticeable. Some original imaginative works by him are rather sketchy and indefinite. One of the largest is called "Music," but the symbolism of it is obscure. An exhibit called "Flight" represents a bird-like aeroplane or an aeroplane-like bird, and suggests the art of the West Coast Indians.

Florence Wyle, of Toronto, has a number of decorative groups and panels. Many of the best of them have pleasing figures of chubby babies, reminiscent of Florentine sculpture.

Frances Loring shows some small sketches and a few larger decorations, with figures strongly and boldly modelled. Elizabeth Wyn Wood ranges from a finely modelled head of an old man to a curious rectangular group of a man and a woman.

Hebert and Laliberte exhibit a number of works, many of which have been seen before in Montreal. A series of busts by Hebert includes the portraits of Sir Andrew MacPhail and Mr. Jorgers.

There is one of Suzor Cote's figures of habitants.

## PAINTINGS BY OLD AND NEW MASTERS

April — 1929

Fine Art Galleries of T. Eaton  
Company Hold Engrossing  
Collection

### COMPREHENSIVE DISPLAY

Examples of Many Schools  
and Periods Will Delight  
Picture-lovers and  
Students of Art

Paintings by old and modern masters are now on view in the tastefully-appointed fine art galleries of the T. Eaton Company, Limited, of Montreal, St. Catherine street west. The exhibition is under the direction of Charles D. Mundy, and on the occasion of the spring inaugural yesterday Albert L. Carroll, director of galleries of the T. Eaton Company, made a tour of the collection before his departure for Europe in search of works of art.

The works, which maintain a high standard, are rich in variety of subject. For lovers of paintings, both portrait and landscape, of the older schools there are meritorious examples, and for the rest there are landscapes, figure pieces and marines in oils and watercolors by established painters. In technique the most "modern" work is an oil by Henri Martin, but there is a refreshing absence of anything savoring of the so-called "advanced" schools. In the assembling of this collection the dominant idea is that the aim of pictures is to embellish and beautify the home and bring pleasure and content to those who live there. While many of the canvases are distinctly of gallery size, there are innumerable small works for which a niche is always waiting—pictorial interpretations that are, as the expression goes, "easy to live with."

A rapid survey of the four rooms is sufficient to excite immediate interest, and many of the oils and watercolors will doubtless draw again and again both picture-lover and student. The illustrated catalogue is comprehensive in its scope—noting birth and death dates of the painters and recording, in the case of older works, the approximate dates at which the works were painted and the collections through which they have passed.

The Continental painters are strongly represented. From the brush of Constant Troyon is an important wooded landscape with cattle nearing a pond, a blue-smocked boy with stick being near to direct them. There are also two solidly painted landscape panels by this master. Among other works by Jacques is an imposing "Approaching Storm," with noble trees, and sheep following a shepherd down a road. Boudin, in a manner more smooth than the broken touch which marked the rapid notation of atmospheric effects in his last period, is represented by a landscape with house amid trees, and a glimpse of distant river—a canvas that breathes tranquillity and gracious warmth. The masterful handling of luscious greens is evident in "Late Afternoon on the Oise" by Daubigny—a verdant bank topped by trees, a stretch of river, and sun-lit poplars on the opposite shore. Ziem, generally represented by water scenes in the Near East, or Venetian bits ablaze in the glow of setting suns, is here seen in a work in cooler tones—"Moonlight, Venice." Lhermitte signs one oil—"Noonday Rest on the Marne," with flat landscape, that rises to a ridge in the background, cut by the stream, while in the foreground near a flock of sheep a seated shepherd awaits the lunch a little girl is bearing. Figures, beneath trees laden with blossoms, take their exactly right place in the pastel called "Through the Orchard." In the glowing "Harvest Landscape With Figure," a girl finds shade beneath a hayrick while keeping a watchful eye on her geese. Other hayricks, in light and shade fill the middle distance. Among the works by Harpignies is "The Road to the Village"—a stretch of rolling pasture-land with trees and wheatfield under a summer sky. There is lovely transparency to the shadow cast by the tree and high banks that edge the thoroughfare. Charged with sunny atmosphere is "L'Eglise de la Bastid" by Henri Martin, a vertical composition in which poplars, edging a brook that sweeps beneath a stone bridge, partially screen the church in the background. The clean, broken color gives a luminous vibration to the whole work which is an exceedingly "happy" performance.

continued—next column

William Maris, one of the talented trio of brothers who added lustre to Dutch art, is represented by "Landscape With Cattle, Holland," a woman milking a cow in the shade of a clump of willows. "Fishing Boats Off the Dutch Coast," is by Mesdag, and that exponent of glowing color decoratively arranged, Jurrès, has among other works, "The Death of Absalom." A peaceful low-toned sketch of landscape with sheep and shepherd is by Mauve, and there are three or four examples by De Bock, among them "The Drinking Pool," with cattle in a stream beneath a golden sky; "The Edge of the Wood," with fallen trees, distant bush and piles of wood in a parched landscape, and "The Path Through the Wood," in which the painting of noble trees is strongly done. Figure pieces and interiors are signed by Blommers and De Hoog, while Scherewitz shows his knowledge of sheep and cows in typical Dutch landscapes. Jongkind, one of the noble band once derisively known as the "Impressionists," is represented by a realistically treated street scene at evening.

Among the British painters of today are Sir John Lavery with "The Lady With a Mirror"; Frank Brangwyn, with two free, washy watercolors and a dark decorative oil called "The Drummer Boy"; Sir David Y. Cameron, with four oils of small size

which show his usual skill in composition and fluid brushwork, and William Strang with a hint of Daumier in his three types called "Itinerant Musicians." Baird depicts the toll of plough horses in frank fashion, an outstanding watercolor being "Squally Weather," with ploughmen and horses standing up to their work in high wind, while about the plough seagulls wheel watchful for what the turned clod may offer. A departure from his typical wooded landscape flooded with golden light is "The Stream," by Jose Weiss—a valley bottom with trees and gleaming water darkened by high rocky banks. "The Woodman's Family," by Gainsborough, is a frank, vigorous sketch, pleasing in color and sound in arrangement.

In the portrait section there are authenticated works by Van Loo, Sir Godfrey Kneller, Gainsborough, Cotes, Northcote, John Russell, Harlow, Sir William Beechey, Dance, Romney, Ramsay, Sir Thomas Lawrence and Downman, among others. Landscapes and figure pieces of an older day are from the brushes of Claude, Joseph Vernet, Feti, Antoine Pesne, Carracci, and Pannini.

## MRS. C. MURRAY'S MEMORY HONORED

Portrait of Founder of  
Daughters of Empire  
Unveiled

OTTAWA, May 10.—(C. P.)—The memory of the late Mrs. Clark Murray, founder of the Imperial Order Daughters of the Empire, was honored yesterday in the unveiling of her portrait in the Dominion Archives by His Excellency Viscount Willingdon.

In her vision and patriotism Mrs. Murray had set an example to all, the Governor-General said. She had conceived a great organization in the ends of Empire welfare, and through her energy had lived to see that conception realized.

The purposes of the order were splendid. They included the highest form of patriotism in strengthening the ties of Empire and developing the best type of citizenship.

Mrs. John Stewart, national president of the order, made the presentation. Mrs. Murray would go down in history, she said, as the originator of the movement which had resulted in the formation of the Imperial Order Daughters of the Empire. She had been possessed of rare initiative and capacity for service and organization.

There could be no more fitting place for her portrait than in the Dominion Archives, Hon. Fernand Rinfret, Secretary of State, declared, in accepting the painting on behalf of the Government. The purpose of the archives had been epitomized by Sir Rudyard Kipling, when a few years ago he had placed the words "Lest We Forget" in the visitors' book. In the growth of Canada women had played a large part, and were destined to add even more to her glory in the future.

The portrait is the work of the Canadian artist, Kenneth Forbes.

Margaret Polson Murray was born in Paisley, Scotland, in 1844, the daughter of William Polson, a well-known manufacturer. She married Professor J. Clark Murray, of Queens University, early in life, and resided from 1865 until 1871 in Kingston, when her husband became a member of the faculty of McGill University.

Following the South African war, she founded the South African Graves Association. In connection with this work she made frequent trips to the British Isles and interested the Dominions' officials in promoting inter-Empire education.

On Feb. 13, 1900, the Imperial Order Daughters of the Empire was founded through her efforts. She died in 1927.

# Studies of French Gothic

Van Veen Collection and O.S.A.  
Show at Toronto Art Gallery

By Constance C. Mackay

AMONG the pictures on view at the Toronto Art Gallery at present is a visiting collection of paintings of the Gothic cathedrals of France, by Mr. Pieter Van Veen. When one looks at the pictures and compares them with their reproductions in black and white in the catalogue one feels there is cause to regret that the artist himself did not use black and white instead of color. Perhaps I see them with some prejudice, for being personally familiar with all the more important edifices in the collection; Chartres, Bourges, Rouen, Amiens, Beauvais and Senlis. I view the pictures with my own pre-conceptions. There is nothing but praise to utter of the drawings. With infinite care and great taste in treatment and in selection of subject, Mr. Van Veen has achieved notable studies of the great door of Bourges, of the facade of Rheims, of Amiens, of the great narrow aisle of Bourges, of many of the most beautiful parts of the treasure-trove of beauty, Chartres. Studies of some of the later edifices, when the stern nobility of the 13th Century had been forgotten and the cathedrals flowered in a more decadent grace and delicacy, show the exquisite craftsmanship in Mr. Van Veen's drawing. One is tempted to say that the treatments of these airy conceptions in stone show the artist's work at its best, were it not for such pictures as that of the Romanesque door of Chartres, where the primitive sculpture and the rich ornamentation give rare opportunities to a careful draughtsman.

The chief fault in his paintings is the too lavish use of a curiously unpleasing sort of sky blue which is used everywhere for the shadows, substituted for black and for all the dark colors. The result is a weakening of all the effects, and such a place as the Rouen Cathedral, which demands bold treatment in black and white loses much of its beauty. This color weakness plays less havoc with the paintings of exteriors, where the interest is primarily in the mass, in line, and in sculptured detail. The color robs the drawing of some of its force, as one realizes in comparing the photograph with the original picture, but the drawing is always there. The weakness is however, apparent in the studies of interiors, such as those of Chartres and Bourges. I am thinking particularly of north Rose-window of Chartres. These great structures are always dark inside, even on days when bright sunlight comes streaming through the glowing richness of the stained glass. As all the windows of Chartres, with the exception of a few destroyed in the 18th century, are filled with these jewel-like colored glasses, and at

no time is there very much light to brighten the darker parts. The northern transept in particular is never bright, and besides, the stone-work of the window is very heavy, and consequently the lovely pattern, in darkest reds, blues, browns greens and gold seems to be set burning in a background blacker than velvet, the black of sheer nothingness. This effect was obviously desired by the artists who designed this and all the other windows of this loveliest of churches; at that time, as Ruskin points out, the whole attention was concentrated, not on the design of the stone tracery, as in flamboyant Gothic, but on the pattern of the burning colored light which the stone merely surrounded. An artist who interprets such a subject as this window in pale colors, painting that awesome, mysterious black in pale blue, and robbing the whole of its rich contrasts has not fully understood his subject.

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THE exhibit of the Ontario Society of Artists is not of outstanding interest. Passing through the first rooms several pictures catch the eye by their charm, few by their strength. There are three very attractive studies in tempera by Stanley Turner, "Quebec," "Notre Dame des Victoires," and "Royal York" of which the latter is particularly good, bright colored little shops, with the skyscraper's silhouette towering above them. Two pictures by Peter Sheppard, "Hazy days," and "Old Houses," make excellent use of subdued color. The flower studies of Clara Hagarty always delightful, and Fred Haines' four paintings are fine in their decorative effect. Two small pictures by Kenneth Forbes have a soft atmosphere, reminiscent of Ver Meer in some degree.

Among the paintings the most interesting are in the last room where the more modern styles and the more daring experiments are grouped. Two of Lawren Harris's Lake Superior studies show his later style at its best. They are powerful works, especially No. 98, called "Lake Superior No. 3," they are rigidly simple, but do not err on the side of exaggeration as did the works displayed in the National Exhibition last fall. These, with Prudence Heward's "Portrait of a Blonde Woman," are the most interesting pictures in the collection. Simplicity in color and composition characterize this latter work, and above all vigorous modeling that places it far above any other portrait or figure study in the gallery. It compares very favorably with Mrs. Dodd Proctor's "Morning" shown in London two years ago, whose style Miss Heward's resembles to a marked degree. Some other pictures in the room are cubist in character. Cubism has run its course in Europe, and has long since had its salutary effect in painting and all the allied arts. It is a tonic, a little of which goes a long way, but that little is of real value, not in itself, but in its action. Mr. J. W. MacLaren's extremely clever satire on the cubist style, is valuable as an excellent parody, and, and provides the sane laughter that stands in the way of exaggeration.

Some of the most interesting things in the collection are in the upper gallery, the scissors-cuts of Mrs. Lisl Hummel Borsook, and the pen-and-ink drawings of Bert-ram Brooker. The silhouettes of Mrs. Borsook are exquisite things, perfect in proportion and spacing, displaying a rare decorative sense, and an enchanting imaginative gift. Careful examination discovers in these delicate little designs a very sure sense of rhythm that accounts in part for the great satisfaction one has in looking at these charming cuts.

The drawings of Mr. Brooker are probably quite the finest thing of the kind being done in Canada. The Elijah studies are particularly fine, some of them displaying the influence of Blake, as is to be expected, for Mr. Brooker is a Blake student and enthusiast. Even the experiments in mere geometrical forms and in line are interesting in themselves, but particularly in the power such studies give the artist in his drawings of more intrinsic value. An interest in forms for their own sake is every where apparent, and an ability to create the maximum of forceful effectiveness with the minimum of means. One criticism there is to offer. In such a composition as the one reproduced in the catalogue, "He went by whirlwind into Heaven," one finds a talent, a technique, and composition that in spite of its characteristic simplicity, is the reverse of naive. Then the ascension in the whirlwind is expressed by the very naive, almost childish means of an irregular spiral track into the opening of heaven. Such attempts can only be convincing in an artist whose whole work gives evidence of the essential naiveté of his character and talent. Otherwise it seems insincere.

## Canadian Buys Entire Print Exhibition

IN CONNECTION with the 14th Annual Exhibition of Original Colour Prints by the Society of Graver-Printers in Colour, a signed artist proof of each subject exhibited has been purchased by Captain Percy F. Godenrath, the well-known Canadian print authority.

Captain Godenrath will be remembered in art circles at the close of the Great War as the officer detailed by Lord Beaverbrook to take to New York, Toronto, and Montreal, the wonderful collection of Canadian War Memorial paintings, etchings, etc., on behalf of the Canadian War Records Office.

Since that period his knowledge has been at the disposal of Dominion collectors, and he has specialised in securing early prints and books of Canadian interest, visiting England each year for this purpose. This special acquisition of an entire London Exhibition is perhaps unique in the Annals of Art, and it is understood to be part of the purchaser's determined policy to secure the best contemporary British Art for Canadian collectors.

## ACADEMY PICTURES ARE "RESPECTABLE"

This is Verdict of Authority  
After Annual Private

Star View May/29  
GLOOMY RESULTS

Ramsay MacDonald Sees  
Show But Without Evin-  
cing Amusement

LONDON, May 4.—(Special Cable to Star and N. Y. Herald-Tribune. Copyright)—The Royal Academy held its private view yesterday the event that always causes more of a social crush than any other artistic occasion. This year society was in evidence at Burlington House as usual, led by the Countess of Oxford and Asquith who defied Conservative traditions by appearing in a striking frock of white chiffon patterned with cubist designs in black.

Owing to the proximity of the general elections politicians who normally attend in great numbers were conspicuous by absence, but Ramsay MacDonald, Labor leader who is something of an authority on art, passed two hours examining the pictures with an increasing expression of gloom.

The exhibits were mainly portraits of widely known personages, most of them found not far away from the pictures. After these came landscapes, many of them all too familiar scenes in Cornwall, France and Italy.

The exhibition as a whole was summed up by an authority as "ultra-respectable", there being almost a complete absence of nudes. The painting that excited the most attention and speculation was a problem picture by J. Keating, the Irish artist, with the mysterious title, "Night's Candles are Burnt Out" with a hanging skeleton to which a man is fastening a signal lantern prominent in the foreground, and the Shannon electricity works filling in the background. It is supposed to represent the unhappy condition of the Irish, tempered with hope for the future.

## PORTRAITS FEATURE LARGE DISPLAY AT 1929 PARIS SALON

8,000 Works of Painting and  
Sculpture Set High  
Standard

By LANSING WARREN.  
(Special Cable to the N.Y. Times  
and Montreal Gazette.)  
Registered in Accordance with the  
Copyright Act.)

Paris, May 5.—Those given to lamenting the decline of esthetic endeavor would find cause for encouragement in the 8,000 works of painting and sculpture which cover several acres of wall and floor space in the salon of the Grand Palais.

Though possible masterpieces are quickly lost to sight in the immensity of this show, it is quite possible to visit the salon this year taking in a small section at a time and at each visit to find something worthy of attention among the thousands of works, which generally reach a high standard. For the works displayed are really small in number in comparison with those submitted by the 40,000 or more international artists who make Paris the centre of their production. And however much they may be criticized, the committee members cannot be accused of a lack of energy, for they have been occupied for nearly three months in selecting the entries to be approved for display.

This is the 142nd spring exhibition of the French artists and it is larger and more diversified than any previous show and contains certainly as much talent as many of them. It is, as has been customary for many years, divided into two groups representing the painters belonging to the two principal art associations—the Association of French Artists and the National Union of Beaux Arts, while the sculpture is housed mainly in the large arena on the ground floor, which has just been the scene of a horse show and of a commemorative pageant for Jeanne d'Arc.

The present salon offers a great number of excellent portraits, including those of Pope Pius XI by Lazio, a Hungarian painter; Ferdinand of Rumania, by Stoenesco; King Fuad of Egypt and the Maharajah of Kapurthala. Other notables portrayed include Raquel Meller, the Spanish singer and dancer, and Paul Dumer, president of the French Senate. There are many historical portraits, such as those of Bonaparte, by Hoffbauer, destined for Les Invalides; the scene depicting the arrival of the young Sultan of Morocco at Marrakech and the large triptych representing the burial of Marshal Foch. The marshal also figures in the statuary with a monument designed by Bourtry. Landowsky's statue of St. Genevieve, which adorns the new Paris bridge, the Pont de La Tour-nelle, is also shown in model.

The sixty-six American exhibitors included in the catalogue give eloquent evidence of the place won in the French art world by American students in Paris.

Among them are Henry W. Cannon, of New York; Miss Geraldine Dillon, Fitzgibbon, of New York; John Hamilton, of Philadelphia; William Murray Black, of Washington; Alfred Everett Orr, of New York; Mrs. Vera Stevens, of New York; Gilbert White, of Grand Haven; Mrs. Charlotte Moorhouse Leleu, of New York; H. Wallace Methven, of Philadelphia; Wellington J. Reynolds, of Chicago; Paul D'Hauteville, of Newport; Margaret Hanson, of Schenectady; Miss Harriet G. Levey, of New York, and Robert Lee MacCammon, of Chicago. The American sculptors include George Conlon, of Maryland; Miss Barbara Herbert, of New York; Mrs. May Mott Smith, of New York; Miss Elizabeth Neilson, of New York; Miss Hilda Scudder, of Boston; Alexander Stoller, of New York; May E. Stone, of New York; George Fite Waters, of San Francisco, and Miss Barbara Stoddart, of New York.

Less strenuous to visit and containing perhaps a higher percentage of amusement is that peculiarly Parisian institution, the "Salon des Humoristes," which this year has returned to the Palais de Glace, where it was started twenty-two years ago by a group of cartoonists, caricaturists and magazine illustrators. The comic strip has not won a monopoly of humor in French publications, and the Salon des Humoristes collects the best of the year's drawings which enliven the newspapers and periodicals. The big attraction of this exhibition is a collection of cartoons drawn last century by the famous French caricaturist, Daumier, who to France is what Leech and Cruickshank were to London. His digs at Parliament, his caricatures of Deputies and his ironic glimpses of the life of his time are just as apropos and amusing as when they were drawn and they form an excellent point of departure for the varied activities of the cartoonists of today.

About 200 artists are represented in all types of work from political gibes to drawings of pretty girls and Rabelaisian jests. Forain is present with one of his depressing scenes of the Court of Justice, and Albert Guillaume contributes several of his merciless representations of modern social life, the most successful of which is a scene in a popular tea shop. Poulbot with his urchins, George Redon, with his mischievous children, and Kern and Genty with their witticisms, give a flavor to the entertaining show, which is much better presented than in recent years, when it was confined to restricted quarters in a gallery in the Rue de la Boetie.



## Art Association Shows Continued Progress In The Report For 1928

THE Annual Report of the Art Association of Montreal for 1928, which has just been issued, gives an account of all-round progress which, if not sensational, should be very encouraging to the supporters of the Association. At the same time, the report mentions two serious losses in the very recent deaths of the honorary president, Sir Vincent Meredith, and the president, Dr. F. J. Shepherd, and contains portraits of both.

The list of pictures and objects of art that have been added to the collections contains nothing of very outstanding importance, but records a steady increase, particularly of the museum and the library. The museum has received many gifts of objects, and has been helped by the special museum fund fed by special subscriptions.

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A steady increase in the membership of the Association brought its numbers up to a total of 1,740, which is larger than in any preceding year, and the number of visitors to the galleries, though slightly less than in the previous year, was well maintained, any falling off being on weekdays, not on Sundays.

Financially, such progress has been made that it could be reported that extensive repairs to the building have been completed, that all former deficits have been cleared off, that there is a substantial surplus of revenue over expenditure, and that the Association's investments have been considerably increased. This conspicuous improvement of affairs is, as the report points out, largely due to the generosity of the subscribers to the special Sustentation Fund, and it puts the Association in a position to look forward to still further progress.

## PROBLEM PICTURE BY IRISH ARTIST

May 25th. 1929

DUBLIN, May 25.—John Keating, the Irish artist, explained to a reporter recently the meaning of his "Night's Candles are Burning Out," which is the problem picture of this year's Royal Academy.

Mr. Keating was in his little, lonely whitewashed cottage on the boggy slopes of the Dublin hills within sight of the city.

"The meaning of my picture?" he said. "That should not be difficult to guess."

"The title suggests that the dawn has come, when the dim candle-light of surviving medievalism in Ireland is fading before the rising sun of scientific progress, exemplified by the Shannon electricity works, which form the background of my picture."

### STAGE IRISHMAN

"The stage Ireland and the stage Irishman are typified by the skeletons hanging on the left from one of the steel towers which support the electricity transmission lines. Beneath are the types of Irish workmen, one of whom is resting while the other swills a par of porter. In the centre of the foreground are two men."

"One represents the capitalist who

carries under his arm plans for industrial development. A gunman confronts him menacingly. The two symbolise the constant antagonism between the business elements and the extremists, which hinders the material progress of the State."

"The priest reading represents the unchanging Church, ever present when spiritual guidance is needed, but concerning itself only with a kingdom that is not of this world."

"In short," concluded Mr. Keating, "my picture depicts the transition of Ireland from a country of ancient stagnation to a State of freedom and progress."

With the increase in the wealth of so many interests in Canada some very important purchases have recently

**REAL ART COLLECTION.** been made by interests both in Montreal and Toronto of some outstanding works of art in the picture line. Recently two pictures have been brought to different houses in Montreal which have cost well in excess of \$100,000 apiece, while one of the purchases made in Toronto ran close to \$200,000. A few years ago Canada had a number of outstanding collectors of paintings, but for a time it looked as though they had disappeared to some extent. A new crop of buyers seem to have come along with the last boom in the market,

and some of the recent purchases are the largest ever made for any Canadian account.

## Plaques in Post Office Work of Noted Sculptor

May 29th. 1929

POST offices are not places in which many people are apt to linger unless they are awaiting a letter enclosing a remittance. It is in the nature of things that men should hurry past the General Post Office in St. James street; but it is unfortunate. For the building, hemmed in on every side though it is by others, is worth more than a glance. The facade is, in itself, a thing of beauty. Moreover the building enshrines what must be the most interesting examples of secular sculpture in the city.

This site was formerly occupied by the first building of the Bank of Montreal, erected in the year 1821. It was a plain, four-square building which boasted of only one ornamental feature, namely a series of four plaques in bas relief, one over each window on the ground floor. These plaques, as is told by the tablet on the Post Office today, were the work of John Flaxman, rather dangerously styled, "the greatest of British sculptors." When the Bank of Montreal building, after coming into the hands of the Banque du Peuple in 1846, eventually gave place to the present Post Office, the sculptures were removed and placed in the new building.

\* \* \*

ONE, representing Agriculture, is on the west wall inside the portico. It is faced by that of the

Arts. Inside the main doors are the remaining two, Manufactures and Commerce, placed high and facing the counters, so that they do not catch the eye. All four are composed in the same style, each depicting a woman at graceful ease, accompanied by the impedimenta of her business.

It would be difficult to discover at what date the plaques were executed by the famous John Flaxman. By the year 1821 when they were inset in the Post Office, just then completed, Flaxman was already a man 67 years of age and within 5 years of his death. In the death of his wife he had sustained a blow from which his work never fully recovered. But immediately prior to this he was on the full tide of his popularity and at the height of his achievement.

**BORN** in the City of York where his parents were for the time engaged in business, John Flaxman was the son of a plaster worker of London, where he had a great connection amongst the leading sculptors of the day. Till he was 10 years old John was a puny child, rickety and ill-shaped, obliged to go about on crutches. Unable as he was to join in the common pursuits of a boy, he spent all his early days pottering about his father's workshop, where he came in contact not only with his life's work, but also with those artists by whose friendship and help he was able so rapidly to prosper and progress. When he was only 12, he gained a first prize from the Royal Society of Arts for a medal design. At the age of 15 he exhibited at the Royal Academy and thereafter studied at their school. He was then employed by the Wedgwoods, the great china artists, to design for them.

The details of his career are rather uninteresting as they are but the details of a steady rise to fame. He had no set-backs at all after he was once launched on his profession. After a protracted stay in Italy, he returned to London, where he was commissioned for all sorts of memorial works.

**TO** his credit in Westminster Abbey there stand the monuments of Burns, Kemble, Mansfield and Paoli; in St. Paul's there is his Sir Joshua Reynolds. His are the friezes in Buckingham Palace and throughout the length and breadth of England there are innumerable memorial plaques and tablets of his design. He was the first professor of sculpture in the Royal Academy School and when he died in 1826 he left a blank in English art which has never really been filled.

His strength lies chiefly just in such plaques as we have in the Montreal Post Office. He was never able to guarantee an individual likeness and, though he was a sculptor all his life, he could never fall back on the sculptor's usual means of boiling the pot, namely the portrayal of wealthy patrons. His forte is essentially in design, not in actual carving and in the portrayal of the ideal rather than the actual. He had a most uncommon gift of being able to combine grace of form with spontaneity of treatment. In his work there is to be seen beautiful pose and beautiful gesture that is

not the less truthful for its beauty nor the less beautiful for its truth.

It is fortunate for the people of Montreal that the fashionable sculptor of the day when the Bank of Montreal first builded, was one whose fame has endured longer than fashions do and whose work must still be acknowledged a blazon of beauty at the very hub of city business.

## MODEL FOR NEW WOLFE MONUMENT



LONDON, March 13.—(Star Special).—The King has approved the design of a monument to General Wolfe, which is to be set up in a commanding position in Greenwich Park as the gift of Canada. The money for this monument was subscribed about twenty years ago. Owing to the death of some of the founders, the scheme lay dormant until the recent celebrations in connection with the Diamond Jubilee of Confederation again roused interest in it. It has now been carried to fruition through the active interest of the Hon. Peter C. Larkin, the Canadian High Commissioner; J. C. Cassels, manager of the Bank of Montreal in London; Charles Cambie, manager of the Bank of Commerce of Canada, in London; and Sir Campbell Stuart.

The monument is the work of Professor E. Tait Mackenzie, a Canadian, who is Professor of Anatomy in the University of Pennsylvania at Philadelphia, where the statue will be cast. Professor Mackenzie was a graduate at McGill University, and has been the designer of several notable pieces of sculpture. Greenwich has been chosen as the site of the memorial on account of the associations of the Wolfe family with the district. It has been decided to erect it on the hill, a few yards east of the Royal Observatory, at the top of Blackheath avenue, down which it will face. The spot is only a few hundred yards' distance from Macartney House, close to Croomshill Gate, where Wolfe's father and mother lived and died, and where he spent many years of his own life.

## ROMNEY 'BLUE BOY' BRINGS \$250,000

Portrait of Master Tennant,  
of Staffordshire, Purchased  
by American Collector

(Special to The Gazette.)

New York, August 13.—Romney's portrait of Master Tennant, of Staffordshire, known as the "Blue Boy," has been purchased by a Long Island collector from the Ehrich Galleries, 36 East Fifty-Seventh Street, according to an announcement today. While the exact price was not disclosed it was said to be between \$250,000 and \$300,000.

The painting was obtained in London in July by Harold Louis Ehrich, president of the Ehrich galleries. Although the portrait is to be delivered at once to its new owner, whose name is not disclosed, arrangements have been made for a public exhibition of it at the Ehrich Galleries some time next winter.

This is the second of the so-called "Blue Boys" to come to America. Gainsborough's famous portrait, known as "The Blue Boy," is now in the Huntington collection in California. There is a legend that the paintings of "Blue Boys" developed out of a controversy started by Sir Joshua Reynolds, who declared that the prevailing tone of a portrait should be warm, not cold, that is, in reds, yellows and browns rather than in blues, greens and violets. Romney painted two "Blue Boys," one of Master Lushington, which is still owned in England, and the other of Master Tennant.

The latter, which has now come to America, was painted in 1789. The artist refers thus in his account book of the portrait: "Sent home to Ashton Hall, Staffordshire, June 17, 1789; paid in full by Mr. Tennant, 50 gs., June 22, 1789." Romney thus received about \$250 for the painting.

The portrait was formerly in the collection of the late Mrs. Burns, of London, sister of the late J. P. Morgan. The picture descended to the son of Mrs. Burns, Walter S. M. Burns. So far as is known the portrait has not been exhibited publicly or engraved.

See - next column

Master Tennant, who was born about 1783, was the son of Wm. Tennant, of Ashton House, Staffordshire. The father was born about 1754 and became a Lieutenant-Colonel in his country's militia. He married first, Mary, daughter of the rector of Aldridge, who became the mother of the "Blue Boy." Master Tennant entered Eton in 1794 and later attended Christ Church. He married a daughter of the first Baron of Yarborough in 1804. In 1835 he died in Sussex.

In Romney's portrait Master Tennant is seen standing in a woodland setting, using a boulder as a rest for a sheet of paper on which he writes. At his back can be seen the trunks of a clump of trees. His blonde hair falls down to a narrow lace collar, which contrasts with the blue of his short jacket and long trousers. According to a document by Romney, the boy is said to have sat nine times before the artist was satisfied with the portrait.

## Impressionist Painter Noted For Aquarelles Dead At 76 In Poland

**JULIAN FALAT**, the greatest Polish artist painter, died some days ago at his estate in Bystra (Poland), aged 76. Several times a prize winner in international art exhibitions in France, Germany and Italy, Falat was for many years director of the Arts Academy of Cracow. He was famed for his aquarelles. Their number is enormous.

He was of the Impressionist School, and was held by many to have been the "discoverer of snow" in painting, having painted winter landscapes in an entirely novel manner. His pictures may be found in many museums. He worked up to the last days of his long and distinguished career.

## Visit Art Association

Members of the McGill University Library Summer School will visit the Art Association of Montreal this morning with Miss Marjorie Hodge in charge. Today's visit will constitute one of the regular weekly visits to Montreal libraries and art galleries which form a regular part of the curriculum at the school.

On Thursday the students called upon the McGill Medical Library, the Osler Memorial Library and the David Ross McCord National Museum. At the Osler Library, Dr. Francis, the librarian, gave a talk on the Osler Library collection.

FRIDAY, JULY 5,

## ART TREASURES PASS TO NATION

Wilton Diptych and Titian  
Bought by National  
Gallery

OVER \$1,000,000

British Government to Pay  
\$530,000 Towards the  
Purchase

LONDON.—The Trustees of the National Gallery announce the acquisition for the nation of the world-renowned Wilton Diptych, and of Titian's celebrated picture of the Carnaro family known as the Cornaro Titian. The acquisition is regarded as the greatest event in art history for many years.

The Wilton Diptych, the historic relic painted for Richard II. by an unknown artist—believed either English or French—about 1381, has been bought from the Earl of Pembroke for \$450,000.

The Titian portrait group has been purchased from the Duke of Northumberland for \$610,000.

### PARLIAMENT'S PROVISION.

Under arrangements made between the Treasury and the Trustees of the National Gallery, the Government have agreed to ask Parliament to make provision for \$530,000 towards the cost of these pictures.

The grants promised in the present cases amount to half the cost of each picture.

C. H. Collins Baker, Keeper and Secretary of the National Gallery from 1914, told a Daily Mail reporter recently that the two pictures were so valuable because of their great historical and artistic value.

"The Carnaro group," he added, "is perhaps the greatest and most famous Venetian portrait in the world, and the historical and sentimental interest of the Wilton Diptych makes it unique."

### HISTORIC WORKS.

The Wilton Diptych has been in the possession of the Pembroke family at Wilton House, Salisbury, for about two centuries. It was painted for Richard II.—by an artist either English or French—not long after he had succeeded his father, Edward III, at the age of 11, in 1377.

In 1649 it was in the Royal collections of Charles I, and was subsequently given by James II. to Lord Castlemaine, upon whose death the then Earl of Pembroke purchased it.

The composition shows the young King Richard, introduced to St. John the Baptist, kneeling in the presence of St. Edmund, King and Martyr, and of St. Edward the Confessor, before the Mother and Child.

The Virgin, robed in blue mantle and blue dress, holds the Infant Child towards the kneeling King, who, with outstretched hands and an expression of delight, receives the benediction or welcome of the Child.

### OLD ENGLISH STANDARD.

Around the Virgin, as Queen of Heaven, stand and kneel 11 angels as Ladies of Her Court, also in blue robes. The two kneeling angels support the Virgin, and a third holds erect a white banner bearing a red cross, at that period the standard of England. The angels' wings are upraised, and their heads are crowned with wreaths of roses.

Around the heads of the three saints are haloes, and the two royal saints, like King Richard himself, wear jeweled crowns.

The other acquisition by the National Gallery, the Cornaro Titian, has been in the possession of the Northumberland family for nearly 300 years.

The picture came into the collection of Sir Anthony van Dyck, and in the list of the works of art in his possession appears as the first of the 19 Titians there enumerated.

It was bought from the executors of van Dyck by Algernon Percy, tenth Earl of Northumberland. In 1652, it was mentioned as being at Suffolk House. In 1671 it was at Petworth House. It must have gone to Northumberland House by 1750, and it remained there until 1877. At the beginning of the present century it went to Alnwick Castle.

Under a deep-blue and clouded sky a group of the members of a noble Venetian family are in the act of worship before an altar. In the centre is the head of the family, kneeling on his left knee, rapt in meditation as though he had just finished his prayer. Behind him are two other members of the family bending forward and gazing in reverence at a reliquary, in the form of a crystal cross, standing on the altar.

On each side is a group of three younger members of the family, kneeling, but hardly attending to the religious ceremony at which they are present.

## VISCOUNTESS TELLS OF LONDON HOSTEL

Lady Dupplin Describes Care  
Given Discharged Women  
Prisoners

### EMPLOYMENT IS FOUND

Shelter Also Provided for  
Girls Stranded Through  
Lack of Funds, Says  
Visitor

There is an interesting English woman philanthropist in Montreal for a few days—of title and distinguished connections, and who forms one of the strong connecting links between London's unfortunate women, and those who care to help them. She is the Viscountess Dupplin, chairman of the house committee of the Fanny Hobson Hostel for discharged women prisoner and others. The hostel is a Roman Catholic institution run under the patronage of Cardinal Bourne, Archbishop of Westminster, but equal care is given to women of all denominations without any charge, and the hostel boasts that in nineteen years its doors have never been shut.

Lady Dupplin tells a gripping story of conditions in London, since she is no nominal board member, but an active worker. "Of the younger women discharged from jail we are able to reclaim about 300 out of 500," Lady Dupplin said. Often the lone woman in town is arrested for some petty offence such as rowdiness with undesirable comrades she has picked up on arriving in the big city, she explained. If she is sent to jail she loses her self respect and becomes discouraged. It is the work of the hostel to shelter such women, since magistrates at the present day refrain from committing young women to jail on the first or second offence, and often remand them in care of the officials of the hostel.

No girl is discharged until suitable employment has been found for her, and a great number when thus given a fresh start make good at their employment.

It is not uncommon for some of the old offenders among the women to have served over 300 jail terms, Lady Dupplin said, in referring to their more hopeless cases. These are often women who started in crime from just such shame as a first jail sentence, after which they had been afraid to try to go back to their people or lead an honest life. Among these re-establishment is more difficult, Lady Dupplin stated. Even among these cases, however, the hostel has been able to make some accomplishment.

### STRANDED GIRLS AIDED.

This is not the only phase of the hostel's activities, however. Some of their visitors are girls of good social standing who are stranded for financial or other reason, and again the hostel's aid is given with the principle that every woman in trouble shall be helped to recover by regaining her own self-respect.

Lady Dupplin paid tribute to the London police whose efforts for the innocent girls who come to London expecting to locate an aunt of whose address they are uncertain, are unlimited, and often enable the stranger to get properly located and avoid the dangers of being stranded in the city.

Montreal's churches, and especially the music at St. James Cathedral, came in for much admiration from Lady Dupplin and her party, which includes her sister, Miss Ianthe Harley Bacon, and her niece, Miss Mollie Gunning, of Vancouver, who is returning to England with Lady Dupplin to help her in her service work. Lady Dupplin and Miss Harley Bacon are grand-daughters of the Lady Charlotte Harley, daughter of the fifth Earl of Oxford, to whom Byron dedicated "Childe Harold." Both Lady Dupplin and her sister are active in League of Nations Society work and in politics, and interested in noting the work done on these lines in Canada.

Viscountess Dupplin is the mother of the Earl of Kinnoull.

## Toronto Artists Take Two Medals, Diploma

New Westminster, B.C.—At the recent ninth annual B.C. fine art, held here under direction of the Provincial Exhibition of British Columbia, three natives of Toronto distinguished themselves by winning the gold medal, plus a \$100 prize, the bronze medal and a diploma. They were, respectively, W. F. G. Godfrey, E. A. Reid, R.C.A., and C. H. Ayres.

William Frederick George Godfrey, one of the most progressive and hard-working of Canadian artists, entered "The Old Curiosity Shop, Quebec, Que.," "Winter, Montreal, Que." and "Adelaide St., Toronto." The exhibits sent in by E. A. Reid, R.C.A., were "Lake Temagami" and "Afternoon Sunlight," while Mr. Ayres entered with "St. Lawrence River," "Stoney Lake" and "Coldwell Bay."

## MONTREAL TO SEE BRITISH PICTURES

Gazette—29.7.

National Loan Collection

Trust Will Exhibit in Canada This Year

### OTHER SHOWS COMING

Montreal Art Gallery Reports  
2,248 Visitors From July 1  
to Date, Including  
Many Tourists

Pictures from the National Loan Collection Trust will be exhibited for the first time in Canada during the coming season, and at the Montreal Art Gallery, it is expected, according to a statement made at the Art Gallery yesterday. While fixtures for special exhibitions and lectures have not yet been completed, the coming season is indicated by tentative plans as likely to surpass previous years in value and interest.

The National Loan Collection Trust, founded in 1917 by William Harvey, of Leeds, England, is a travelling exhibition available to galleries not only in Great Britain but throughout the Empire. The original group of pictures was composed chiefly of Dutch and Flemish masters of the seventeenth century; but it is looked upon as the nucleus of a collection of pictures and drawings of all schools and periods, which the Trust hopes to build up by interest of owners who will be able to spare pictures from their houses and private collections for the benefit of the commonwealth of British nations. The exhibit at the Art Gallery of Montreal is expected to take place in the middle or later part of the season.

Exhibitions of the autumn here will include one of the work of Richard Jack, R.A., well-known English portrait painter, to be shown from November 30 to December 15. A number of landscapes and several portraits will make up the collection.

An exhibition of work by members of the Society of Canadian Painter-Etchers, to be hung in the print room from September 21 to October 6, will be in the various media of etching, aquatint, mezzotint, lino and wood block printing. The annual exhibition of the Royal Canadian Academy of Arts, which alternates between Toronto and Montreal, will take place here for one month from November 21. The Canadian Handicrafts Guild annual exhibition, the only other event for which the date, has been announced as yet, will be held from October 19 to November 3.

The summer months at the Montreal Art Gallery have not been without interest either in point of attendance or of work to be seen. From July 1 to date the attendance has totalled 2,248. Many of the visitors have been tourists, and among them connoisseurs, who have returned for repeated visits, with surprise and admiration for the collection here, it was stated yesterday.

### PICTURES LENT FOR EXHIBITS.

Several pictures have been lent specially for the summer months. Notable among them is the Rembrandt lent by Mrs. R. MacD. Patterson, "The Young Woman in Black." Lady Drummond has lent several pictures, including a Mauve of special interest, "Man Ploughing."

A portion of a Chinese fresco, said to be at latest of Yuan Dyn date (1280-1368 A.D.) is one of the highly valued temporary loans. It is in tempera, a female figure, in fine tones and with the exacting brush work that marked the period. It is lent by Miss Elizabeth Fisher.

The acquisitions since the spring include a Boudin, "The Sea," the bequest of the late Dr. F. J. Shepherd, and "Pier and Fishing Boats," by Maxime Maufra, donated by the daughters of the late Dr. Shepherd in memory of their father.

An outstanding addition has been made to the museum in stained glass, by subscription of a group of members of the Art Association. It is a portion of a fine medallion of the 13th century, of Beauce, France, pronounced to be exceptionally fine in color even for Beauce at its best. Other portions of the same window are now in the stained glass gallery of the Victoria and Albert Museum in London. It is thought probable that the work was done by the same hands that did the famous Chartres windows. The glass, which is the upper half of a quatrefoil medallion, depicts two figures, boldly drawn and colored in the character of the period, one by a shrine, and the other offering sacrifice from a group of beasts, which are shown in the design of both the central piece and of two side sections of later fourteenth century work. The colorings of both have the beauty of finest period of the glass for which "stained" goes as misnomer, since the colors are fused in the glass. Another piece of stained glass, of 14th century English, thought to be probably from Worcester Cathedral, has been acquired this year through the gift of Miss Mabel Molson.

For the first time at the Montreal Art Gallery, a Canadian gallery has been arranged. These pictures formerly scattered through the general collection, are now hung in the lecture hall on the entrance floor. The arrangement is at present something of an experiment but has been much appreciated by recent visitors, and may become an established custom.

19<sup>TH</sup> SEPT. 1929

THURSDAY, SEPTEMBER

## CANADA ASKED TO SEND FOUR PICTURES

Invitation Extended to Participate in Exhibition of  
Italian Art

(By Canadian Press.)

Ottawa, September 18.—Four pictures from the National Gallery of Canada will be sent to London shortly as the Dominion's contribution to the exhibition of Italian art, which will be held at the Royal Academy early next year. The exhibition is to be one of the most comprehensive ever held, embracing Italian art from the 12th century to the present day.

All the famous galleries of the world have been invited to lend representative paintings. Signor Mussolini has promised to, and is, giving cordial support to the project, while the British Government have also endorsed it. Rare works by the ancient and modern masters will be displayed and among them will be several from Italy which heretofore have never been permitted to leave the country.

The sponsors, in their communication to the National Gallery of Canada, specifically mentioned four pictures which they would like to borrow. These are Botticelli's "The Christ Child and St. John," Cariani's portrait of a member of his family, Tintoretto's portrait of his servant, and Luini's "Infant Jesus, St. John and the Lamb."

The invitation to Canada to participate in this exhibition is regarded as a high compliment, indicating as it does that art connoisseurs look upon the national collection as one of high value and worthy to rank with the best. The Italian school in the Canadian National Gallery is particularly rich and representative and has recently been reinforced by several priceless works.

## Art Exhibitions

17/10/29

THE rugged beauty of the Cornish coast has been transferred on to several canvases by Harry Britton, A.R.C.A., and Henrietta Britton, whose collection of oils, water colors and pastel drawings are being exhibited for the first time in Montreal in the picture department of the T. Eaton Company. There are landscapes inspired both by Canadian and English scenery, Dutch and New Brunswick waterfalls, and several admirably executed Canadian winter scenes.

One of the most rewarding canvases here is that entitled "Rainy Weather," which depicts sheets of rain sweeping in curtains over a turbulent sea. There is subtly blended coloration here that fairly breathes movement. Mr. Britton reveals a fine ability for obtaining beautiful cloud formations with his brush in such pictures as "In the Wentworth Valley, N.S.," "Moonlight on the Bay," and "Mount's Bay."

There is a pleasing strength and solidity in the outstanding canvas of Mrs. Britton's collection, "Tintagel Cove," which has been achieved by a deft use of the palette knife. Her "Clay Pitts, Nova Scotia," is a bolder piece of work utilizing broad splashes of white and bluish greys, and her best winter scene is incorporated in a fairly large canvas called "Early Winter, New Brunswick." Mrs. Britton is showing some pleasing pastel drawings which are carried out in sweeping lines on tinted papers.

There is much in the complete collection of these Canadian artists that is delightful.

IT comes as more or less of a surprise that Miss Helen Willis, women's tennis champion of the world, is an artist of some achievement. At the Johnson Art Galleries there is now being shown a collection of quite unique sketches by this talented lady. The exhibition of these sketches, shown for the first time on the American continent, has been brought here by W. A. Lawrence of the Cooling Galleries, London, England.

In the several sketches of Jean Borotra, Betty Nuthall, Suzanne Lenglen, Rene Lacoste and other tennis stars, Miss Willis catches with brush and pencil action glimpses that are extremely natural, because she happens to be a capable judge of action on the courts. Pencil drawings, with a wash of color, of most of the outstanding players of today, are depicted with a fine sense of movement. There is the firmness of touch, the sureness of handling, a careful technique, and a restrained sense of color in all of these sketches.

In addition there are some interesting sketches of herself, as she thinks she must appear in play during a match. It is a decidedly interesting exhibition.



# GOVERNMENT WILL ENCOURAGE NATIVE ARTS OF PROVINCE

Gazette — 19/10/39  
Hon. J. L. Perron Announces  
Early Creation of Special  
Handicrafts Department

## OPENING OF EXHIBITION

Minister of Agriculture  
Stresses Distinctive Character and Charm of Quebec's Manual Arts

Handicrafts of the province of Quebec — poignantly embodying French-Canadian traditions and ideals—will not be allowed to die out; and in order to preserve them for future generations, the provincial Government will within two weeks create a handicrafts department, allied to the Department of Agriculture, that will seek to increase the quality and production of Quebec handicrafts and achieve their perpetuation. So announced Hon. J. L. Perron, Minister of Agriculture, while officially opening the annual exhibition of the Canadian Handicrafts Guild in the Art Gallery, Sherbrooke street west, on Saturday afternoon.

Stressing the need of preventing old crafts from falling into decay by judiciously improving them and developing new ones, the minister asserted that the provincial Government would do all in its power to perpetuate those of Quebec.

"In two weeks' time I am going to appoint a man who will be placed in charge of this new department," Mr. Perron stated. "He will go around the province and note its handicraft products. He will form a plan whereby they will be increased in both quality and production. And I assure you that the Government will do all it can to succeed in this project."

The opening of the handicrafts exhibition gave birth to notable enthusiasm, particularly when Mr. Perron made his announcement. Prof. Henry F. Armstrong, president of the guild, presided, with the assistance of Dr. W. D. Lighthall, K.C.

Formally opening the exhibition, Mr. Perron stated:

"It is with great pleasure that I have come here this afternoon to open the 1929 exhibition of the Canadian Handicrafts Guild. The educational value of such an exhibition is, I believe, two-fold, it serves to educate and encourage native craftsmen and also to ensure an adequate financial recompense for their efforts by demonstrating to the purchasing public that it can find as artistic pottery or wood-carving, for instance, in the modern city shops of your guild as on the stalls of some European town or village."

"In this province, we are too prone, perhaps, to think of handicrafts in the terms of the hooked rug, the catalogue or the ceinture flechee, and to overlook the other classes of work of which you have assembled so many examples here today. They are a symbol to us of that charm of local color, that atmosphere, which is Quebec, and which does not exist elsewhere on the continent—do not think I am merely prejudiced when I say this, or that I am acting as a mouth-piece for a tourist bureau. You have all felt it at some time or another. This charm is due, in the main, I believe, to our distinctive early architecture and to our local handicrafts, and that is why we are always faithful to them. Although we are a new country, we are conscious that we have roots and that these roots flower in our art."

"Your guild has been doing an inestimable service not only in preventing the old crafts from falling into decay, but in judiciously improving them and in developing new ones."

### HARDEST TASKS AHEAD.

"But, I warn you that your hardest tasks are before you. As you know, the Government feels that drastic steps should be taken to improve agricultural conditions in this province, and to place the farmers on a better economic footing. You know as well as I do that as the farms improve, the blankets are bought from the mail order catalogue, and the farmer's wife and daughters unfortunately do not, in enough great numbers, devote their leisure to domestic work."

"That is going to be your problem, and I confess I am glad that it is yours. However, the Government is going to try to help you. The Government has decided that it will do everything possible to help you, and within two weeks' time we will form a handicraft department. A man will be placed in charge of this department, and he will go about the province and note its handicraft products. He will form a plan whereby they will be increased in both quality and production. And I assure you that the Government will do all it can to succeed in this project. We count on your aid, however, for without your help we cannot succeed."

"This exhibition, which I now formally open, will, I think, convince us all that the problem is in good hands."

See next column

## GENESIS OF GUILD

Professor Armstrong stressed the fact that in this province Canadian handicrafts were admirably held up as an art. He traced events that led to the formation of the Canadian Handicrafts Guild and emphasized the fact that, today, its success, so contingent upon the preservation of handicrafts in Canada, was typically illustrated by this year's exhibition. The need, though, for greater interest in handicraft work was evident. The industry's future could only be assured through co-operation, and this would lead to ever-increasing production of handicraft work through interest it would incite.

Dr. Lighthall, thanking Mr. Perron on behalf of the Guild, paid particular tribute to the minister of agriculture for the success he had met with while minister of roads, assuring him of the Guild's best wishes in his new enterprise—that of furthering the cause of agriculture in the province. He lauded the minister's announcement of the Government's decision to seek to perpetuate handicrafts of the Province of Quebec, stressing the fact that the efforts of both the Government and the Guild would surely be rewarded by a greater interest in

the art in the province, also by a notable increase in production of handicraft work and by greater quality.

The opening day of the exhibition was extremely well-attended. Mrs. W. Oliver Smith, president of the guild, acting as convener.

The varied handicrafts exhibits attracted marked attention. Gorgeous tapestries woven by Hungarian settlers in Saskatchewan vied for popularity with the intricately-designed tapestries of the French-Canadians of this province. The exhibition seemed an international one, yet all that was on display was the culmination of many fruitful hours of work on the part of the Canadian settlers who come from all countries.

It was a noticeable fact, though, that the work of the French-Canadians stood out. Their efforts were crowned with particular beauty, especially as revealed in the ceintures flechees. There was poetry in the 'habitant' rugs, and they revealed an artistry unexcelled outside of this province. Handed down from the time when France held sway on the shores of the majestic St. Lawrence river, the French-Canadian art, proved striking, the exhibits from rural parts of the province chanting of the charm that bore marked resemblance to that pictured so vividly in Louis Hemon's "Maria Chapdelaine."

And a picture of a real French-Canadian foyer was vividly present at the exhibition. In a corner, her eyes gleaming with pride, Mme. Napoleon Lord deftly weaved a ceinture flechee. Coming from distant St. Marie Salome, in Frontenac County, she echoed of the serenity that is rural Quebec's. And, incidentally, she is one of the few remaining French-Canadian women who can weave the priceless ceintures flechees.

### FOLK SONGS RENDERED

A lively feature of the late afternoon programme was Charles Marchand's generous contribution of a group of his famous Canadian folk-songs, for two of which Mr. Murray Gibbons' sympathetic translation was used.

The customary platform not being available in the exhibition hall, Mr. Marchand captured the spectators by nimbly leaping to the top of the upright piano at which Mr. Bedard, his accompanist, was seated, and with his long shanty book dangling over the edge, he sang his infectious, lively or soothing action-songs in his well-known delightful way. Walled in by the home-craft these traditional tunes inspire and immortalize, his large audience broke into rounds of responsive applause.

The selection made by Mr. Marchand as his personal contribution

to the exhibition's opening included: "Send Her Along," "Le Raftsmen" (weaver's work song), "D'ou viens-tu Bergere?" and "M'en revenant de la Jolie Rochelle."

## HANDICRAFTS.

IN THIS AGE of standardized production and labour-saving machinery it is easy to forget how much we owe to the skilled craftsmen of former years. It was they who invented the very machines which were to destroy them; and the great plants and factories of today are the direct offspring of their skill and dexterity. But they have not been entirely destroyed: there is a remnant still which keeps the old handicrafts alive. To encourage them in doing so and to find a market for their work is the purpose of the Canadian Handicrafts Guild, which opens its annual exhibition on Saturday afternoon next at the Art Gallery. This year's show, we are promised, will surpass those of former years, and if this promise be fulfilled there should be much quaintness of design to marvel at and much exquisite workmanship to admire.

## HANDICRAFTS ART TO BE PRESERVED

Star — 21/10/39  
Supervisor Will Have  
Charge of Work for  
Government

### EXHIBIT OPENS

Hon. J. L. Perron Officiates  
At Guild's Program in  
Art Gallery

The handicrafts of Canadian settlers both of modern and of pioneer times are not to be allowed to die out of the land, it was announced by Hon. J. L. Perron, Minister of Agriculture, when he opened the exhibition organized by the Canadian Handicrafts Guild in the Art Gallery in Sherbrooke street on Saturday. It is the intention of the Provincial Government, he said, to appoint a supervisor to be in charge of a new department in the Ministry which will encourage the continuance of those arts and crafts that have been introduced to the Dominion from all over Europe. It is hoped that by this means, it will be possible not only to increase the output, but also to improve its quality, he said.

Prof. H. F. Armstrong, president of the guild, was in the chair and was accompanied by Dr. W. D. Lighthall, K.C.

### TWO-FOLD PURPOSE.

Mr. Perron, in declaring the exhibition open, expressed his pleasure at being present and said that he believed it would serve a two-fold purpose. Firstly, it would encourage the craftsmen, and secondly it would educate the public to the possibility of buying works of art and craft second to none that could be bought among the village peoples of Europe. "Although we are a new country," he added, "we are conscious that we have roots and that these roots flower in our art."

"I warn you that your hardest tasks are before you. As you know, the Government feels that drastic steps should be taken to improve agricultural conditions in this province, and to place the farmers on a better economic footing. You know as well as I do that as the farms improve, the blankets are bought from the mail order catalogue, and the farmer's wife and daughters unfortunately do not, in enough great numbers, devote their leisure to domestic work."

### GOVERNMENT TO HELP.

"That is going to be your problem, and I confess I am glad that it is yours. However, the Government is going to try to help you. The Government has decided that it will do everything possible to help you, and within two weeks' time we will form a handicraft department. A man will be placed in charge of this department, and he will go about the province and note its handicraft products. He will form a plan whereby they will be increased in both quality and production. And I assure you that the Government will do all it can to succeed in this project. We count on your aid, however, for without your help we cannot succeed."

Professor Armstrong traced the events that led up to formation of the guild and said that though they had been so far successful in their efforts the need for encouragement was never more urgent. A future could only be guaranteed to the industry by increased co-operation.

Dr. Lighthall in moving a vote of thanks to Mr. Perron, thanked him particularly for his promise of co-operation on the part of the Government.

The exhibits were very varied and came from settlers all over Canada, though those from Quebec were by far the most numerous. One of the features was the presence of Mrs. Napoleon Lord, from Ste. Marie

Salome, in Frontenac county, who was engaged in weaving a ceinture flechee and drew great admiration with her skill.

Folk songs were rendered by Charles Marchand to the accompaniment of Mr. Bedard. He sang "Send her along," "Le Raftsmen," "D'ou vient tu, Bergere?" and "M'en revenant de la Jolie Rochelle."

### AMATEUR ARTISTS

The Editor, Montreal Daily Star:

Sir,—May I, through your interesting columns, express my own desires and those of numerous amateur artists of this metropolis, and in fact throughout Canada, for an opportunity of showing their work by means of an annual exhibit. I am sure there are many artists other than myself, who would welcome the opportunity of having our paintings seen and criticized by competent art judges. Apart from giving pleasure to lovers of art, it would be a great encouragement to hitherto unknown Canadian artists.

ARTIST.

## Stage Designs

Peta

PEOPLE today are not always quick to realize that the mood created by a background in a theatrical production is a thing of the utmost import. Generally speaking, the less the material world is involved, the more the actor can summon up an ideal world of the theatrical imagination. Directors and designers, therefore, are tending towards experiments with more and more abstract settings. In this connection there are on display at the Art Association of Montreal at present fifty designs of settings and costumes by Peta Sefton Purdey, the creative values of which must firmly impress one.

This collection suggests the great possibilities in abstract or expressionistic stage investiture. There are four very striking and stimulating designs for the four sets of Marlowe's "Faus-tus." Here Mr. Purdey utilizes to a fine degree the use of soft lighting to produce settings of beautifully shaded colorings. As a true stage artist he is seized with the wealth of harmony that lies in the blending of pigment and colored light ray. There is nothing of the obviously constructive element in these sets, for which one may be very thankful.

In Mr. Purdey's costumes designs, the utilization of broad splashes of coloring is a notable feature. Contemporary stage costume designers are veering away from the erstwhile detailed, more realistic gowning. The designs embrace oriental, Victorian, Henry VIII, and Spanish and Austrian costumes. Each is painted with sweeping linework which achieves a very mobile effect.

There are, in addition, several arresting designs of masks and posters. The exhibition is as unusual as it is impressive.

## ODD DESIGNS MARK THEATRE DISPLAY

Gazette — 23/10/39

Peter Sefton Purdey's Work  
Attracts Attention at  
Art Association

Extravagance of color and fantastic design is the keynote of theatrical costumes and stage settings conceived by "Peta" (Peter Sefton Purdey) on display at the Art Association of Montreal at the present time. Mr. Purdey's work has received much attention and favorable criticism in artistic circles, and those who have seen his unusual exhibition have surely been impressed.

Among an astonishing collection of fifty designs there are theatrical sets, theatrical costumes, other costume designs and a few designs for masks and posters.

The theatrical sets generally emphasize lighting effects and bigarre

interpretations, especially in rococo, where the setting is a plastic covered in oilcloth which is gaining great favor at present. A note of modernity is struck by a burlesque setting of a picnic. Perhaps the most outstanding set is a scene from King Richard III. It depicts a street in London in the fifteenth century, done in neutral tints, the only color being supplied by lighting and costume.

The costume designs illustrate rhythmical and startling conceptions of imagination, coupled with a wealth of color. In the Oriental group there are the following: the evil Salome with touches of yellow, black, gold, rose and red, influenced by Javanese dancing costumes; the Chinese courtesan done in lacquer and chartreuse tinged with gold; the Persian courtesan who drips mystery from her golden finger tips, and the Jewess swirled in madder brown, emerald green, brick red and saffron. A most startling exhibit is the eighteenth century impression of an Oriental costume, which is a symphony in blue, rose and gold. An interesting item is a revue costume of black velvet turned back with guiled leather and a pearl underskirt and a mask and pearl wig. Holbein's paintings and Tudor Brassis are the inspiration of the Henry the Eighth group done in oilcloth, and "Dorette" was taken from early mediaeval manuscripts and is described in conventional coloring. The Russian Princess, a decoration for the new Samovar with its depth of color, was inspired by a Russian Ikon.

## WAR COLLECTIONS ARE KEPT HIDDEN FROM PUBLIC VIEW

No Provision Yet Made to  
Display Valuable  
Paintings

### MUCH SPACE NEEDED

Trustees of National Art  
Gallery Left Without  
Accommodation

OTTAWA, Oct. 8.—(Star Special by Staff Correspondent.)—The trustees of the National Art Gallery are facing a very serious situation with an accumulation of valuable paintings and no place to put them.

Year by year, they make an annual report and in it they stress the need of a new building—a National Art Gallery.

So far, the Government has made no response. It is busy with post offices and custom houses, and wharves and breakwaters and inclined to defer the construction of such an esthetic thing as an art gallery.

Premier King last session threw out the broad hint that, if some munificently inclined person would come forward with an offer to donate a gallery it would be welcome. There has been no reaction from without.

### PAINTINGS IN STORAGE.

Meanwhile, the valuable collection of war paintings is in storage. For a time, some of them were reported to be missing but they turned up in time. They had been loaned for exhibition purposes.

The collection is not put away in the cellar as was alleged in a spirited discussion in the House one night last spring but, instead, it is housed in the auditorium and carefully looked after.

The art gallery, such as it is, occupies a floor or two of the eastern wing of the Victoria Museum. The rest of the building is taken up by the geological museum, the geological survey offices, and the Department of Mines. Even if all the space were available, the building is not adapted to the purposes of an art gallery. It is out of the way and architecturally has no art about it.

There used to be a massive tower but the building started to sink and the tower had to be pulled down, adversely affecting the tout ensemble. The war collection, now in storage, was gathered with great pains. It is most valuable, comprising over a hundred paintings. There are portraits of distinguished Canadian participants in the war, such as the generals, and V.C.'s, and many really beautiful pictures of war scenes whose value appreciates as the war memory recedes.

### PAINTINGS REQUIRE SPACE

Eight of the paintings are by Sir William Orpen. Two or three of these are hung and the others are loaned now and then but there is no general display. Just where to draw the line worries the trustees and the directors. If some pictures of prominent war people are hung and others are not, discrimination might be charged and certainly, there is not room for the whole collection or a quarter of it. The pictures require much space.

The collection was never given to be put away in storage and a new gallery is considered a vital necessity. The Government has an abundance of sites on Sussex Street, Nepean Point Park, or Majors Hill Park, but nothing has been done. This is the time of the year when estimates for next session are being drafted and the gallery trustees and others are once again strongly urging an initial step towards providing the necessary accommodation and doing away with the conditions so vigorously condemned in the debate of last session.

## NATIONAL ART GALLERY

Next Year Is 50th Anniversary  
of Ottawa Building

Next year is the 50th anniversary of the foundation of the National Art Gallery at Ottawa and should prove a stimulus for action toward the contemplated construction of a new building to house the growing collection of paintings there, according to E. Brown, its director, who returned to Canada aboard the Cunarder *Alaunia* after visiting the Dutch exhibition of pictures in London.

Mr. Brown considers a new building would be relatively inexpensive, since there was no call for extravagant architecture such as one sees in some other countries. He thinks that the many press controversies on art subjects is evidence of the increased art-consciousness of the Dominion. His wife, who joined him at *Alaunia* at Montreal, has been giving lectures in Canadian towns and cities on the same subject.

Holland's exhibition at London, insured for millions of dollars was marvellous, he said. They were 60 canvasses worth a fortune.

## Canada Hides Memorials of Great Effort

Dominion Holds Parades  
But Keeps Permanent  
Records in Storage

IN a few days, the Canadian people will gather at the feet of cenotaphs and crosses of sacrifice throughout the Dominion, to pay homage to the nation's war-dead. At Armistice time, it is most natural that thoughts should turn to those, whether living or dead, who carried to such great heights the name of Canada overseas.

It is well that this should be so, and anything that can foster, in this generation and those to come, a spirit of grateful appreciation of the services of our soldiers and sailors is good work well done.

A dozen years ago, the cry of the people was, "Where are they? Where are our sons, our husbands, our brothers. What manner of men are their leaders? What does the countryside look like in Flanders' Fields?" A strict and necessary censorship cut short all answers to such inquiries, almost before they were conceived.

When the rumble of guns died away, and Canada wiped the blood and tears out of her eyes and took stock of herself and her children, the demand was the same. But the men who came back from the war were weary of it, and ready to talk about almost anything else. So, after brief days, the great conflict fell into the realm of things past, with the "whos" and the "wheres" unanswered.

Today, at Ottawa, hidden away in some half-forgotten corner, lies the answer to these questions; as fair a record of the Dominion's warriors and the fields they fought on as the eye could wish to see. Canada has enough war-paintings to tell the story of her glory to her sons and daughters until the end of time; memorials meet for the admiration and reverence of all who proudly call themselves Canadians.

Yet they lie in unhallowed darkness; these records of brave men and daring deeds; these treasures in a nation's memory; these works of which the artist as well as the patriot may well be proud—though the Prime Minister intimates that a Gallery will be built if he is given time.

Outside of the record of corps and divisions commanders painted by Sir William Orpen, K.B.E.; A.R.A. and other artists of distinction, it may be well to mention a passing dozen of the treasures which lie buried "somewhere in Ottawa."

There is Maurice Cullen's "Sunken Road at Hangard"; his "Ruined Village in France" and his "Dawn in the Ouse Trench." "The Pimple-Evening," by A. Y. Jackson, A.R.C.A., brings back undying memories of Vimy Ridge, which is itself depicted by the same artist in another picture made from the Souchez Valley. Closely linked with these is "Gas Attack, near Lievin," from the same brush, and yet again, "Graves at Vimy" by Paul Nash.

"Flanders from Kemmel," by D. Y. Cameron, A.R.A., gives the beholder a comprehensive impression of what that ghastly section of Europe looked like, after the battering of modern artillery. "The Defence of the P. P. C. L. I. at Sanctuary Wood" is too well known, through its many reproductions, to need any comment and has made the name of Kenneth K. Forbes second only to its own.

"The Night Patrol — Canadian M. L. Boats entering Dover," by Julius Olsson, A.R.A., painted when he was a lieutenant in the Royal Naval Volunteer Reserve, reminds us that not only by land did Canada's sons do their appointed duty. "War in the Air," by C. R. W. Nevinson, prompts mention of Barker and Bishop and their thousand followers, whose story shall never die.

Then one must give thought to a

score of portraits of Canadian V. C.'s, painted by well-known artists and listed in the Canadian war records. How many of these, too, have found oblivion? One of these provided the subject for yet another of the war-pictures "Charge of Flowerdew's Squadron," showing the Lord Strathcona's Horse led by that gallant officer, in their epic performance at Bois de Morieu.

"Canadian Camouflaged Camp at Mari-le-Mines" from the hand of Leonard Richmond, R.B.A., offers yet another glimpse of the war as it was. "Berthouval Farm," painted on September 7, 1917, by Cecil H. Barraud, is typical of the damage suffered by buildings in the Vimy area, as well as immortalizing a place whose name is a household word to many Canadians.

A. Bastien's "Over the Top, Neuville Vitasse," shows the Royal 22nd Regiment in action, while his "Grande Place, Bethune," and Louis Weirter's "Ruins of Albert Cathedral" are, again, records of landmarks both in the war and the memory of mankind.

The foregoing are but a handful of the treasures listed among the nation's war-memorials. They speak eloquently for themselves. So do half a hundred others, where-in names like Hersin; Vlamerlinghe; Lens; Angres; Notre Dame de Lorette; Mont St. Eloy; Albain St. Nazaire, "Napoo Corner"; Camblain L'Abbe; Steenvoorde and Mont des Cats (Tommy's beloved "Monty Cats") are commemorated. —G.

## THE WAR MEMORIAL PICTURES

THE Prime Minister, speaking at the opening of the British Loan Exhibition of pictures in Ottawa on Friday, intimated that the Government would provide an Art Gallery to house Canada's own treasures if they were given time enough. This promise came in answer to a suggestion from His Excellency Lord Willingdon—and possibly to the loud and sincere complaints lately made that Canada's War Memorial Pictures are "housed" at present in cold and "dry" storage.

Whatever the Government may be able to do for "art," they ought to waste no time in providing an adequate home in which the pictured story of the sufferings, the heroisms, and the victories of our war heroes can be shown to rising generations. It is not that any one wants more war. These paintings are often the most effective anti-war propaganda. It is only that we should remind our children and our children's children of the great deeds and the great men who won for them the liberties they enjoy.

We cannot give the Government very much time for this. The war is now over for eleven years. There is too great a tendency on the part of most of us to forget. The oncoming youth of the country never knew. The former must be reminded and the latter taught. The pictured story of those great days should be made available to every citizen who visits the Capital and desires to pay homage to the brave men who covered the name of Canada with glory.

### CANADA'S NATIONAL GALLERY The Editor, Montreal Daily Star:

Sir,—Serious consideration certainly should be given to the erection of a modern building or buildings for the display of the pictures and other works of art of our National Gallery. There can be no particular reason why these works of art, the possessions of all Canadians, should remain permanently at the political capital, where they can be seen by a very small per cent of our people; but rather they should be moved from centre to centre at suitable intervals, so that we may all have the opportunity to see them.

It is a great pity that some of the paintings commemorating the Great War should remain in storage. Until a suitable building is erected to house them, the best of them should be shown at the National Gallery.

SIDNEY CARTER.

## New Art Gallery Is Predicted

OTTAWA, Oct. 19 — (Star

Special by Staff Correspondent) — In view of recent despatches appearing in *The Star*, it is interesting to note the declaration of Premier King that the Cabinet is sympathetic to the idea of building a new art gallery and that "if given time" the Government will build it. This is somewhat of an advance on the statement last year on the subject when expression was given to the pious hope that some man of wealth might come across and donate a gallery. No one has responded to the invitation.

The Government evidently will have to do it itself and the need is emphasized when the most valuable war memorial collection has to be kept in storage for want of accommodation. Mr. King's utterance, though qualified is construed as pretty much of a commitment to the principle of a new National Gallery.

### ART.

"Beauty is Truth, Truth Beauty,"—it was so  
Keats sang; a rarer word was never said.  
The painter, with a world before him spread,  
Chooses what's worthy of his art:  
lets go  
The rest. Millet saw beauty in the hoe,  
The barrow, and the toiler in the field;  
Wordsworth made humble things their tribute yield.  
Art's eyes are full of mind; she sees below  
Life's surfaces. The senses of the soul  
Discern the great and small, the false and true,  
What wanders through the world without a name,  
What History keeps enfolded in her scroll;  
This, at the hand of Art, will get its due—  
Fragrance, in leaves; romance, within a frame.  
Alexander Louis Fraser in Canadian Bookman.

## OUR WAR PORTRAITS IN STORAGE.

OUR staff correspondent in Ottawa wired us yesterday a statement regarding the treatment of our very valuable collection of war pictures which will surprise and even startle most of our readers. It is well known that these pictures are of great artistic as well as historical value. For instance, there are eight portraits of distinguished war generals by Sir William Orpen. Many other paintings adorn the collection, and the general belief has been that these records and memorials of the heroic deeds of our brave soldiers during the Great War hang upon spacious walls in the country's Capital City, where they may edify and instruct generations who happily know little of the horrors of that trying time.

But nothing could be farther from the truth. They are not on exhibition—they are in storage. They were in a cellar—a damp cellar in the basement of the National Museum and Art Gallery. Outcry arose at this because the dampness was actually destroying the value of the paintings. So the Government moved them. Did they move them to an airy and well-lighted gallery where the public could admire them at leisure? Not at all. They were moved to the Auditorium Building, where they at least are dry. But they are not shown. There is, we are told, no fitting place to do this. So they are stored like discarded furniture.

This is nothing short of a scandal for a rich nation whose sons fought so nobly for it through the terrible years of the Great Tragedy when so many of them made the ultimate sacrifice. If there is a collection of pictures in the country which ought to have the highest place of honour, it is surely these which commemorate the Great War and the great men who served in it. Yet while there are art galleries in plenty for other paintings, these must be hidden, first in a basement and then in storage-room for which the best word is that it is "dry".

The Prime Minister last session suggested that, while the country's money was too much mortgaged to a thousand other things to provide a home for these tributes to our heroes of only a short decade ago, "personally, he was not without hope that some public-spirited citizen would be found who one of these days would present the country with a national art gallery." This is not merely a question of an art gallery. It is a memorial hall for the heroes of the War that is wanted. And the nation itself should be too proud to permit anyone else to shoulder this honour. The nation profited; and to immortalize these deeds and the men who performed them is a national privilege.

## THE HIDDEN WAR PICTURES

THE War Memorial pictures — which are carefully tucked away in cold and "dry" storage in Ottawa — are said to be worth at least half a million dollars. *tar 15/10/*

On the lowest basis of calculation, is Canada so rich in good art that it can afford to keep a half-million dollars' worth of fine paintings permanently hidden from the public eye?

On a higher basis, is the inspiration toward patriotism and national devotion which these pictures were intended to give our growing generation to be lightly lost because the Government is so busy "buying the people with their own money," in the form of scattered wharves, post offices and other public works, that it is unable to provide the Gallery to house these splendid mementoes of courage and sacrifice?

There should be a Hall of Fame in the Dominion Capital where our people could go and reverence the men who fought for and won our priceless liberties in the Great War.



# Artists Voice Indignation Over Hidden War Paintings

Treatment of Unique and Priceless Pictorial Record  
Unanimously Condemned as Unworthy of Dominion

FIVE prominent local artists are unanimous in the opinion that Canada urgently needs a new National Gallery in view of the fact that a half-million dollars' worth of fine paintings in the War Memorial Collection are now stowed away because of lack of adequate space in the present gallery in Ottawa.

Every one of the artists interviewed were of the same opinion—that it is a disgrace that a country of the size of Canada should not have a larger national gallery. They unanimously protested against the storing away of these notable pictures which contain some great examples of the work of Canadian and English artists.

## NEED NEW GALLERY

Charles DeBelle, is of the opinion that not only does Canada need a new national gallery to house adequately her collection, but also she needs to give more encouragement to her artists. "Canada," said Mr. DeBelle, "has artists as clever and gifted as continental artists. But people have not yet fully realized this."

"It is my opinion that the national gallery in the first instance, should have the very best work of Canadian artists, not just anything they may paint, but the best of their collection. I have seen the gallery and I give credit to its director, Eric Brown, for it could hardly be better under the conditions which are altogether inadequate."

"I have not seen the war memorial collection but if there are works of art hidden away among them in the basement I say it is wrong. They should be hung in a special place. There should have a whole salon in a gallery to themselves, and be kept as a record of the war as well as works of art. And this room would be a kind of temple dedicated to what Canada has done in the war."

"Canadian artists have to cut their road to a far greater kingdom in art."

(Continued on Page 8)

# ARTISTS ANGRY ON HIDDEN PAINTINGS

Treatment Accorded Priceless Pictures at Ottawa  
Condemned

(Continued from Page 3)

And they are not getting the encouragement necessary for the progress of Canadian art," he concluded.

## DEPLORABLE SITUATION.

E. H. Holgate, spoke as follows: "The situation in Ottawa at present regarding the storage of war memorial pictures only brings to public notice a situation which has existed for a long time and which is deplorable in a country of this size."

"Quite apart from their historical value these pictures are also of a high merit and the public seems to be slow to understand that it is high time the Government took a serious view of the progress of art in this country, and that they provided adequate housing for the present collection and for those acquisitions to come."

"The present gallery in Ottawa is totally inadequate in regard to lighting and hanging space, and a modern gallery incorporating more recent ideas concerning art gallery design would be a distinct acquisition to the capital."

Paul Caron was extremely enthusiastic on the subject of a new national gallery, for Canada saying that in his opinion it was a pity that such fine pictures as are included in the collection of war paintings, now reposing in the basement of the Parliament buildings, should be hidden from the public view.

"The Montreal Star," he said, "has asked the following questions in an editorial: 'Is Canada so rich in good art that it can afford to keep a half-million dollars' worth of fine paintings permanently hidden from the public eye?' That question can only be answered by Canada's artists who gave the best of their art when they painted the war memorial pictures. Our artists thought their efforts would meet with loyal support from those for whom they worked so well. Instead, they only received indifference, and their pictures—regret."

## APATHY EXISTS.

"Where the blame for this neglect can be placed we do not know, but it is obvious that apathy exists. The public is indifferent—a state of mind not unusual with the public and officials in general," he said. In pointing out that he had not had the honor of painting a picture for the War Memorial collection, he said that that was why he felt so deeply the indignity placed upon those artists who had the honor and who cannot voice their sentiments.

"All they can do," he asserted, "is to maintain silence, and a dignified silence, lightened by the hope that a sense of shame will bring a thankless public to a better, though tardy, understanding of those artists who painted for fame and glory. But alas! it is well known whereunto the paths of glory lead!"

# WAR PAINTINGS OF CANADA CRITICIZED

E. T. Adney, Local Artist  
and Author Finds Many  
Faults

## SEES NO ACTUALITY

Suggests Building Art Gallery  
in Sections to Conform to Good Plan

Build an art gallery in sections to conform to an ultimate architectural scheme for the housing of Canada's paintings of the war, but do not be in any hurry to get them hung, advises E. T. Adney, local painter, author, and Indian culture devotee, who was asked by The Star this morning about the canvasses which have reposed so long in the shade and cobwebs of a store room in Ottawa.

The reasons back of the suggestions given by this artist are that some pictures duplicate each other, a number of good paintings are by English brushes and therefore not eligible in a Canadian collection, and that they should not all be lumped together in one collection. Nor is Mr. Adney persuaded that the pictures are good. Some of them have merit, he concedes, but many of them "are of very doubtful value as records of war," he says, and he also complains that "the poverty of subject matter is appalling."

## NOT WAR

"Moonlight and sunlight are not war," he points out, referring to the undue stress of this. "We had those in the carboniferous age."

As a military man with a love for detail, Mr. Adney accuses the artists of inaccuracy. It was a technical war, and in portraying it, a man had

need of knowledge along technical lines. It was all very well to put down on canvas long rows of horses which he could draw in England, but if the painter wanted to touch technical subjects he should have made a study of them just as the soldier had to do.

"A man must have a knowledge of the technical side of war to understand what he is painting," Mr. Adney continued. "It is a poor time to learn to paddle a canoe when you are in the rapids. A lot of the stuff they painted might as well be in Cobalt. Trenches are as technical as a brick wall. Every soldier knows how to build them, but artists do not know how to paint them."

"There is a whole lot of stuff there that never existed," he declared.

## MIXED RECORDS

Mr. Adney charges that the then Sir Sir Max Aiken (now Lord Beaverbrook) who had charge of war records "mixed it all up," and that "he did not have an official photographer till the war had been on more than a year."

"If it was to be a pictorial record of the war then they set about it in the wrong way," he declared. "There should have been considered what was needed, and then the artists could have been assigned their tasks instead of letting them amuse themselves. They (the pictures) are of very doubtful value as records of war."

In considering where these pictures ought to go, Mr. Adney pointed out that it might be that the National Gallery was not the proper place for them. If they were Canadian pictures, then those canvasses of Sir William Orpen and other English painters would have to be excluded. If the intention was to create a pictorial record, then much duplication would have to be detected and culled.

## PICTURES UNSATISFACTORY.

"From a military standpoint the pictures are very unsatisfactory," asserted by Adney.

"I have heard it remarked that the paintings were horrible, even if they did not convey the idea that war was horrible. Some of them are done in the brutal Russian manner. These modern men think by this work they are protesting against things. They are not: they are imitating. Actual-

ity must always come first. Art must be useful. I think these pictures are only a passing phase of Canadian art. These artists will get in line with things after a while. The first automobiles had a dashboard to keep the horse from kicking, because their designers had not yet fallen in line with the new purpose of the structure."

"In taking what Sir Max Aiken dumped on Canada it is a crime to think of building a gallery for stuff got together in that way. A lot of stuff can go out. It is a waste of canvass, a waste of space."

"My solution would be to erect a museum, built in sections, according to plan, so that it might develop into an art gallery, and then decide what you want to put in it."

Robert Pilot, when interviewed, said: "The Canadian collection of war paintings when exhibited in 1919 in England and the United States was recognized as the only comprehensive artistic record of the war. Historically of great value it is impossible now to duplicate. The finest artists of England and Canada have painted these pictures, and it was understood that a national museum should house them. Men of vision planned the collection and envisaged a suitable gallery. This splendid dream is unrealized and the pictures themselves are stored unseen in cellars, and deteriorate. There seems no doubt that the Canadian public are the losers by this neglect."

## NATIONAL DISGRACE

W. S. Barnes was particularly aroused over what he termed was the "national disgrace" the fact that the War Memorial collection should be hidden from the public. Among them, he contended were some particularly fine paintings, and the artistic loving public should be able to view them in the proper surroundings and at any time. There were some very enormous paintings among them which were beautifully done and for which the present museum could not even provide wall space.

Undoubtedly, he said, Canada needed a new national gallery. The present one was by no means adequate. "The Government has the money for this, why do they not do something about it?" he asked.

# REMBRANDT FETCHES \$16,660 AT AUCTION

BERLIN, Nov. 7.—(Special Cable to The Star and N.Y. Herald Tribune, copyright)—A splendid printing of Rembrandt's famous etching, "The Three Crosses," fetched 70,000 marks (\$16,660) yesterday, after some excited bidding at the auction arranged by the art firm of C. G. Boerner at Leipzig. The work was offered in two stages of printing, the third and the fourth, and the Swiss art dealer and owner of the largest European Rembrandt collection, De Bruyn, was a bidder in very keen competition for the third stage printing until Herr Boerner himself, acting as agent for an unknown buyer, made the successful bid. The printing in the fourth stage was purchased by the Fine Arts Society of London for 23,000 marks (\$3,474).

# ART EXHIBITION AT REDPATH LIBRARY

Gazette — 17/10/29  
Reproduction of Works by  
Modern Painters Shown  
in Collection

An exhibition of reproductions of modern art is being held at the Redpath Library at McGill University, starting today and continuing until October 31. The exhibition will be open daily except Sunday from 9 to 5. Under the general heading of "Some Aspects of Modern Art," the display will include a number of pictures, both black and white and in color, by some of the most prominent painters of the present day. These include Cezanne, Van Gogh, Daumier, Seurat, Degas, Guenot, J. Bernard and Despain.

A special case is devoted to the theatrical work of Leon Bakst, who is noted for luxuriance of color and fertility of imagination. In strong contrast are a series of watercolor paintings by Kiowa Indians, of Oklahoma, which represent with all the crude and vigorous coloring of aboriginal art, various scenes in domestic life and religious ceremonials.

In another section of the exhibition are to be found reproductions of the work of Brangwyn, in which his skill in composition and splendid massing of light and shadows are admirably shown. Amusing and likely to arouse discussion are some of the pictures from the series called "Living Art," which includes work by Matisse, Derain, Picasso, Boardman Robinson and others.

There are also examples of sculpture, of such men as Maillol and Brancusi. A portion of the exhibit also illustrates the modernistic trend in art.

The exhibition has been arranged under the supervision of Dr. G. R. Lomer and G. M. Furman.

PARIS, Nov. 15.—(Special Correspondence of the Star) — Hon. Philippe Roy, Canadian Minister to France, is attending this week an international conference being held here on the status of foreigners in the various countries of the world. Mr. Roy is Canada's delegate to the conference, and he is being assisted by D'Arcy McGreer, who recently assumed the post of English secretary of the Legation.

Mr. Roy also attended this week the official ceremonies at the Arc de Triomphe where, at the tomb of the Unknown Soldier, all France paid tribute to the memory of those who fell in the war, and observed the eleventh anniversary of the signing of the armistice.

MISS LILY FREEMAN, of Montreal, who has been studying art in Paris for the past few years, is among the artists whose work was accepted by the selection committee for the Fall Salon which has just opened at the Grand Palais. Miss Freeman's work is of a high standard, and has evoked much praise from all who have seen it.

At the Ecole de Beaux Arts this week a diploma for architecture was accorded to a Canadian, Antoine Monet, of Montreal. As the final design for his examinations Mr. Monet submitted a plan for a convent in Canada, which was highly commended by the examiners. Having received his degree he returns now to the Dominion. He has been studying in Paris for seven years, and during part of that period he held a scholarship of the Government of the Province of Quebec.

# HANDICRAFTS LURE THEIR EXCELLENCIES

Lord and Lady Willingdon  
Buy Hooked Rug and  
Carved Indians

Lord and Lady Willingdon are both keen admirers of the handicrafts of their adopted land. On Saturday morning when they paid a visit to the Canadian Handicrafts Guild exhibit in the Art Gallery, both made purchases.

Lord Willingdon waxed most enthusiastic over a hooked rug showing two old women sitting on high-backed chairs apparently sewing and gossiping. The figures were in black silhouette against a purplish-blue ground. After deciding on this purchase, Lord Willingdon returned again and again to gaze at it in delight. "You know, the more you look at it, the more you see in it!" he declared.

Lady Willingdon, on the other hand, selected two Indian braves carved out of wood and painted in full war regalia. These were chosen after a careful consideration of a whole tableful of little wooden figures which she had stopped before with an "Aren't these perfectly lovely?" Shawled women, a "Mountie," a farmer and a woman at a spinning wheel were considered critically, but finally the Redskins won the viceregal favor.

Her Excellency's practical eye also singled out a clothes hamper for special approval because it had unusually compact proportions. She had nothing but superlatives for the beautiful embroidery on view.

Mrs. R. Cameron, who is a charming white-haired woman of 80, came in for a special little visit with Their Excellencies. She was knitting a white Shetland shawl which Lady Willingdon admired. Her Excellency then noticed that Mrs. Cameron wore a piece of white heather. "You come from Scotland?" "Yes," answered Mrs. Cameron.

His Excellency then came up and joined in the conversation, and when he found that she had come from the Trossachs, and had, for a period, lived in Drummond Castle lodge, his face lighted up. He knew the Earl of Ancaster too, he said.

Many members of the guild were present. Prof. H. Armstrong, president; Mrs. Oliver Smith, first vice-president and convener of the exhibition committee, and Madame N. K. Laframme acted as a reception committee. Among the others present were Mrs. H. Bottomley, Dr. W. D. Lighthall, Mrs. Frank Keenan, Mrs. J. S. Rayside, Miss Jean Oliver, Mrs. Harry Clark, Miss Lighthall and Miss E. C. Murray.

## EXHIBITION CLOSED

Folk Songs Rendered at  
Handicrafts Guild

Closing days of the Canadian Handicrafts Guild Exhibition in the Art Gallery were made specially interesting on Saturday and Sunday afternoons by special features of entertainment. On Saturday afternoon, Mme. Kveton sang four songs, one of them in Hungarian, and yesterday, the last day of the exhibition, Captain J. J. Voronkoff led his Russian Choir in the singing of hymns and folk songs.

# SCULPTURE'S TRIPLE ROLE INDICATED

Gazette — 15/11/29

Modern Tendencies of Chis-  
elled Art Reviewed by Dr.  
R. Tait McKenzie

Three places for sculpture were indicated by Dr. R. Tait McKenzie during an illustrated lecture at the Art Galleries last night; they were architecture, worship or admiration, and portraiture, the least important of all, and in each category he reviewed both historical and modern efforts, showing influences and explaining their evolutions.

The eminent lecturer, once of McGill faculty, now of the University of Pennsylvania, lectured on "Modern Tendencies in Sculpture." His slides showed the work of a series of interesting pieces done by modern chisels, and envisaged a deep African Negro and Nigerian influence which he characterized, in some instances, as the school of "Distortionists."

Some of those whose work he exhibited were Mestrovic, Eric Gill, Carl Milles, of Sweden, Bourdelle, Maillol, and his own athletic subjects, with which he has won a wide recognition. He drew particular attention to the work of Philippe Herbert and A. Suzor-Cote, and also to that of George W. Hills' panel to nurses in the new Parliament Buildings in Ottawa.

Dr. McKenzie observed that the sculpture in the round, for which the Greeks are undyingly famous, remained to this day the best example of such work. Sculpture, in the day of Phidias, was no more exotic an occupation than attending a grocery store would be today, he said, speaking of the enormous demand that existed at that time for statues of all sorts. This art, he thought, survived in spite of the passing of years, because it was so profoundly sympathetic.

He also guessed that probably modern sculptors had turned to archaic, early forms in desperation of ever attaining the perfection of Greek work in formal portrayal of the depth and powers of nature through the Greek medium.

A piece of Rodin's work to which he drew particular attention was entitled "The Hell Maker Grown Old," and he observed that it was deeply consistent with the traditions of workmanship left by Michaelangelo. Rodin's failure as a sculptor appeared only when he undertook work with monuments which called for an architectural ability which he failed to possess, the speaker said, showing a piece or two to confirm his point.

Flashing his Balzac on the screen, he commented that it resembled a piece from Stonehenge rather than anything else, and that it was never accepted by those for whom it was designed; then he discovered the hand of the master in other pieces of his work, such as that which is named "Eternal Spring."

Another section of the lecture was given over to a discussion of those sculptors who were aptly styled, "Abstractionists," who tore away all detail from their work and left only significant lines, which, in some instances, were more significant for the sculptor who had committed them to stone than they were for the lecturer and the audience.

Mr. A. A. Browning, Mrs. Jean Munro, Miss May Idler, Miss Susan A. Black, Miss Gundlack, Mrs. C. M. Casgrain, Lady Drummond, Sir William and Lady Stavert, Mrs. David Fraser, of Lancaster, Dr. and Mrs. J. T. Donald, Dr. W. G. Hepburn, Mr. Clement Coles, Mr. E. L. Wren, Dr. A. L. Walsh, Major E. T. Reynolds, Dr. and Mrs. E. T. Cleveland, Miss Helen Buzzell, Dr. and Mrs. C. F. Morison, Dr. O. N. H. Owens, Dr. and Mrs. Richard Kerry, Miss N. M. Ryan, Mr. P. B. Williams, of Windygates, Scotland, Miss Louise Shaw, Rev. Dr. Charles Bieler, Dr. and Mrs. C. R. Bourne, Mr. and Mrs. H. H. Black, Mr. and Mrs. H. C. Johnston, Miss Mona Cragg, Col. and Mrs. Robert Starke, Dr. and Mrs. J. A. Nicholson, Mr. G. C. P. Couture, Mr. John D. Baile, Mr. Herbert Walker, Mr. Randall Davidson, Miss Davidson, Mrs. Arthur Drummond, Miss Hattie Hawke, Miss M. Louis, Miss Ethel Hecht, Mrs. D. Hecht, Miss L. McMaster, Mrs. J. Williams, of Hamilton; Miss Jephcott, Miss de Crevecoeur, Mr. and Mrs. William Watson, Miss Dor-

othy L. F. Armstrong, Mr. Mitchell, Mr. and Mrs. Gordon, Mr. Arthur Lyman, Mr. and Mrs. Dallas Graham, Mr. and Mrs. L. W. Haskell, Mrs. John Turnbull, Mrs. Anson McKim, Mrs. Niles, of Portland, Me., Mr. Joseph Rowatt, Mr. and Mrs. J. D. Chesney, Miss Margaret Macdavid, Mrs. John Garth, Mr. and Mrs. Gordon Puffer, Dr. L. V. King, Mrs. E. Williams-Moore, Mrs. F. B. Sweeny, Miss Edith Bignell, Miss Mary E. Bonham, Miss Winifred Bonham, Miss Winifred Huff, the Misses McLachlan, Mrs. John A. D'Arcy, Miss Barbara D'Arcy, Miss Clarkson Jones, Miss Mary E. Mackenzie, Mrs. Walter Vaughan, Mr. and Mrs. Bernard Coghlin, Miss K. Campbell, Mr. and Mrs. Conrad Harrington, Miss M. Russell, Prof. Ramsay Traquair, Miss Mary H. Lees, Miss Winifred Brown, Miss K. D. Malcouronne, Mr. and Mrs. John Leslie, Miss G. Goulden, Mr. E. F. Sise, Mr. G. A. H. Mulder, Dr. and Mrs. C. K. P. Henry, Dr. and Mrs. George S. Tiffany, Mr. Edward B. Tiffany, Miss Alice Fargeler, Mr. W. A. Desbarats, Mr. H. R. Harris, Mr. W. D. Lighthall, K.C., Miss Mollie Magee, Miss Segal, Miss Bella M. D. Segal, Miss Ernestine Knopf, Mr. F. J. Jackman, Mr. and Mrs. Jules Rauset, Dr. and Mrs. F. W. Harvey, Mr. G. E. D. Cornell, Miss C. I. Mackenzie, Miss Constance Griffin, Count Stephen Sweyskowsky, Miss Winifred A. Bryce, Mrs. Frank Kennin, Miss Edith Bradburn, Miss Winifred Doherty, Mr. S. F. Rutherford, Mrs. Lansing Lewis, Miss Gwynneth Lewis, Mr. and Mrs. Mostyn Lewis, Miss Margaret Worcester, Miss M. Lemieux, the Misses Williams, Mrs. Huntly Duff, Miss Molca Hermann, Miss Betsy K. Caplan, Miss Helen Besser, Sir Henry Gray, Miss Helen Watson, Miss Grace Chandler, Miss Edith Petrie, Miss Dolly Bennett, Mrs. R. J. Witter, Mrs. Norman Brown, Dr. F. H. Mackay, Mr. Ernest

Alexander, Rev. and Mrs. David Scott, Mr. J. Gardner Thompson, Miss M. F. Hadrill, Miss Ethel Derick, Miss Madeline de Soyres, Mr. and Mrs. C. J. Gyde, of St. John, N.B., Miss A. M. Parent, Miss Clements, Mrs. L. Maud Van Buskirk, Mr. B. M. Long, Dr. D. M. McGowan, Mr. Robert Underwood James, Mr. Arthur E. Cluffe, Mrs. Alice Snowden, Mrs. George A. Brown, Miss Anne Porter, Miss Agnes Hunter, Miss Georgina Hunter, Miss Jessie Currie, Mrs. A. L. Robertson, Mr. and Mrs. G. Stoeker, Mrs. S. H. Alexander, of Hamilton, Mr. and Mrs. Horne Russell, Mrs. W. H. Curle, Mrs. Hugh Watson, Mr. George R. Walker, Mr. and Mrs. Hampson Gillean, Mr. R. Hampson Gillean, Jr., Mr. Leonard E. Kelsey, Mr. and Mrs. W. Wonham, Mr. W. R. Wonham, Miss Juana Mallison, Miss Jane Belnap, Miss Frieda Wonham, Miss Georgette Wonham, Mr. W. C. Wonham, Mr. H. E. MacDermot, Mr. and Mrs. P. S. Stevenson, Mr. and Mrs. Binny Robertson, Mr. and Mrs. Charles A. Lewis, Mr. D. M. Johnson, Miss Helen D. Locke, Mr. J. T. McCall, Mr. Morley C. Luke, Mrs. Edward B. Luke, Mr. J. C. Luke, Mr. J. C. Corbus, Miss Martha Currier, of Ottawa, Mr. and Mrs. George G. Fox, Mr. A. G. B. Claxton, Miss C. Levin, Mr. A. Zoltrany-Smith, Mr. and Mrs. Hertford C. Champ, Mrs. B. Watkins, Mrs. I. M. Holland, Mr. W. S. McKyes, Mr. C. W. Kelsey, Mr. and Mrs. Irving P. Rexford, Miss Hobart, of Boston, Mr. and Mrs. C. S. Cameron, Mrs. Cook, the Misses Cameron, Mr. and Mrs. B. W. Coghlin, Mrs. Arthur Jarvis, Miss Kate Campbell, Miss J. Mildred Robertson, Mr. L. F. Skelton, Miss Irene Cairns, Miss Dinah Lauterman, Mr. D. J. Munn, Prof. Henry Armstrong, Mrs. David W. Mackenzie, Miss D. Maud Bellis, Mr. and Mrs. T. deG. Stewart, Mr. W. Copeland Finley, Miss L. M. Finley, Mrs. H. H. Lang,

Miss Jennie Eveleigh, Miss Henry Munderloh, Mr. and Mrs. Gordon McLeod Pitts, Mr. and Mrs. C. A. Lanspeary, Mrs. H. J. Griswold, Mr. and Mrs. J. R. Challis, Mr. and Mrs. George A. Ross, Mr. S. M. Baylis, Mr. J. J. Creelman, Mr. and Mrs. F. S. Coburn, Mr. E. L. Judah, Mr. John Beattie, Mr. and Mrs. Cuth. Hon. Mr. Justice Rives Hall, Miss Bessie G. Hall, Miss Lella Morrison, Mr. H. Schafhausen, Mrs. I. A. W. Hunter, Miss Thornton, Mr. George A. Campbell, Sir Gordon Johnson, Bart., Mr. Harry Wallis, Mr. F. R. Heaton, Mr. A. P. Murray, Mrs. J. K. Brutenbecher, Mr. and Mrs. Ernest Fosbery, Mr. and Mrs. Lawrence Pinkey, Mrs. George P. Watt, Mrs. R. Gates, Mr. and Mrs. J. H. Webb, Miss Shepherd, Mr. N. M.

(Continued on Page 10.)

next column

(Continued from Page 8.)

Yulle, Mrs. C. P. Sclater, Miss C. L. Wells, Miss L. M. Hendrie, Miss Maud Gordon, Mr. E. B. Middleton, Mrs. Renouf, Mr. Ed. Renouf, Col. E. M. Renouf, Miss M. R. Dickner, Mr. R. E. Beadie, Miss Viva Sutherland, Miss Dorothy Muller, Mr. G. F. Hedges, Mrs. H. A. Higginson, Lieut.-Col. W. C. Nicholson, Mr. and Mrs. F. Norman Harling, Mr. and Mrs. Thomas Harling, Mr. and Mrs. Archibald Parker, of Ottawa, Miss Bertha E. Blatchford, Miss Maud E. Blatchford, Mr. and Mrs. H. Ross Perriard, Miss Ruby LeBoutillier, Dr. and Mrs. A. G. Nicholls, Mrs. E. Campbell Stewart, Mrs. Smillie, of Ottawa, Mr. H. B. Walker, Miss Eleanor Perry, Mr. G. W. MacKimmie, Mr. J. M. G. Lockerby, Mr. Harold G. Dawson, Miss C. C. Barron, Mr. Robert H. Barron, M.P., Miss Ethel Alexander, Miss Grace McLaren, Mr. A. J. Alexander, Mr. James M. Laing, Charles De Belle, A.R.C.A., Mr. R. W. Pilot, A.R.C.A., Mr. J. O. Marchand, Mr. and Mrs. Robin Watt, Mr. Lennox G. Black, Mr. Allan Urquhart, Mr. and Mrs. Clifford Wells, Miss Nicholson, Miss Iboylka Gyarfas, Mr. Dickson Patterson, R.C.A., Mr. and Mrs. W. S. Rugh, Miss Helen Rugh, Dr. T. M. Richardson, Miss Muriel Marshall, Mrs. Roswell Fisher, Miss Marjorie Dobie, Miss Mabel Brittain, Mr. George H. Napier, Miss Dorothy Napier, Mr. and Mrs. Ernest Latter, Mr. James Hutchison, Miss Ethel Egerton, Mr. and Mrs. Frank D. Clark, Mrs. J. D. Morphet, Dr. A. H. Gordon, Miss Percy Porteous, Mrs. A. E. Kirton, Mr. George Thompson, Mr. Charles Johnson, Miss Amy Norris, Mr. John Fair, Mr. and Mrs. S. Sharman, Mr. R. W. Steele, Mrs. H. T. Bovey, Miss Jean Bovey, Mr. Mackenzie Johnson, Miss Eileen Flanagan, Miss Janet C. Mackay, Col. and Mrs. Walter Lyman, Miss Evelyn Porteous, Mr. J. O. Bieler, Mr. and Mrs. Obechowko, Mr. and Mrs. A. T. Chapman, Mrs. Bethune, Dr. Norman Bethune, Dr. and Mrs. Magnus Sang, Dr. E. P. Chagnon, Major P. L. Browne, Mrs. E. Coughlin, Miss Margaret Coughlin, Mr. Gordon W. Scott, Mr. L. Alex Holland, Mr. Justice E. Fabre Surveyer, Mr. Fred A. Lallemand, Miss Kathleen Wilson, Miss Franklin Jones, of New York, Mr. Louis Huot and Mr. and Mrs. Aycroid.

## R.C.A. Exhibition

Star 22/11/29  
WITH the exhibition now on view in the galleries of the Art Association on Sherbrooke street, the Royal Canadian Academy of Arts turns the half-century, this being the fifty-first annual show. There are nearly three hundred works and while the customary large proportion do not call for special mention, there is a satisfactory advance in the standard of the best pictures hung. The influence of the gloomy school is clearly to be traced in the efforts of some of the painters exhibiting, and the low tones and depressing atmosphere which are—so we are invited to believe—characteristic of the Canadian landscape spirit, are in evidence on several walls. But nobody is compelled to look at these pictures if they do not like them, and there are others to which it is a pleasure to turn for the sake of contrast.

G. Horne Russell, R.C.A., shows three oils,—"Seining the Weir" (194), a splendidly treated fishing scene with fishermen in boats, impressive alike in color-scheme and in atmosphere; and two typical Nova Scotian scenes, "A Breezy Day, Nova Scotia" (193), and "Oxen on the Shore, N.S." (195) of which the former is as fine a marine as has come from the veteran's brush for years. Maurice Cullen, R.C.A., is represented by a single canvas, "The Saguenay" (35), a winter scene, with ice floes in the foreground and hills lying under a mantle of snow in the distance. It is handled with his usual vigor and directness.

WILFRID BARNES, A.R.C.A., is still experimenting with cloud studies, and in "Ames Hill, Brattleboro, Vt." (6) and "After the Shower" (7), he has done sound and sincere work. Charles de Belle, A.R.C.A., shows a group of four pastels that have been previously exhibited elsewhere, among them "The Little Irish Emigrant" (45) and "Blossom-Time" (47), two of the most beautiful studies this skilled craftsman has ever produced.

Berthe des Claves in "A Little Nova Scotian" (5) presents a charming study of sturdy Canadian childhood, and her sister Alice shows a watercolor, "September in Hertfordshire" (49), charming in lighting and in atmosphere.

Paul B. Earle, A.R.C.A., has two pictures on view,—"Early Morning, Bale St. Paul" (51) and "In the Laurentians" (52), of which the former is remarkable for clever treatment of light, and the latter admirable in coloring.

Alphonse Jongers is represented by a portrait of the Hon. Athanasie David (117), done in this artist's characteristic manner. R. S. Hewton, A.R.C.A., shows a large nude, "Sleeping Woman" (98), well drawn. A. Y. Jackson, R.C.A., sends three typical landscapes (110 to 112), and F. W. Hutchinson two, of which "Avalon, Springtime" (109) is delightful, alike from the viewpoint of draughtsmanship and of composition.

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HOMER WATSON, R.C.A., has four canvases hung, of which the most outstanding is "The Bridge at Greensville" (212), in which the lighting of the stretch of river seen through the bridge is handled with great skill, and the perspective charms. Robin Watt shows two portrait studies, executed in this clever young artist's delightful manner. Charles W. Simpson, R.C.A., shows a Chinese girl kneeling in "Chinese Lanterns" (201), a really striking bit of coloring, arresting in its composition and in lighting. Frederic Pemberton Smith has a study of a Czechoslovakian girl (204) which reveals painstaking work and sound drawing. Robert Pilot, A.R.C.A., shows two Newfoundland scenes (179 and 180), which reveal his skill in the handling of water and of fog. G. A. Reid, R.C.A., is seen in his characteristic vein in "The Dark Canyon" (187), a gloomy work. Albert H. Robinson paints winter scenes with little huts in the Quebec highlands (191 and 192). Elizabeth S. Nutt shows an English landscape and a view of the North-West Arm at Halifax, both of them marked by sound draughtsmanship and a feeling for color.

One of the most striking pictures in the exhibition is entitled "Shadows" (133), and is by Marion Long, A.R.C.A. It is a portrait of a middle-aged woman and is done sympathetically, with scrupulous regard for sound drawing and good color work. "The Green Jar" (132), by the same artist, is an ambitious and highly successful study in which a girl is shown holding a green jar in her hands and looking at it.

F. S. Cohoun, R. C. A., A. Wilkie Kilgour, and Mabel H. May, A. R. C. A., all have winter scenes hung. F. H. McGillivray, A. R. C. A., sends a Venetian scene of attractive colouring, "Anchored and Fishing Boats" (145).

Arthur Lismer, A. R. C. A., is represented by "Cathedral Mountain" (130), a distinctly repellent canvas, crudely drawn and crudely coloured. Charles W. Jeffreys, R. C. A., sends one watercolor, a historic sketch of Loyalists drawing lots for their lands (113). Prudence Howard, in "At the Theatre," has done a study of decollete.

ERNEST FOSBERY shows a portrait of his daughter, in which the fur trimming on the dress is finely handled. Kenneth K. Forbes, A. R. C. A., has a portrait of his wife and three other portraits, done in his characteristic style, and there are also portraits by Wayman Adams (Mrs. Alexander Cameron), Charles F. Comfort, E. Wyly Grier, Stella E. Grier, Andrew R. Hughes, Charles MacGregor, Desmond Vachell and A. Wynn-Clarke.

J. W. Beatty, R. C. A., adheres to his cold and hard manner in the two canvases from his brush. Paul Caron has two attractive sketches in watercolor—"Politics" (22) and "Well Known Montrealers" (23). St. George Burgoyne has an ambitious Laurentian scene, "A Laurentian Stream" (21), in which he essays with no little success to paint rushing waters.

In sculpture there is little outstanding, with three exceptions: "Beethoven" (240), a heroic size face mask cast in iron, by Emanuel Hahn, A. R. C. A., an impressive work; "Le Silence du Tombeau," a fine marble by Dinah Lauterman, and Dr. Tait McKenzie's study of the head of General Wolfe for the statue in Greenwich Royal Park, London. Among the etchings, the work of Herbert Raine is dominant. Robin Watt shows two charming chalk sketches. W. J. Phillips, A. R. C. A., of Winnipeg, sends three of his delightful colour wood cuts. In architectural designs W. S. Maxwell, R. C. A., and John M. Lytle, R. C. A., lead the way. There are no miniatures this year.

S. Morgan-Powell.

## R.C.A. SHOW OPENED WITH PRIVATE VIEW

Fifty-first Annual Exhibition  
Housed in Art Association  
Galleries

NEARLY 300 EXHIBITS

General Quality High, With  
Older Artists Prominent and  
Modern School Sparingly  
Represented

Gazette — 22/11/29

With a well-attended private view the fifty-first exhibition of the Royal Canadian Academy of Arts opened last evening in the galleries of the Art Association of Montreal. Nearly three hundred works are being shown, the general quality is high and there are not enough extreme examples of the so-called modern school to cause excitement. In subjects the exhibition varied, with about the usual representation of portraits, landscapes and marines. The older artists who paint according to the traditions that have kept Art alive have contributed to the exhibition in generous measure, though there are the inevitable omissions, a marked one being A. Suzor-Cote, R.C.A., at present ill in Florida.

## R.C.A. Exhibition

The president and council of the Royal Canadian Academy of Arts held a reception in the Galleries of the Art Association last evening when the opening of the fifty-first exhibition was held.

The guests were received at the top of the grand stairway by the president, Mr. Henry Sprout and Mrs. Sprout, of Toronto.

Among those who attended were: Mrs. C. T. Williams, Mrs. A. E. Gannon, Mrs. Uwen, Miss Ida Beck, Mr. and Mrs. Cecil Doure, Mr. John Dunlop, Mr. W. B. Blackader, Mr. W. E. Walsh, Miss Ruth Walsh, Miss M. A. Cleland, Miss Lella Cleland, Mrs. J. W. Denel, Mrs. A. V. Bates, Mrs. Lawrence

B. Fuller, Miss Elsie Alder, Miss S. E. Goodhue, Dr. Marion Hansford, Mrs. L. Lang, Miss Annie C. Reynolds, Mrs. C. E. L. Forteous, Mrs. T. H. Wardlaw, Mr. Vachell Harvey, Miss F. E. Strumm, Mr. and Mrs. Eric Millar, Mr. and Mrs. Sidney Carter, Mr. and Mrs. Leslie Edmonds, Mr. Paul E. F. Wiele, Mr. and Mrs. Charles F. Dale, Mrs. David Seath, Miss Harriet L. Stone, Mrs. W. Grant, Mr. C. D. Rutherford, Mrs. J. S. Rutherford, Miss Laura Walker, Mr. S. R. Campbell, Mr. J. Addison Reid,

continued next column



G. H. Russell, R.C.A., past president of the Royal Canadian Academy, shows three oils—a vigorous interpretation of rock, sea and clouds entitled "A Breezy Day, Nov. Scotia"; men in boats in a picture called "Seining the Weir," and "Oxen on the Shore" a tranquil glimpse of shore, sea and summer sky. Maurice Cullen, R.C.A., has a winter scene—snow-covered cliffs and distant hills, and in the foreground a river cluttered with ice floes. John Hammond, R.C.A., shows "Birch Trees, Sackville, N.B.," and Homer Watson has four works in which trees are nobly treated, among them "The Bridge at Greenville," with cattle in the water near the arch spanning the stream; and "Grand River Cottage," in which the structure bears every evidence of solidity. G. A. Reid, R.C.A., is monumental in his treatment of "The Dark Canyon," and Albert H. Robinson, R.C.A., has two typical winter scenes with wooden houses.

There is marked sincerity in the landscapes of Wilfred M. Barnes, A.R.C.A., who, as ever, sets himself the task of painting cloud forms. They are restful transcripts of nature, this spirit being marked in "Ames Hill, Battleboro, Vt.," with its road, house and glimpse of water. J. W. Beatty, R.C.A., has handled spruces, rose-flushed trees and distant mountain in a big way in "Winter, Bowen Island, B.C.," and there are passages of agreeable color in the tumbling water of "The Rapid, Autumn." F. H. Brigden is scrupulous in the treatment of his landscape, "The Schreiber Coast, Lake Superior," and shows a gentler and more engaging touch in his very comely watercolor, "Stream in Winter." Charles De Belle, A.R.C.A., exhibits four characteristic pastels of the low-toned misty kind, showing skill in his arrangement of the children in "Blossom Time." Paul B. Earle, A.R.C.A., shows a fine atmosphere study in "Early Morning, Baie St. Paul," with a church amidst a group of houses, and scattered distant buildings backed by a misty blue mountain. James L. Graham, A.R.C.A., has landscapes in which horses at toll figure, and A. Wilkie Kilgour shows winter scenes.

J. E. H. Macdonald, A.R.C.A., has a strong but gloomy painting of hills, trees and water called "Rain in the Mountains," handled in a decorative manner, and H. Mabel May, A.R.C.A., sends four works, a good deal of force being shown in the treatment of rocks and water in "The Bay." The colors of hulls and rudders have attracted F. H. McGillivray in "Anchored Fishing Boats, Venice," and Rita Mount has found her inspiration among shipping on the Gaspé coast. Elizabeth S. Nutt has a solidly painted transcript of English rural life in "The Old Cottages, Baslow," with the buildings, bridge and water capably rendered. Herbert S. Palmer, A.R.C.A., has "Sorting Logs on the Gattineau," with men working on the booms, and a landscape of varied hues called "Across Country, Northern Quebec."

Robert W. Pilot, A.R.C.A., shows two examples of his work, done in Newfoundland this summer. Movement and reflections are well handled in "The Harbor, St. John's," with anchored craft and a schooner under sail, and he has tackled a hard atmospheric problem in "Lifting Fog," with rocky shoreline, sailing craft and distant headlands that jut above the strata of vapor. Distinctly happy is the treatment of "Chinese Lanterns," in those odd-shaped, orange-hued plants, by Charles W. Simpson, R.C.A. Lending their decorative aid to the composition, these plants are arranged in a vase on a stool, while nearby reclines a girl in Chinese costume. A habitation house, dappled with shadows from a tree, is another work from this brush. F. S. Coburn, R.C.A., shows typical winter scenes—"The Hills at Valcourt," with hills, houses and team of horses, and "Oxen in the Woods." George G. Fox has two spirited marines, and Edwin H. Holgate has found congenial material in an Indian village with totem poles and distant snowy peaks. A. Y. Jackson, R.C.A., not very cheering in color, shows three oils, the most engaging being "November, Georgian Bay," with ruddy rocks, wind-bent pines and water. Hal Ross Perrigard, A.R.C.A., has made a departure in his stretch of landscape and water entitled "Green Banks," and W. J. Phillips, A.R.C.A., has a vigorously handled watercolor called "The Picnic."

In a vein that he has made peculiarly his own, Charles W. Jeffreys, R.C.A., shows a watercolor depicting a scene in Canada's past history—"Loyalists Drawing Lots for Their Lands." Beneath a tree in autumn leaf stands a soldier with squares of paper in a hat, while the settlers with their wives stand waiting their turn to draw. Seated on a nearby log, another soldier makes entries in a book. In the sunny background is a gleam of blue water.

Among the portraits is a striking work by Ernest Fosbery, A.R.C.A.—"Patricia, Daughter of the Artist." Wearing a fur trimmed coat, the subject, with hands on the back of a carved chair, stands against a red curtain. It is throughout a thoroughly satisfying work, with skill evident in the painting of textures and especially in the treatment of the fur. "Marcelled," a woman

with her hair a-ripple, is a soundly painted pastel. The sitter, with back to the spectator, is holding a mirror in one hand, while with the other she gives her hair an approving press. Kenneth K. Forbes, A.R.C.A., shows a striking portrait of his wife, with fan in hand, dressed in a rosy pink. He also shows portraits of Arthur Hewitt, Miss Gweneth Woonham and Master Clifford Sifton.

continued—next column

Wayman Adams, of New York, has a big and freely treated portrait of Mrs. Alexander Cameron in a crimson cloak, seated before a tea set that is skillfully suggested. Charles F. Comfort has a portrait of the late Will. O. Staples. E. Wyly Grier, R.C.A., has as a sitter F. A. Merrick, and an outdoor portrait of a woman seated beneath a chestnut tree. Stella E. Grier has a portrait of J. Geale Dickson, and Andrew R. Hughes has painted the organist, H. J. H. Shorse. Alphonse Jongers contributes a portrait of the Hon. Athanase David; from the brush of Charles MacGregor is Charles G. D. Roberts, and Beatrice Robertson has painted Mrs. Edward Sullivan. Desmond Vachell has a pastel portrait of a boy. Robin Watt has Mrs. Norman Bethune and G. Hertzberg as subjects, while A. Wynne-Clarke has painted T. A. Miller in watercolors.

In the east gallery is a large nude by R. S. Hewton, A.R.C.A., entitled "Sleeping Woman," in which the painter has well suggested the weight of the body on the yellow lounge. Colored cushions and a drape behind the sofa complete the color scheme.

Canadian art shows have not to contend with the problem picture, but as a sporting proposition a puzzle competition might be started over "Cathedral Mountain," by Arthur Lismer, A.R.C.A., which is not a very coherent study of rock forms done in depressing color. For Lismer's ability as a draughtsman those interested must go to the watercolor room, where there are two worthy reed pen drawings—"Barachois, Gaspé," and "Cod Fishers' Shacks, Gaspé." A third study in chalk, entitled "Pine Woods," is confused in effect. Harold Beament, besides a low-toned oil called "Rocky Headland," shows two effective drawings—"Aurora Borealis" and "Wind and Rain."

The sculpture section is interesting, among the works being a study of the head of General Wolfe for the statue in Greenwich Royal Park, London, by R. Tait McKenzie, R. C. A. Good work is also shown in the department of etchings, drawings and designs. Here W. J. Phillips has three color wood cuts, and Herbert Raine, R. C. A., has two excellent drawings done at Gloucester, Mass., besides an etching of Cathedral Square, Courtrai, Belgium, and dry-points of Burges, Belgium, the Market Place, Dol, Brittany and an old farm house at Baie St. Paul, Que.

Others exhibiting are: M. Alexander, Paul Alfred, Phyllis Armour, Raoul Barre, Arthur Beech, Octave Belanger, B. Alder-Bennett, Andre Bieler, Barbara L. Black, Katharine S. Brydone, St. George Burgoyne, Paul Caron, Alberta Cleland, Dorothy Rhynas Coles, Nora F. E. Collyer, Grace E. Coombs, Caroline Corboid, Roddy Kenny Courtice, Gertrude S. Cutts, A.R.C.A., W. M. Cutts, A.R.C.A., E. A. Dalton, Barbara M. C. D'Arcy, Helen Davidson, N. De Grandmaison, Alice Des Claves, A.R.C.A., Berthe Des Claves, Charles Fainmel, Oscar Fairman, Marc A. Fortin, Faith Fyles, Edward R. Glen, Hortense M. Gordon, M. Grant, Katharine E. Gray, Arthur Gresham, George H. Griffin, Frank Grimshaw, Marie H. Guest, Clara S. Hagarty, A.R.C.A., Ida Gertrude Hamilton, Isobel Hardie, Christine R. Harrington, Eve Heneker, Prudence Howard, Mrs. Lillian Hingston, Kenneth Holmden, Ida M. Huddell, Walter E. Huntley, F. W. Hutchison, Franz Johnston, A.R.C.A., Minnie Kallmeyer, Charles W. Kelsey, Ronald Kerr, Ernestine Knopf, Andre Lapine, A.R.C.A., Marianne Lee-Smith, Marguerite Lemieux, R. H. Lindsay, Mabel Lockerby, Marion Long, A.R.C.A., F. N. Loveroff, A.R.C.A., Jane C. Luke, T. Mower Martin, R.C.A., Yvonne McKague, Alfred E. Mickle, A.R.C.A., Margaret Middleton, T. W. Mitchell, A. R. C. A., Carolyn Morris, Kathleen M. Morris, Jean Munro, Alec J. Musgrove, Lillias Torrance Newton, A.R.C.A., Rosalynde Fuller Osborne, Frank S. Panabaker, L. A. C. Pantton, Phyllis M. Percival, Aileen Plaskett, G. A. Pletzer, Narcisse Poirier, Frances E. D. Porteous, De Lisle Quin, Annie D. Savage, J. Edward Schafflein, Marion M. Scott, Peter C. Sheppard, Freda Pemberton Smith, J. B. Soucy, Owen Staples, George Thompson, Thurstan Topham, Dudley Ward, J. Wilson, R. L. Wright, Mary E. Wrinch, A.R.C.A.

In the Architecture section: John M. Lyle, R.C.A., D. H. Macfarlane, A.R.C.A., W. S. Maxwell, R.C.A., Maxwell and Pitts, Perry and Luke and William L. Somerville, A.R.C.A.

In the Sculpture section: Winifred K. Bentley, Charles Fainmel, Beryl Forward, E. L. de Montigny Giguere, Emanuel Hahn, A.R.C.A., Cleve Horne.

Marguerite de Montigny Lafontaine, A. Laliberte, R.C.A., Dinah Lauterman, Elzear Soucy, A. Zoltvany-Smith.

In section of etchings, drawings and designs: Phyllis Armour, Winifred K. Bentley, Elizabeth L. Cann, Roddy Kenny Courtice, William A. Drake, Kathleen M. Fenwick, Hortense M. Gordon, Katharine E. Gray, Ethel Hecht, Eve Heneker, C. W. Kelsey, A. D. Patterson, R.C.A., A. M. Pattison, Nora Power, Watson, A. Turnbull, Robin Watt, and Jeffrey C. Webster.

## R.C.A. PRESIDENT IS E. WYLY GRIER

Gazette — 23/11/23

### Toronto Painter Chosen to Succeed Henry Sproatt at Annual Meeting

### MONTREALER ELECTED

W. S. Maxwell Made Vice-President—One New Full Academician and Four New Associates

E. Wyly Grier, R.C.A., painter, of Toronto, was elected president of the Royal Canadian Academy of Arts at the annual meeting of that body, held yesterday afternoon in the Print Room of the Art Association of Montreal. Mr. Grier succeeds another Torontonians, Henry Sproatt, R.C.A., architect. To the vice-presidency, the position formerly held by Mr. Grier, an architect in the person of W. S. Maxwell, R.C.A., was elected. Charles W. Simpson, R.C.A., remains treasurer, and E. Dyonnet, R.C.A., remains secretary.

The other business of the afternoon was the election as full Academician of Ernest Fosbery, A.R.C.A., of Ottawa, and the election of the following as Associates: Miss Kathleen M. Morris, of Montreal; Miss Elizabeth S. Nutt, of Halifax; Peter C. Sheppard, of Toronto, and John S. Pearson, architect, of Toronto.

Edmund Wyly Grier, P.R.C.A., was born in Melbourne, Australia, and came to Canada in 1876.

He studied in London at the Slade School of Art under Professor Alphonse Legros; at the Julian Academy in Paris under Bouguereau and Tony Robert-Fleury, and in Rome at the Scuola Libera. He exhibited at the Royal Academy from 1886 until 1895, at the National Academy of Design, New York, and at Munich, Berlin and Dusseldorf. He was awarded a third-class medal at the Paris Salon, 1890; and a silver medal at the Pan-American Exhibition in 1901. He was elected A.R.C.A. in 1893 and R.C.A. in 1894. He was president of the Ontario Society of Artists from 1908 until 1913, having been a member of that society since 1898.

He has three works in the National Gallery of Canada, Ottawa—"Portrait of the Artist," "Noon," and "The Master of Northcote."

W. S. Maxwell, R.C.A., architect, was born in Montreal, was educated here, and later studied architecture in the office of his brother, the late Edward Maxwell, following which he went to Boston for three years in continuation of his studies. Later he spent two years at the Ecole des Beaux Arts, Paris, and on later occasions travelled extensively in Europe in perfecting himself in his profession. On his return to Canada from France he and his brother formed the firm of E. & W. S. Maxwell, which had the designing of the Chateau Frontenac at Quebec and subsequent alterations, including the tower, to increase accommodation. While this work was in progress Edward Maxwell died and the commission was carried on and completed by Maxwell & Pitts. With his brother, W. S. Maxwell has designed a number of outstanding buildings—the Art Gallery, Montreal; the Hotel Palliser for the C.P.R. at Calgary, the Parliament Buildings at Regina.

awarded in an international competition, the Alexandra Hospital, Montreal, additions to the Montreal General Hospital, and a host of residences and private buildings. Mr. Maxwell was this year elected a Fellow of the Royal Institute of British Architects. He was in 1898 president of the old Renaissance Club, and later the first president of the Arts Club, of Montreal.

Ernest G. Fosbery, R.C.A., was born in Ottawa and studied at the Ottawa Art School under Franklin Brownell, R.C.A., and in Paris under Fernand Cormon. He was headmaster of the Art Students' League, Buffalo, in 1907, and instructor of the Art Guild of Buffalo, 1910-11. In the same year he was elected a member of the Union Internationale des Beaux-Arts et des Lettres, Paris. In 1912 he was elected A.R.C.A. He has been awarded medals for drawing and painting by the Department of Education of Ontario; the Fellowship Prize, Buffalo, 1909, and the Society of Artists' Prize, Buffalo, in 1910. He is represented at the National Gallery of Canada, Ottawa, by "Breakfast" and "Ailly, Daughter of the Artist."

Peter Clapham Sheppard, A. R. C. A., was born in Toronto and studied at the Ontario College of Art, Toronto. G. A. Reid, R.C.A.; J. W. Beatty, R.C.A., and William Cruickshank, R.C.A. He was awarded a scholarship at the Ontario College of Art. He was elected a member of the Ontario Society of Artists in 1919. "Lake Traffic" is the name of his painting in the National Gallery of Canada, Ottawa.

Miss Elizabeth S. Nutt, A.R.C.A., who is identified with the Halifax Art School, has only recently become a regular exhibitor at Canadian art exhibitions. She paints with a solid technique, showing preference for buildings, bridges and waterways in England, the atmosphere of which country she has convincingly caught.

continued—next column

Miss Kathleen M. Morris, A.R.C.A., has of late years been a regular exhibitor at the Royal Canadian Academy shows and the Spring Exhibition of the Art Association of Montreal. She is much attracted by the quaint architecture of rural places in the Province of Quebec, and finds congenial material in ranks of sleighs standing outside market.

John S. Pearson, A.R.C.A., architect, of Darling and Pearson, Toronto, was born in Derbyshire, England, in 1867, and came to Toronto in 1888. He was engaged in rebuilding St. John's, Newfoundland, after the fire in 1892, and since that time has been identified as architect with outstanding works, among

them the new Parliament Buildings at Ottawa, the head office of the Sun Life Assurance Company of Canada, in Montreal, the Canadian Bank of Commerce building in this city, Toronto General Hospital, and many railway, bank and post office buildings in various cities in the Dominion.

## Rare Portrait By Van Dyke Is Shown Here

"Scarlet Cavalier" One of  
Artist's Greatest Works  
Brought From London

Star 23/11/23

THE first full length Van Dyke to be brought to Canada is at present shown at Ogilvie's Department Store, by E. W. Nesbitt who is both the president of Ogilvie's and the owner of the picture.

The Louvre is one of the greatest treasure houses of pictorial art in the world, and yet people have been known to criticize it. "There are too many pictures on the walls," they say, "and one detracts from the effectiveness of another by their very proximity." This is all right for those people to go through the Louvre at a hand gallop with the intention of seeing the largest number of famous pictures in the shortest possible length of time, but it is no good if one wants to savor each picture to the full. One realizes the truth of this statement on seeing the manner in which the Van Dyke in Ogilvie's is hung—surely the ideal way to show a picture.

YOU enter, through a beautiful carved oak door, into a large long room with soft grey carpeting and soft grey hangings and then at the end you see a vivid splash of scarlet against the wall, scarlet so warm and so rich that it sheds a glow over the neutral coloring of the room. It is the Van Dyke, a picture entitled "The Scarlet Cavalier." The illumination is all directed to one purpose—the lighting of the splendid portrait—and one realizes that a great work should, to be seen to advantage, be seen in a room empty of all other things. It should be like a jewel against the background of a softly lined jewel case with nothing near to detract from its own brilliance.

To describe the picture, one cannot do better than give the words of John Evelyn the famous diarist of those times who speaks of it as follows: "Full length, standing, facing the spectator, with moustache imperial and loose curly hair falling on to his shoulder. In scarlet coat embroidered with gold; large lace collar and frills; his right sleeve slashed. Crimson breeches with high boots and gold spurs. A crimson cloak falling gracefully over his left shoulder to his feet; his left hand gloved and holding his sword belt; his right hand holding aside a green curtain. Architectural and landscape background."

THE portrait was bought at Christie's, the famous picture dealers in London, by E. W. Nesbitt, from Mrs. Janet K. Murray Bissett who is a descendant of the subject of the portrait, John Mordaunt, First Earl of Peterborough. John Mordaunt lived from 1627-75. He was an ardent and daredevil Royalist, and was imprisoned in the Tower and later tried, and acquitted by one vote, for exerting himself to bring back King Charles, who, as a reward for his efforts, in 1659 created him Baron Mordaunt of Reigate and Viscount Mordaunt of Avalon and appointed him Constable of Windsor Castle.

One has only to see Sir Anthony Van Dyke's painting of him to realize that here stands the perfect type of the beau cavalier.

## CANADIAN ROCKIES INSPIRED PAINTER

Richard Jack's Canvases of  
Mountain Scenery Displayed  
in Art Gallery  
Gazette 3/12/29  
VIVID, PURE COLOR

Skill in Portraiture Demon-  
strated by Showing of Or-  
iginals and Photographs  
of Excellent Works

Now on exhibition in the Lecture Hall of the Art Association of Montreal is a collection of landscapes and portraits by the English painter Richard Jack, R.A. The show, which opened on Saturday afternoon, will close on December 15.

For his landscapes Mr. Jack went to the Canadian Rockies, and the evident gusto with which scenes familiar and others less known have been painted, indicates that this area proved to be a fruitful and congenial sketching ground. While slightly under forty landscapes are on view, the industry of the artist was on occasion halted for considerable periods by the smoke from forest fires. It is evident that the painter has enjoyed himself, for the varicolored rocks, the thin air of great altitudes, the marble white of glaciers, the blues of shadowed snows, the sombre greens of spruce and pine, the flame of autumn leaf, and the entrancing emerald waters of lakes, have given him justifiable liberty in squeezing out the fattest "worms" of vivid pure color. Such chances do not come every day—unless one paints gaudy birds or the gayer blossoms of the garden—and Mr. Jack attacked the work in hand with vigor.

The touchiness which attends a visitor's expressed opinion of a people has, fortunately, not extended to what is thought of their scenery, though in the present case there is no ground for cavil, for the painter has frankly set down what was before him—bulk, majesty and color. The effects are attained with seeming simplicity; there is no exaggeration in scale or contour, and technically the work is that of an artist who knows how to handle paint—direct and fluent.

On the walls are many lovely canvases, and the picture-lover will inevitably have preferences. In its impressiveness of treatment the big "Lake O'Hara" makes instant appeal with its cloud-filled summer sky, sun-flushed peaks that jut into the air above timbered bases in shadow that veils the waters of the lake, at the edge of which in the foreground is a cabin amidst trees. "Lake Louise," a work of similar scale, is also an engaging performance, with its sunny peak-filled distance and admirably handled water which reflects the surroundings. Giving a wider sweep of country is "Bow Valley, from the Banff Springs Hotel," with its tree-clad slopes, gleaming peaks and winding river. "The Town of Banff"—a glimpse of building-edged roadway in sunlight beneath overpowering mountains—is invitingly warm and summer-like, and at the same place Mr. Jack found much that was colorful in spectators and tartans in "The Highland Gathering, 1929," which introduces a bit of the C.P.R. hotel.

Another strong work is "Sawback Range, from Castle Mountain Camp," while there are force and spaciousness to "Evening, Lake O'Hara," "Mount Victoria, Lake O'Hara," and "Cathedral Mountain, Lake O'Hara." In its impression of blazing heat "Road Menders' Camp, Storm Mountain," is convincing and satisfying, and the artist is no less engaging when he drops his eyes from the peak-broken skyline and paints "Forty Mile Creek," with its rocks, tumbling rapids, vivid trees, and seated figure, and "Plain of Six Glaciers, Lake Louise." Nothing could be better calculated to make man feel small than "Hell Roaring Canyon"—a glimpse into a valley bottom where a river winds over sandy flats.

A natural love of color has been quickened by these scenes where tones run riot in rock, foliage, fallen timber, sky and water. Under varying atmospheric conditions and at difficult hours the painter has found levelness in Marble Canyon, the Pipestone River, Mount Rundle, Mount Stephen and Cascade Mountain, while from varying angles Lake O'Hara and Lake Louise have yielded subjects of which an artist could not tire.

Vancouver, with its tall buildings, water, shipping and mountains, and Victoria harbor, with wharves, steamer and buildings, are two other works of interest.

Apart from two originals, portraits by Mr. Jack are represented by photographs of the canvases which could not be brought together here, since the sitters include King George V., Queen Mary, Sir George Fisher Smith, the Bishop of Sheffield, the late Duke of Rutland, Professor Perkins, Mrs. Glasbrook, Mrs. Charles Markham, to mention a few of the English portraits. Those done in Canada include Premier Ferguson of Ontario, Julia Ross of Toronto, Mrs. Eric Phillips of Oshawa, Ont., Maxwell Bruce, Toronto, and F. W. Cowan of Oshawa.

One portrait painting on view is that of Rankine Nesbitt, son of the Hon. Wallace Nesbitt, who at a lake side is indulging in fly fishing with Parnachene Belle and Silver Doctor as his offerings to the trout. Glad in khaki, he looks eminently comfortable and finds time, place and occupation much to his liking. The other canvas shows the Canadian writer and illustrator, Arthur Hemming, in tuque and blanket coat with sketch book in hand looking very alert—a forcefully handled work.

Among the reproductions of paintings which reveal Mr. Jack's ability as a draughtsman are the Chinese Chippendale Room, Buckingham Palace, the original of which is the property of Their Majesties; the Library, Chesterfield House, owned by H.R.H. Princess Mary, Countess of Harewood, and the Hall, Chester House, London.

Mr. Richard Jack, who was born in Sunderland and at eighteen months was moved by his parents to Hartlepool, and later to York, when under twenty years of age won the scholarship to South Kensington, a success on the strength of which he married. In Chelsea he practised rigid economy and worked hard, so that at the end of two years he won the gold medal travelling scholarship and went on to Paris to study at Julien's. Here in six months he had captured

ed two medals which carried a moderate money grant with them. On returning to England he secured a few commissions for portraits and exhibited at the Royal Academy. He also did illustrations for the Idler, a Cassell's publication. One of the big thrills of that period was when his entries for a poster competition gained him the second and fourth prizes—and eighty pounds.

In the years that followed other honors have come to the painter—medals at international exhibitions and his election as a member of the Royal Academy, of the Royal Institute, Royal Society of Portrait Painters, and Associate of the Royal College of Art.

## WIDER SCOPE SEEN FOR WALL PAINTER

Gazette 11/13/29  
Bigger Opportunities Given  
by Modern Architecture,  
Says Robert W. Pilot

## DEVELOPMENT TRACED

Greater Fields Opened to Mu-  
ral Artist Through Gradual  
Changes in Buildings  
and Decoration

Greater fields have been opened to the mural painter through the gradual changes in architecture and interior decorating, the severe and simplified surface which modern architecture shows being eminently suitable for wall decorations which will vary and diversify the surfaces without destroying their simplicity of form and austere geometric beauty, declared Robert W. Pilot, A.R.C.A., noted Canadian artist and painter, addressing members of the Art Association of Montreal last evening in the Art Gallery, Sherbrooke street west. Speaking on "Mural Painting and Decoration," Mr. Pilot traced the origin and development of mural decoration from the earliest times, and forecast greater opportunities for the mural decorator as a result of this modern mechanistic age.

The history of mural decoration is as ancient, probably, as mankind itself, Mr. Pilot observed in his opening remarks. The pleasure given by color and the pride that man has taken in recording his dreams and achievements have had a natural opening in the clear language of painting. It is a language that speaks to the senses and, by symbols for ideas, addresses the intellect. As history, it has recorded the customs and the costumes of the different ages. It told of the prowess of man in the chase or on the battlefield; explained his religion, sang of hero and saint and illustrated each succeeding age for those that followed.

Mural paintings come under three headings, Mr. Pilot recalled, ecclesiastic, civic and domestic. Their decoration must have fitness to the wall in three things: Harmony of color and tone to the general color scheme of the room, harmony of line and composition with the scale of the wall and room, and appropriateness of subject to the place decorated. In an easel picture, the subject comes first. In a wall decoration, the composition must carry from a distance, the color must harmonize with the room, the scale must be just in the confines of the frame and the architecture of the room. The subject invariably comes last.

The earliest known wall paintings are those of man's prehistoric forbears of the later paleolithic age, the speaker stated. This race has been called the "first true men," by H. G. Wells. Its cave dwellings are found throughout Spain and France, the walls of which are decorated, sometimes rudely, sometimes in consummate art, with pictures of the animals of their time, the reindeer, bison and mammoths now extinct, all telling of their epoch which was some time after the glacial period. Paleolithic man worked with four colors, red and yellow, from the earth ochres, black from charcoal, and white chalk. It is presumed that they used no medium but worked with pastel directly on the wall they decorated. Their paintings, though 30,000 years old, yet endure as artistic monuments to their race.

## WALL-PAINTINGS IN EGYPT.

Wall-paintings reappeared several thousands of years later in Egypt, Mr. Pilot said, beautiful examples of fresco being found in Egyptian tombs. In their paintings simplicity had disappeared and records of religious observance, of battles, of burials, of the glory of arms and kings were established. Later, on the Island of Crete, wall-paintings recorded further progress, there being found in the huge palace of Knossos the first true frescoes. The Etruscans carried the work still further and, long before the birth of Rome and Roman culture, decorated their tombs, as did the Egyptians, with fresco paintings.

The Etruscans revealed a greater sense of movement in their work, the mural tone seeming less funereal and more joyous and human. Their peculiar style is still used even today in the decorations for theatres and other lighter forms of the art. The Roman Empire furnished excellent mural decorations as revealed in the frescoes unearthed in the buildings of Pompeii.

Of the many breaks that appear between the periods of cultural development as regards mural decorations, Mr. Pilot noted that the destruction by war and time had hampered complete tracing of the history of this art, though treasures may yet be unearthed in the excavations which go on continually and these discoveries may fill many gaps in the history of mural decoration.

Peoples and races have been retarded artistically by troublesome and war-like times, Mr. Pilot declared, for painting is the result of peace and ease and, as H. G. Wells noted, "Given the opportunity, all races are artistic."

The great flowering of mural decoration occurred with the renaissance in Italy, the speaker continued. Ushered in with Cimabue, the liberation from the formalism of the Byzantine influence is first seen in Giotto. The first humanism and naturalism is shown in his conception, as is the first effort towards a more scientific knowledge of anatomy and a consequent result of correct movement and reality to life. His greatest works are those in Padua. In Fra Angelico fresco painting attained a still greater suavity of treatment, a more balanced and full sense of composition.

Of the three "Giants of Painting," Leonardo, Michael Angelo and Raphael, Mr. Pilot paid high tribute to their celebrated work. Leonardo, who departed from the technical formula of his contemporaries and, instead of fresco which was unsuited to his intermittent manner of working, used oil color on the plaster wall, and painted many famous mural decorations, the most noted of which was his mural in the Palazzo Vecchio. Michael Angelo grudgingly undertook the decoration of the ceiling and the end wall of the Sistine Chapel, a titanic work which occupied several years. His "The Last Judgment," although perhaps greatly darkened today and suffering from repainting in the

lower portion, remains as the culmination of all that had gone before in composition and coherence in a diversified subject. Raphael, who, in 1508, painted several frescoes on the walls of the Vatican, created unrivalled decorations, which have become a type of classic.

From then on mural painting recorded rapid progress, Mr. Pilot noted, such distinguished artists as Rubens (1577-1640), Tintoretto (1618-1594), Tiepolo (1692-1769), Goya (1746-1828), Delacroix (1798-1863), contributing notable additions to this virile art. Of the modern mural decorators, Mr. Pilot had high praise for Puvis de Chevannes whom, he declared, stands pre-eminent, notably in the beauty of his conceptions, the harmonious grace of their composition, the exact fitness to the wall they decorate and the way in which the subtle harmony of their color blends them with the color scheme of the rooms they adorn. Particular mention was made, also, of the work of Segantini, Claude Monet, Besnard, Henri, Martin Brangwyn and Sargent.

Col. E. M. Renouf tendered a vote of thanks to Mr. Pilot on behalf of the association. W. N. Walker, president, was in the chair.

## HISTORY OF MURAL PAINTING TRACED

Star 11/12/29  
Robert Pilot, A.R.C.A.,  
Gives Address Before  
Art Association

"Mural painting and decoration" formed the theme of an address delivered last night before the Art Association of Montreal by Robert Pilot, A.R.C.A. The severe and simple surfaces that modern architecture shows have opened greater fields for the mural painter, Mr. Pilot said. The decoration takes away the austerity, and beautifies without destroying the simplicity of form.

Tracing the history of mural painting, the speaker said it was probably as old as mankind itself. The pleasure of man in color, and the pride he takes in recording his dreams and achievements have had a direct outlet in the language of painting. In this manner, the customs and manner of different ages have been recorded, the hero and the saint have been illustrated for each succeeding age.

## WORK OF CANADIAN ARTISTS DISPLAYED

Gazette 5/12/29  
Hon. A. David Opens Ex-  
hibit Under Provincial  
Government Patronage

## VARIED COLLECTION

Many of Pictures on View  
Are Loaned by Federal  
Authorities

The second annual exhibition of the work by Canadian artists held under the patronage of the Provincial Government was opened informally last night in the Ecole des Beaux Arts by Hon. Athanase David, Provincial Secretary. This year the Government has gathered a large and representative collection of the works of Suzor Cote, R.C.A., many of which have been loaned by private individuals, but most of which are the property of the Province.

In all, there are 152 examples on view, including oil paintings, pastels, black and white drawings, and bronzes. The exhibition will remain open till the December 20.

Mr. Suzor-Cote's works were collected for this exhibition under the direction of Hon. Athanase David, and C. J. Simard, assistant Provincial Secretary, and Charles Maillard, director of the Ecole des Beaux Arts are responsible for their arrangement.

## ALL CHARACTERISTIC.

Mr. Suzor-Cote is one of the most successful of the artists who have attempted to portray on canvas the simple life of the French-Canadian habitant and the setting in which he lives. The Quebec countryside has afforded him endless inspiration for a large number of paintings which are all of them entirely characteristic with their marvellous seasonal coloring, and the telling simplicity of their treatment, which is more apparent than real.

A number of his paintings on exhibit are winter landscapes, notable among which are "The Settlement on the Hillside," "Wet Snow," "The Lone House," "The Old Sugar Cabin," and "The Blessing of the Maples." There are also a number of landscapes which reveal the Province of Quebec undisguised by snow. These include "Cattle Near a Pond," which is a clever study of intense heat; "The Old Birches," "The Ravine," and one or two marines, painted at Metis.

Then come the pictures in which Suzor Cote has devoted himself to painting the habitant in the characteristic poses of his daily life. There is a simplicity and a sincerity about the subjects of these pictures which distinguishes them, quite apart from their artistic merit. Among them are "Daughter of the Pioneer," "Canadian Peasant," "Old Type of French-Can-

adian," "Boy of My Village," and "Entre Nous."

Also exhibited are a number of Suzor Cote's nudes painted both in oils and pastels. There are also a number of black and white drawings—sketches of habitants at work on the farm. Then, too, there are the originals from which the illustrations for Maria Chapdelaine were taken, and, as further proof of the artist's versatility in matters of art, a collection of his bronzes of which the subjects are still the vigorous dwellers in the less populated parts of Quebec.



# PRIVATELY LOANED

Many of the works on exhibit have been lent by the Provincial Government; others by the National Gallery at Ottawa while loans have been made by the following private owners: Hon. Athanase David, St. James's Club, Harry A. Norton, Alphonse N. Brodeur, W. J. Hamilton, Eugene Richard, E. P. Cowan, James Calder, Leopold Fortier, Watson Art Galleries, Arthur Vallee, J. H. Acer, Dr. Eudore Dube, Mr. Justice Gonsalve Desaulniers, Arthur E. Brunet, Jos Versailles, Georges W. Pacaud, Georges Cote, Mme. Pauline Laurier Harvey, Mme. Marguerite Falchi, L. H. Pinsonneault, Louis J. Tarte, R. de Roumfort and John Irwin.

Among those present at the opening were the Lieutenant-Governor and Mrs. Carroll, Hon. Athanase David and Mrs. David, Misses David, Senator Lawrence Wilson and Mrs. Wilson, C. J. Simard, Provincial under-secretary, Lieut.-Col. Papineau, A. D. C. to the Lieut.-Governor, Henri Laureys, director of the school, and Mrs. Laureys.

## TO EXHIBIT WORKS BY A. SUZOR-COTE

Second Show of Paintings  
Under Provincial Government  
Auspices Opens Tuesday

On Tuesday evening in the Ecole des Beaux-Arts, 3450 St. Urbain street, a collection of paintings by A. de F. Suzor-Cote, R.C.A., will be placed on view, invitations to the opening at 8.30 o'clock having been issued by the Hon. Athanase David, Provincial Secretary, whose efforts to encourage and develop Art and Literature have been outstanding.

This is the second of a series of annual exhibitions arranged under his direction, the first, a year ago, being that of works by Horatio Walker, R.C.A., N.A., which attracted wide attention.

The pictures by Suzor-Cote have been selected from those owned by the Provincial Government and private collectors who showed public spirit when invited to loan their pictures by this painter. The works will remain on view until December 20.

Present plans are that the next annual exhibition will be a comprehensive collection of paintings by Maurice Cullen, R.C.A.

## John Hammond 5/12/29 Is As Interesting As His Paintings

Although he is eighty-six, John Hammond, R.C.A., who is holding an exhibition of his paintings in the Van Dyck Gallery of James A. Ogilvy's Limited and who can claim for himself the distinction of being Canada's oldest living artist, is almost as interesting as his paintings—and that is saying something.

The only survivor of the first Transcontinental survey in Canada which was in itself the adventure of a lifetime, Mr. Hammond was also in the regiment sent to Huntingdon in 1866 to quell the Fenian rebels; took part in the New Zealand gold rush in 1863; and narrowly escaped death in the Boxer rebellion in China. In addition to this he has travelled all over the world putting the things he saw upon canvas, and worked in Europe with Whistler, Millet and de Gravesend.

His paintings are intensely interesting in that they show the same variety which has characterized his life. There are many artists who have mastered one particular type of scene or one particular locality, but there are few whose works offer the variety of setting coupled with variety of treatment which Mr. Hammond has achieved. His own stated object is to reproduce nature as closely as he can for he has infinite faith in nature's artistic spirit. Thus, wherever he has been, he has set himself to reproduce what he has seen, using whatever treatment was best fitted to this purpose.

Color and light are his two enthusiasms, and it is interesting to notice how in each country he has visited, he has captured a new series of colors. The composition is always unerring and always admirably suited to the subject being treated.

It leaves one free to revel in the spirit of the picture revealed in the dexterous use of color and light. In each case, the spirit is entirely different, and entirely suited to its locality. A daintiness of design is apparent in his Japanese pictures. Luscious greens are used in the Dutch ones. Dinant in Belgium, he represents as a city almost fairylike in its medievalism. Amsterdam, known as the Venice of northern Europe, he treats in a way which is reminiscent of Turner. Emerald Lake, in the Rocky Mountains, is a glorious riot of color, for Mr. Hammond has painted it as he saw it at 4 o'clock in the morning. The lake is really emerald. It is flanked by a cliff of sapphire blue over which the flaming sun appears.

In one or two of the pictures, arresting results are arrived at by means

## JOHN HAMMOND SHOWS PICTURES

Gazette — 5/12/29  
Works by Canada's Oldest  
Artist in Ogilvy's Van  
Dyck Gallery

### VISITED MANY LANDS

Collection Includes Scenes of  
Holland, Belgium, Italy,  
France, Japan, England  
and Canada

John Hammond, R.C.A., Canada's oldest artist, is holding an exhibition of his paintings in the Van Dyck Gallery of Jas. A. Ogilvy's Limited, St. Catherine street west. The oils, shown to advantage in the well-lighted and tastefully appointed gallery, are daily attracting a larger attendance.

The range revealed in the paintings shows how widely this painter has travelled—Holland, Belgium, Italy, England, France, Japan, the United States and Canada, having yielded much picturesque material. Of later years he has found New Brunswick a congenial sketching ground, shipping in sun-pierced fog being a much favored subject. Late afternoon and sunset are periods that attract this painter—the hours when substantial forms become softened in the lowering light.

Decorative in design is "On the Marne" with a boat at a ferry, ducks and a pathway over a ridge with trees. "Old Barn, Sackville, N.B.," suggests the age of the structure set amidst trees, with a pump in the middle distance. "Homeward Bound, Bay of Fundy," shows small craft and a big steamer making for port. Barges in the glow of sunset play their decorative part in "Evening, Dordrecht." Trees edging a canal with boats are the pictorial elements of "Kinderdyke, Holland," while there is a spontaneous touch in the rocks, waves and foam of "The Rocks, Gloucester, Mass." White headlands rise above the sands, on which there are figures, in "Dieppe Cliffs," while ships resting on the mud are the centre of interest in "Low Tide."

"Mount Fuji, Japan," is spacious in effect—river with bridge, stretch of country and the mountain in the distance. The buildings and towers of Bruges, as seen from a bridged waterway, make an interesting composition and there is a suggestion of cool and quiet in the tree shaded road with figures of "Ascent to Temple at Niko." Under a stronger light is "Japanese Village," with building-lined street, trees and big cloud-bank above distant hills. On each side of the street are wide gutters crossed by slabs of stone.

The Bay of Fundy has been productive of much pictorial material, this region with its shipping being painted under varying lights and at different hours. Cattle in marshes or on sand dunes have also attracted the painter's brush.

In connection with the exhibition a short biography of Mr. Hammond, as told to J. Aird Nesbitt, is available. This notes his birth in Montreal in 1843, his decision in 1854 to be an artist, his military service against the Fenians in 1866, his sailing to New Zealand during the gold rush and his return to Canada three years later. In 1870 he joined the first Canadian Transcontinental Survey, being now the only surviving member of that party. A year later he worked in studios in Montreal, and between 1873 and 1885 he painted portraits, going later to Europe.

In 1886 he exhibited his work at the leading exhibitions in France and England and in the following year in New York. Travel in America and Europe occupied the years from 1889 until 1899 and 1900 saw him in China, where he narrowly escaped death in the Boxer Rebellion. In the following year he hiked about Japan, painting as he went. These are a few of the high spots of this interesting souvenir.

Mr. Hammond was elected A.R.C.A. in 1890, and R.C.A. three years later. His art is represented in the National Gallery of Canada, at Ottawa, by "September, Sackville, N.B."

## Romance of a Fried Fish Shop

AN INTERESTING meeting took place at Bonaventure Station yesterday morning when Hutton Mitchell, a Scottish artist now resident in Montreal, met Mr. Ramsay MacDonald. The two men had not met for 30 years. In the early nineties a small band of Scotsmen used to meet at the studio of "Cynicus," Martin Anderson, a Scots artist who had converted a fried fish shop in Drury Lane into a studio, where they discussed art, literature and, among other things, politics.

The coterie comprised "Cynicus," the host, the most prominent caricaturist of his time; William Craigie, now Sir William Craigie, the last editor of the Oxford Dictionary, then a fellow at Oxford University; Ramsay MacDonald, a young journalist; Robert Brownlee, a great Scottish watercolor painter; James Grey, of the Morning Post, litterateur and critic; and Hutton Mitchell, painter and novelist.

It was an era of earnestness and high endeavor. Shaw was flirting with the Fabian Society and designing ingenious political cross-word puzzles. Hyndman was preaching socialism, as was William Morris, the poet. Tradition and class distinction were in the melting pot, but few of the small band of enthusiasts who met two or three times a week at the Drury Lane studio realised the changes that were to take place during the next few decades.

At that time the outstanding characteristic of the youthful MacDonald was his earnestness. He was slow of speech, but impressive, a dreamer, with a wistful poetic strain, the poetic strain of the Celt. To impress, as he did, his contemporaries, with his sincerity is unusual. Posterity will give a politician credit occasionally for singleness of purpose, but his contemporaries know better. And MacDonald impressed his contemporaries.

"I formed an estimate then of MacDonald's character," said Mr. Mitchell, in an interview, "and it was that, like Robespierre, the 'sea-green incorruptible,' as Carlyle called him. MacDonald was a man who could not be bought. An opinion which, watching the man's career from the vantage point of Fleet street, has not changed. You may differ from MacDonald, but your sincerity is not more genuine. Your sympathies are not more acute, your knowledge is not greater and your aim is no less devoid of casuistry or pretense."

"I found him, after a lapse of thirty years, pretty much the same, simple, earnest and unpretentious, with the same curious wistfulness in his face, now lined and marked with the passed years. Ishbel smiled when I ventured the remark that I hoped the rumors that her father intended to resign shortly were premature and assured me that her father, although tired, was in excellent health and unlikely to give up his work for some time yet."

## FRANZ VON STUCK IS DEAD IN MUNICH

Famous German Artist Succumbs to Heart Trouble

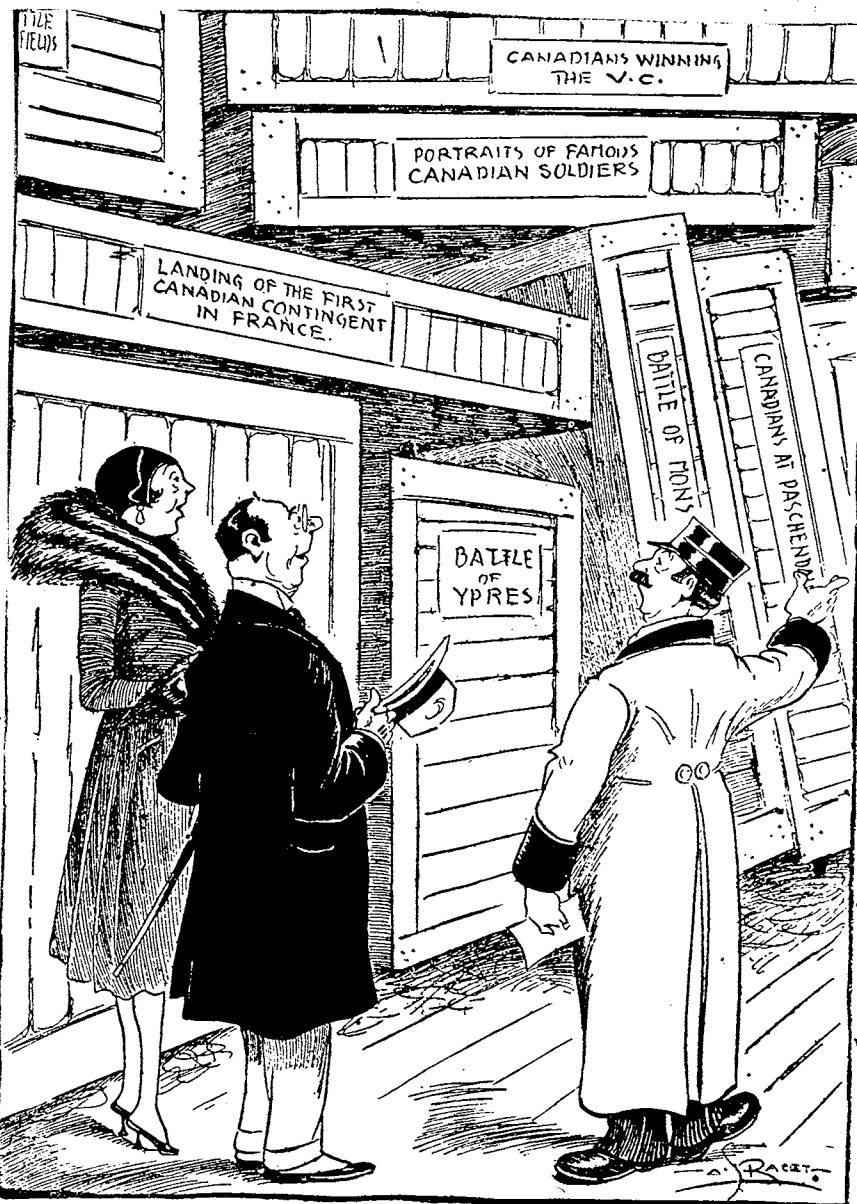
BERLIN, Sept. 1.—(Special Cable to Star and N.Y. Herald-Tribune. Copyright.) — Professor Franz Von Stuck, artist, died unexpectedly on Thursday night, of heart trouble, at Munich.

Franz Ritter Von Stuck, painter, etcher, sculptor and architect, died in print once before. In May, 1919, during the tumultuous post-war days in Germany, the Communists held Munich, but were defeated in a severe battle as Government troops advanced.

The Communists had offered to negotiate for peace, but no notice was taken. Before the Munich forces were overcome, however, they executed several hostages, and it was reported at the time that Professor Von Stuck was among them. Some of the bodies had been decapitated, and this made for the error.

Professor Von Stuck's eminence in art ranks him alongside Klinger and Lenbach. Among his works are "Sin," "War," "Watchers of Paradise," "The Hunted Fawn," self-portraits, and a full length painting of Prince Regent Leopold. He won many medals, and was a member of the International Society of Painters and Sculptors, as well as of the academies of Berlin, Dresden, Vienna, Milan, Antwerp and Stockholm.

Born in Tattenweiss, February 23, 1863, he attended the Munich Academy, and was later elevated to the faculty.



—Racey, in The Montreal Star.

Guide (showing sights of Ottawa): We now come to the Cellar housing Canada's Great War memorial, collection of paintings. On the left we have the Landing of the first Canadian Contingent in France and the great Battle of Ypres. Further on we have paintings depicting great Canadian deeds of heroism. This collection was made to honor Canada's brave soldiers and to inspire our younger generations with patriotism and national pride. (Visitors view collection without comment but with startling and pungent thoughts).

## The Royal Academy

The purchase of the Angerstein gallery of thirty-eight pictures, in 1824, comprised the first National Collection of Paintings, for which the Government voted a sum of 57,000 pounds.

The owner of these pictures, Julius Angerstein, was an opulent banker, who secured his collection abroad, chiefly during the war against Napoleon I. The nucleus of a National Gallery having been thus formed, several bequests and presentations of valuable paintings were afterwards made to the nation by public-spirited individuals. Extensive purchases have also been made at various times by the Government, largely on the recommendation of the president of the Royal Academy.

Sir George Beaumont (an amateur artist of skill), presented to the country, in 1826, fifteen excellent paintings, mostly by the old masters. In the same year the Rev. William Holwell Carr, who is said to have spent a fortune in acquiring it, bequeathed the whole of his collection to the nation. In 1838, another large bequest was received from Lord Farnborough, containing fifteen paintings, comprising specimens of the Dutch, Flemish, and Italian schools. Colonel Ollney also made a very generous presentation of eighteen pictures.

Amongst the liberal contributors to the National collection were George IV., William IV. and the Duke of Northumberland. To these were added the collection made by Vernon, and called after his name. There is also the Turner collection, which the greatest of all modern landscape painters presented to the nation.

These pictures after First Public becoming national Showing. property, were first shown to the public in a small, dingy, ill-lighted house on the south side of Pall Mall, in 1833, when it was proposed to erect a special building for them. The site chosen was that hitherto occupied by the Royal Mews, upon which site a building was erected and completed in 1838. Notwithstanding its limited space, the pictures belonging to the nation were brought there and deposited in the eastern wing, whilst the other portion of it was handed over to the Royal Academy.

For a great many years the sentiment had prevailed in England that art was no concern or affair of the State, that it had no interest for the governing power of the country, or the general public. It was left entirely to those persons to whom an academy of art was, in a measure, a matter of necessity or importance, to found such an institution for themselves.

For the benefit of his brother artists, Sir Godfrey Kneller instituted a private drawing academy in London in 1711. Certain forms and ceremonies having been introduced into the academy, were objectionable to several members, therefore, divisions and jealousies arose amongst the members. Finally, the president and his followers, finding themselves caricatured and generally opposed, prohibited the entrance of their opponents, and closed the academy. Sir James Thornhill, who had headed the most important section of the opposition, which divided the institution, held the appointment of historical painter to George I. He then submitted to the Government of the day a plan for the foundation of a Royal Academy, which would encourage and educate the young artists of England. The site proposed by him was at the upper end of the King's Mews, Charing Cross. The Government, however, declined to find the means for carrying out the design, and the proposition failed to materialize. Sir James, not to be outdone, determined to shoulder the responsibility himself, without the assistance of the Treasury. He opened a drawing academy at his house in James street, Covent Garden, and gave tickets to all who desired admission. Sir James' generosity being somewhat abused, dissensions arose in his academy, after the manner of that in Kneller's, and a rival school was founded, where, according to Hogarth, a "female figure was introduced, to make it more interesting and inviting to subscribers." This, however, did not last long, and on the death of Sir James, in 1734, his academy was also closed. Hogarth, who was Sir James' son-in-law, coming into possession of his paintings, lent them to a society of artists, who took a house for their convenience in St. Martin's Lane.

The members of this society afterwards met at the "Turk's Head" in Gerrard street, and in 1760 made their first exhibition of paintings, at the rooms of the "Society for the Encouragement of Arts, Manufactures, and Commerce, Opposite Beaufort Buildings." Their exhibitions continued for several years after this, first in Spring Gardens, and then in Pall Mall, where they were visited on June 1, 1767, by George III., and his queen, who presented the Society with a purse of a hundred pounds. This gift being made known in the newspapers of the day, set the tide of fashion in the right direction, and assured the success of the "Exhibition" as it was called in those days.

The first formal Royal Aid meeting of the Royal Was Sought Academy was held in Pall Mall, on December 14, 1763. Mr. Chambers, the architect, who had been appointed treasurer, read a report to the artists assembled relating the steps that had been taken to found the Academy. It set forth that on the previous 28th of November, Messrs. Chambers, Cotes, Moser, and West had the honor of presenting to the Crown, a petition signed by twenty-two artists, soliciting the royal assistance and protection in establishing a new society for promoting the arts of design. The objects of the Society were stated to be "the establishing a well-regulated school or academy of design, for the use of students in the arts, and an annual exhibition open to all artists of distinguished merit, where they may offer their works to public inspection, and acquire that degree of reputation and encouragement which they shall be deemed to deserve."

Statements of the intentions of the memorialists were afterwards drawn up and submitted to the King, who, on December 10, signified his approbation, ordered that the plan should be carried into execution, and with his own hand signed Mr. Chambers' plan—"the Instrument" as it was then and has ever since that time been called. Mr. Chambers then read "the Instrument" to the meeting, after which the artists present signed an obligation, or declaration promising to observe all the laws and regulations contained in that document, and all future laws that might be made for the better government of the society, and to employ their utmost endeavors to promote the honor and interest of the establishment so long as they should continue members of it. The Academy thus obtained its constitution, and assumed such form of legal existence as it has since possessed.

The rules declared that the Academy should consist of forty members only, who should be called Academicians. They were to be at the time of their admission, painters, sculptors, or architects of reputation in their profession, of high moral character, not under twenty-five years of age, resident in Great Britain, and not members of any other society of artists established in London. Of the forty members who were to constitute the Academy, the "Instrument," as signed by the King, named thirty-six only.

Having "named the original members, the Instrument" proceeded to lay down the rules for the further Government of the institution. To prescribe the manner of electing future members, a council and president, a secretary and keeper (the treasurer was to be nominated by His Majesty, "as the King is graciously pleased to pay all deficiencies") the appointment of different professors, the establishment of schools, and a library for the free use of students and of an annual exhibition of works of art to be "open to all artists of distinguished merit." New Laws were to be framed from time to time, but to have no force until "ratified by the consent of the general assembly and the approbation of the King." At the end of the "Instrument" the King wrote—"I approve of this plan, let it be put in execution"—adding his signature, "George R." Thus the plan was matured, and the Royal Academy was instituted, under the patronage of King George III. The success of the institution was further secured by the fortunate appointment of Sir Joshua Reynolds, whose grasp of the first principles of art has never been excelled, as its first president.

The members of the Royal Academy in times past, gave large dinners to the nobility, gentry, and the exhibitors, at the Freemason's Tavern, on the King's Birthday; but subsequently the exhibitors were eliminated from the list of the invited guests.

A short sketch of the Sir Joshua first president of the Reynolds Royal Academy may be of interest.—Sir Joshua Reynolds was a native of Plympton, near Plymouth, in Devonshire, where he was born in 1723. At the age of seventeen he became a pupil of Hudson, but after two years' study he returned to Plymouth. He afterwards made visits to Italy with Keppel, and upon his settling in London he founded the Literary Club, in conjunction with Dr. Johnson, in 1764.

He was a man of culture and scholarship, and had remarkable power in grasping the principles of art. It has been said, that he was the originator of the English school of painting.

Among his principal paintings may be mentioned "Garrick between Tragedy and Comedy," "Mrs. Siddons as the Tragic Muse," "The Infant Hercules," "Sheridan" and others.

Sir Joshua was appointed chief painter to the King in 1784. He became partially blind in 1789, and died in 1792.

see - next column

### To Hold Telephone Night

Through the kindness of the officers of the Art Association of Montreal, tomorrow evening has been designated Bell Telephone night at the Art Gallery. This is an annual courtesy extended Bell employees, and it is expected that a large number of local telephone workers will take this opportunity to view the fall exhibition of the Royal Canadian Academy of Arts. An orchestra, under the leadership of Stanley Lord, will provide a musical programme.

Edmund Burke, the famous orator, in speaking of the passing of the great painter, said: "Sir Joshua Reynolds was, on very many accounts, one of the most memorable men of his time. He was the first Englishman who added the praise of his elegant arts to the glories of his country. In taste, in grace, in facility, in happy invention, in the richness and harmony of coloring, he was equal to the great masters of the renowned ages. In portrait painting he was beyond them, for he communicated to that description of the art in which English artists are the most engaged, a variety, a fancy, and a dignity derived from the higher branches which even those who professed them in a superior manner did not always preserve, when they delineated individual nature. In painting portraits, he appeared not to be raised upon that platform, but to descend to it from a higher sphere. His paintings illustrate his lessons, and his lessons seem to be derived from his paintings. He possessed the theory as perfectly as the practice of his art. To be such a painter, he was a profound and penetrating philosopher. In full affluence of foreign and domestic fame, admired by the expert in art, and by the learned in science, courted by the great, carressed by sovereign powers, and celebrated by distinguished poets, his native humility, modesty and candor never forsook him, even in surprise or provocation. Nor was the least degree of arrogance or assumption visible to the most scrutinizing eye, in any part of his conduct or discourse. His talents of every kind, powerful from nature, and not meanly cultivated by letters, his social virtues, in all the relations and the habits of life, rendered him the centre of a very great and unparalleled variety of agreeable societies, which will be dissipated by his death. He had too much merit not to excite some jealousy, too much innocence to provoke any enmity. The loss of no man of his time can be felt with more sincere, general and unmixed sorrow."

E. LYTTON WYBERT, D.P.S.

## MUSEUMS AID IN CHILD EDUCATION

Star 23/1/30  
Assistant Curator at McGill  
Completes Tour of  
U. S. Centres

Natural history, geology, local geography and similar subjects can be taught children best with the use of museum facilities, in the opinion of Mrs. F. C. Warren, assistant curator of the McCord National Museum at McGill University, who has just returned from a two weeks' survey of museums in and around New York City.

One museum which impressed the Canadian curator was that established in the slums of Philadelphia where poor children can enjoy themselves and be instructed gratis in sculpture, painting and drawing. A feature of this museum is that the articles are on display on tables around the room so that the children can handle the material to their satisfaction.

The visit of Mrs. Warren is another step in the program of E. Lyon Judah, McGill museum curator, for a greater acceptance by Canadians of the instructive value of their museums.

Several steps have been taken during the past year by the McGill museum curator to render the museums more popular, including Sunday afternoon exhibits in the McCord museum, McCord National Museum radio lectures, talks before the teachers at the Teachers' Convention, re-arrangement of museums at the university and the issuing of picture post cards, illustrating sights of interest in university museums as well around the campus.

## CANADA HAS RICH HARVEST FOR WELDERS OF BRUSH

Toronto Daily Star Nov 9, 1929  
St. Lawrence Scenes Alone Good for Lifetime, Declares Archibald Browne, Former Toronto Painter Who Is Showing His Recent Creations at the Royal York Hotel

By AUGUSTUS BRIDLE

Archibald Browne, once of Scotland, formerly of Toronto, later of the Adirondacks, then of Montreal, and now of the upper St. Lawrence, is at home with a number of pictures at the Royal York hotel.

"Not an exhibition in the ordinary sense," he said. "There is no gallery. But we have the north light."

"Where are the pictures, though?" He went to a standing file of canvases and picked up one which he took to a frame. This frame was used as a sort of proscenium arch in which to show picture plays.

By this method we reduce the bother of shipping so many frames," he said. "And the visitor is not bewildered by seeing so many pictures at once as in a gallery."

Most of the pictures he popped into this frame were of the newer Browne idiom. Many of them were high in key. Vivid colors; autumns, winters, night skies, stars, now and then a moon.

"Oh, yes, you must have a moon," I said. "You were once the man in the moon"—remembering the time when all the moods and phases of the moon were to be found in an Archie Browne picture better than in any almanac.

"But we must progress. I couldn't always be painting nocturnes."

Passion for Beauty

These pictures were of the Adirondacks, of the Laurentians, of the highlands up the St. Lawrence from Montreal, of pastoral scenes, of fairy woods, old old home scenes—folk-lore vistas full of history. Pictures of many tones and moods. Beauty in all.

Browne has a passion for the obviously beautiful that is not merely photograph or stencil. One of his Adirondack pictures made me think of a Bliss Carman poem. Browne first met Carman at Lake Placid.

"There's one that would make a good subject for The Star Weekly color section," I said. Solid masses of vivid color. Not too much obvious sky blue, which often shows in reflection not in the sky. Lace-like fringes of autumn color catching light in the foreground. Glints of light on low bushes. Sweeping color perspectives. Beauty of earth, not so much of cloud. Sky as a place from which light comes. Light not too directly painted, but diffused. A general feeling of optimism. Pictures that suggest music. Cheerful things. Much like the painter, Blithe; happy. Seldom sad.

One night scene on the St. Lawrence is particularly striking.

"Hard to paint night," I suggested. "when you have to do it by daylight." But here it was; detail in the foreground revealed by the moon. Stars—

"I tried to get the jewelled effect in the stars," he said. "That's what stars really are to a painter."

Snow Live Subject

Browne's snow pictures are not meant to be desolate. He paints snow along with tree colors as a cheerful human thing.

A Christmas card producer—art printer—was there to select subjects. No wonder. These cheerful snows.

"People will have snow in a Christmas card," he said, replying to the painter, who thought other subjects would do as well. "We've tried others. They don't sell."

"As a Canadian you don't always paint Canada," I said to Browne.

"Why should I?" he said. "Turner did many of his finest things in Venice. Canadian painters should be international."

Canada Offers Much

"But you admit that Canada has beauties enough for a hundred painters?"

"Yes, and for painters of any nation. Let them all come here. Let them see our Rockies, our prairies, our north, our rivers, our wonderful autumns, our Restigouche Valley, yes—even our cities and towns; though I'll admit that Canadian painters know more about them and can do most of them better—especially those with historical backgrounds, like this pine of the Black River, popping another one into the frame. "There's a whole epic of the Scot down the St. Lawrence there. Nobody has ever written it. Why don't some of the writers come down there? Some of those people are as Scottish as their grandfathers were in Scotland. Many of them speak Gaelic most of the time."

"I think you like the Canadian scenes best," I suggested.

He admitted that he does. "Yes, after all I'm a Canadian. Canada has her own glory of color and light and history and human tunes. I've seen a good deal of it. Much of it I have never had time to see. For the present I'm seeing the beauties of the St. Lawrence. Enough there for any man's lifetime."

## MASSEY TO SEE PICTURES

1930

Envoy to Washington Will Visit Ottawa Art Show

Ottawa, January 22.—Hon. Vincent Massey, Canadian Minister to Washington, is in Ottawa to attend the exhibition of new pictures at the National Gallery of Canada on Thursday night. Today he discussed with Premier Mackenzie King and Dr. O. D. Skelton, Under Secretary of External Affairs, routine matters of the Washington Legation, with particular reference to the latest developments in the tariff situation in the United States.



# Canada And The Arts

"YEAR BOOK OF THE ARTS IN CANADA," edited by BERTRAM BROOKER. The Macmillan in Canada, Toronto. Price, \$5.00.

THERE is room for a Year Book of the Arts in Canada. The awakening of a national consciousness in matters artistic; the manifest desire to create a distinctive Canadian school in more than one branch of artistic endeavor; and the actual and solid achievements of some Canadian artists all warrant an undertaking such as this, and The Macmillan in Canada are to be congratulated upon the first comprehensive effort to bring within the compass of a single volume a review of what has been done during the year in the numerous fields of art that are now finding room to expand throughout the Dominion.

The idea embodied in this work is to record the outstanding artistic achievements and to present a selection of outstanding works of art. The editor, Bertram Brooker, has approached his task with sincerity. His choice of creative artists rather than critics to write the reviews may not please everybody, but it has perhaps a very real merit in that it affords a number of artists an opportunity of making their ideas known which they would not otherwise have. There will be differences of opinion as to the examples of art selected for reproduction but that is inevitable and it cannot be said that the choice lacks distinction.

FROM the viewpoint of Quebec, it is rather disappointing to find that the overwhelming preponderance of space is devoted to artistic endeavor outside this province. But it may do us good to see ourselves as others see us—even if it be only the viewpoint of Toronto. In any event, we have an equal right to our own opinion about the merits or demerits of the Group of Seven. I would certainly emphasize the desirability of avoiding any suggestion in future that this group represents all that is best and most inspiring and uplifting and progressive in painting in Canada. That is my personal conviction and I have noticed that there is a considerable bulk of critical opinion in Toronto solidly behind me in this.

The main use of this book as I see it is that it will serve to stimulate a broader and more comprehensive interest in the aesthetic life of this Dominion and will bring before the general public the work of a number— a steadily increasing number—of Canadian artists who might otherwise go long unrecognized. The reviews are sure to provoke debate—and intelligent argument is the spice of cultural life.

S. Morgan-Powell.

## The Arts in Canada

In Halifax one hundred years ago Joseph Howe published the first book of Thomas Chandler Haliburton, "An Historical and Statistical Account of Nova Scotia," while Dr. Logan would declare the first publication was issued in 1828, when Howe published his "Western Rambles," which he called "the foundation of an independent literature in Canada." I can remember Dr. Logan vehemently arguing that there was no such thing as Canadian literature, but as this matter has been discussed in all its heights and depths, I think the fair-minded reader will concede that there is a sincere and growing effort to produce a literature worthy of the country. Literature does not arise and cannot be ignored at the command of any outstanding person. It is a slow growth, and has to be acknowledged by the mass of the cultured people of the community through a succession of years. The cautious student of literature is neither an optimist nor a pessimist; if the standard is not of the best he ignores it, and turns back to the classics, whether Grecian, Roman, French or British. We have lately passed through a Book Week, which many assert is a business proposition, but surely they overlook the fact that our population is scattered and small, in comparison with the size of the country, and that this is the best means available to encourage and cultivate a taste for good and wholesome literature. As I said, the quality of reading cannot be forced by anyone on a community; they will eventually choose for themselves, so we can only trust that with sound advice they will choose wisely.

It is therefore fitting that there should appear "The Year Book 1928-29 of the Arts in Canada," published by the Macmillan Company, St. Martin's House, Toronto, edited by Bertram Brooker, who for fifteen years was drama and music critic for the Winnipeg Telegram and the Manitoba Free Press. Surrounded by a group of Canadian writers, whom no doubt his personality has influenced, he has been successful in sending forth a book of outstanding merit. Let it be understood that you will be disappointed if you anticipate the writers of the reviews will be over influential; you will find their contributions very conservative. They have supplied the motifs; it is for the reader to apply them. The book opens as one likes to see a book open, with a preface acknowledging assistance from those in a position to give good, sound advice with some authority. The editor contributes an article entitled, "When We Awake," in which he calls on the critic to judge from a higher level, and an appeal to the artist to recognize the "unity of being" as a religious sense in that it is a sense of the mystery of the whole life, through which Art becomes vital and fresh, an hourly response to

The second and most important section of the book is under the title of "Reviews." In it such questions as Literature in Canada, Sculpture, Painting, Architecture, Music and the Amateur Theatre are discussed by well known names—Deacon, Edgar, Atkins, Dennison, Lismer, Haines, Housser, Hahn, Arthur, MacInnes, Barbeau and Bridle. While special notice should be given to each of those arts, space will only permit reference to two of them, Painting and Music. Arthur Lismer, after surveying the Art Galleries and Art Movements, makes a strong and spirited appeal to the public for their appreciation, as on that appreciation will depend the quality of the response from the artists. Does he court a protest when he writes: "Montreal is more reserved, has a beautiful building and little inner life?" Fred S. Haines writes on the year's Exhibitions, in which he takes up the work of the Group of Seven—now eight—Lawren Harris, A. Y. Jackson, J. E. H. MacDonald, Arthur Lismer, Frank Carmichael, Alfred Casson, all of Toronto; F. H. Varley, of Vancouver, and Edwin Holgate, of Montreal, who last year designed and decorated a Canadian room at the Chateau Laurier, Ottawa, which is an outstanding example of what can be done with the interior of some of our public buildings, if there was more faith in the creative genius of Canadian artists. Frederick B. Housser, in his review, "Amateur Movement in Painting," refers to an interesting group of painters in Montreal. This group includes Edwin Holgate, Albert Robinson, Randolph Hewton, Prudence Heward, Clarence Gagnon, Mrs. Lillas Torrance Newton, Sarah Robertson, Mabel May and Anne Savage.

"Unfortunately, these Montreal artists do not exhibit much at exhibitions outside their own city, and it is difficult for those living elsewhere to keep in touch with their work. The work of the men, particularly, represents the best French influence, with a strong Canadian, especially a French-Canadian, background, and a high degree of technical accomplishment. While all are distinctly modernists, none are radically so. Mrs. Newton is a portrait painter who has received honorable mention at the Paris Salon. Miss Savage divides her time between painting and teaching. Her work sharply contrasts with that of Sarah Robertson. She handles paint boldly and with assurance, and has great vitality in her compositions. On the other hand, the charm of Miss Robertson's work is its exquisite delicacy and almost naive gentleness, although at an exhibition in Toronto this year she showed a canvas done in the most dashing modern manner, with vivid coloring, which was apparently a new departure for this painter. Miss Heward won the Willingdon painting competition with a fine canvas called, "Girl on a Hill."

Sculpture in Canada is very ably reviewed by Emanuel Hahn, President of the Sculptor's Society of Canada, which was founded this year. Henri Hebert, whose name is so well known in our community, apparently showed all too few pieces of his work in Ontario. Lord Willingdon established the Willingdon Arts Competition, which provides for yearly competition in Music, Literature, Drama, Painting and Sculpture. The first prize for Sculpture was awarded jointly to Elizabeth Wood of Toronto, for her relief "Passing Rain," and Sylvia D'Aoust, of this city, for her "Bronze Head." Mr. Brooker contributes an appreciation of the work of Emanuel Hahn.

Music is entering the more and more into the life of our people. The Situation craziness of jazziness has no place in a Review of Music for the year. The radio we accept pretty much as we do the telephone, but even in radio there has been a very decided demand from the public for a higher

standard of music than in former years. It cannot be said that we have yet evolved a School of Canadian Music. One would like to hear more of amateur quartettes meeting week after week for this class of study. The most impressive achievement of the Mendelssohn Choir was its recent performance of Bach's "B. Minor Mass." Bach was a long time in being recognized; it was not until the second half of the nineteenth century that the people began to see him for the colossus he was. Dr. Ernest Macmillan, Dean of the Faculty of Music at Toronto University, gives an annual performance of Bach's "St. Matthew Passion," and also produces Bach's Christmas Oratorio. Festival movements seem to be quite the thing in the West, but they would appear to be slow in the East. One would say the great movement of the year was the Folk-Song Festivals. These festivals may be all right in their place, but if we are to have a Canadian School of Music, it cannot be built on the folk-songs of England, Scotland, Ireland, or even on the French-Canadian songs.

Has not a great deal of their popularity been their novelty? It is rather to such groups as the Hart House Quartette, Toronto Symphony Orchestra, the Elgar and Schubert choirs of Ontario, the Men's Music Club of Winnipeg and the work of the McGill Conservatorium that we must look for guidance and inspiration. I have omitted the great work being accomplished by the Pro Musica Group of Montreal. We were treated to a great musical feast in celebration of the Schubert Centenary last year, when Dr. Perrin presented one of the finest programmes to a Montreal audience that has been submitted for years. Mr. Augustus Bridle places the situation very definitely before us when he writes: "The species composer is not among the genus labelled Canadensis." He tells us Canada has enough unpublished music manuscript to make a line of the treble clef from Montreal to Winnipeg, but he is careful not to say as to the notes he would extend from Sudbury to Port William. In any case we would all heartily endorse the expression of Marius Barbeau: "Let us hope Canada will some day come into her own." Meantime we are in a very elementary stage and there is a great deal of hard work for the many very capable musicians in our midst to do before Mr. Barbeau's wish may be attained.

The third portion of the book is called "Original," including short stories, poems and a list of plates representative of the best in painting, sculpture and architecture of the

year's work. These reproductions have been selected by an informal committee of artists in each field of activity.

The volume has been designed and decorated by the editor, Bertram Brooker, the engraving by the Reliance Engravers, Toronto, and the paper has been manufactured by the Provincial Paper, Ltd. It is one hundred per cent "Produced in Canada," and no doubt will be found in all the libraries and art schools. It should prove to be an appropriate gift book for the artistically minded. If it meets with the support which it merits, the publishers intend to produce it annually.

J. S.

## SPEED OF MODERN AGE IMPEDES ART

Boisterousness Is Sign of  
Immaturity, Says Dr.  
C. G. Obermeyer

### INTERESTING CENTURY

Reconstructive Attitude Towards  
Fundamentals  
Analyzed at Women's  
Art Society

The modern demand for sensationalism and speed defeats the ultimate purpose of art, Charles G. Obermeyer, Ph.D., of London University, stated in an address on "Art and Life: An Approach to Modern Aesthetics," before the Women's Art Society in Stevenson Hall yesterday afternoon. While art, like life, was a moving thing, the greatest art was contained in a restrained form, Dr. Obermeyer declared. On the surface it had a quiet, composed dignity. The movement which marked all living art came from within, that is, it constantly gave off different suggestions. Jazz, for instance, could not be considered as art because it did not move anywhere, but repeated the same pattern with a lot of waste motion like a healthy child at play.

This boisterousness was essentially a sign of youth, the speaker felt, a stage from which one could graduate. He found it not only in art but in language and in people, particularly in the United States. They both lacked the subtlety of maturity, while the people grew up too fast. At sixteen they felt they knew all about everything. This stand could be explained as a compensation for their fundamental feeling of insecurity and insufficiency, Dr. Obermeyer said.

In spite of the rush and bustle which are invading both art and life, he felt that the present century was the most interesting one the world had ever seen, with the exception of the fifth century B.C. at Athens or the 13th and 14th centuries in Europe. It was interesting primarily because it was an age of reconstruction. People were trying to get to the rock bottom of things to find the foundation on which to rebuild politics, science, art and religion. In spite of its seeming confusion it was a century which saw more clearly than any other the meaning of art, because it had thrown overboard a lot of useless lumber.

## FUNDAMENTALS DISCUSSED.

In order to discuss this rebuilding intelligently it was necessary to go back to the fundamentals which formed the foundation, Dr. Obermeyer declared. In art, the first problems were form and content. Form was the thing which made it possible for the beholder to understand the meaning of art. If the form escaped one, the meaning was also bound to escape. Modern architecture was achieving excellent results in the matter of form, he added. In the new skyscrapers with the form following the lines of the structure, there was none of this sticking on of pillars and other meaningless excrescences for the purpose of ornamentation.

Content in art dealt with emotion and experience, he continued. One found them at the heart of art just as one found them at the heart of life. To say that one was "moved" on looking on a work of art was quite accurate. Art was not static; it was moving. The most obvious movement could be found in music, but even architecture was "moving." Looking at the new buildings, the eye followed them, running soaring to the top.

Here the speaker dealt with the mistaken conception of movement existing today. It was not necessary to be "on the go" in order to be moving, he said. The most constructive moments were very apt to be moments of leisure when one allowed the current of life to flow freely through one. The supreme mo-

ments in life and in art were marked by composure and sublimity. In conclusion, Dr. Obermeyer spoke on the function of style which unified the experiences of the artist and acted as an expression of his own personality. The artist took his material from life and was really a prophet revealing his vision. Another bond of similarity in life and art was to be found in the fact that until an artist lost himself in his interest in creation he could not be great. This same principle applied to life was the central tenet of Christianity.

Mrs. C. L. Henderson, president, who occupied the chair, announced that a \$25 prize for poetry would be given through the Canadian Authors' Association for a poem of 40 lines or less on "Peace," by a British subject. Mrs. Alex. Murray proposed the vote of thanks to the speaker.

## The Passing Years

Gazette 20/1/30

From The Gazette of this day twenty-five years ago (1905).

Ottawa—At the last general elections Sir Wilfrid Laurier was elected in two ridings, Quebec East and Wright. His nomination in the latter was made to avert a faction fight. Today the Prime Minister made his decision, which is to represent Quebec East, and retiring from Wright in favor of E. B. Devlin. The by-election will be held on the third of February.

Chicago — John L. Sullivan made his debut at the Waverly Club last night as a lecturer. There were more than 1,600 persons in the hall. John L. told the audience that he had been a bricklayer before entering the ring.

It is announced from Washington that President Roosevelt will appoint John H. Clark as U. S. commissioner of immigration for Canada, with headquarters at Montreal, to succeed Robert Watchorn, transferred to Ellis Island.

Lieutenant-Governor Snowball, of New Brunswick, is at the Windsor Hotel.

### Fifty years ago (1880).

At the annual meeting of the Canadian District Telegraph Company a dividend of 5 per cent. for the year was declared, and the following gentlemen were elected directors: Sir Hugh Allan, William Cassils, Hon. E. G. Penny, George W. Campbell, M.P., and O'Hara Haynes, N.P. At the subsequent meeting of directors Sir Hugh Allan was elected president, William Cassils vice-president; Major Baynes, manager, and John Murray, secretary.

At the annual general meeting of the Art Association of Montreal held in the Art Gallery, there were present Messrs. William Adams, A. W. Atwater, Rev. Dr. Corder, Lieut.-Col. Bacon, Harrington Bird, N. Bourassa, G. S. Brush, William Denoon, George A. Drummond, William Drysdale, Charles Gibb, D. J. Greenshields, A. C. Hooper, J. W. Hopkins, R. C. Jamieson, J. H. Joseph, Alfred Joyce, A. A. McCulloch, J. S. McLachlan, William McLennan, Hon. Justice MacKay, T. B. Matthews, Charles Martin, Rev. Canon Norman, John Popham, Hon. Thomas Ryan, Peter Redpath, Dr. W. E. Scott, William Scott, Captain R. W. Shepherd, A. D. Steele, D. A. P. Watt, Richard White, Robert Wood and Mesdames Wood and R. McDonald. The president, Judge Mackay, occupied the chair. He reported that since the last annual meeting in January, 1879, the new building erected upon the ground given for the purpose by the late lamented Benajah Gibb, Esq., has been completed, and that a curator and secretary, Mr. S. English, and a janitor, and resident caretaker, Mr. Thomas Stevenson had been appointed.

The Windsor Hotel Company has contributed \$1,000 towards the fund to build the new Alexandra Hospital. The cheque has been sent to Mr. E. S. Clouston, treasurer of the hospital fund.

## SOCIAL AND

Gazette 3/1/30

About two hundred and fifty members attended the reception held yesterday afternoon by the president and council of the Art Association of Montreal. Mr. Herbert P. Walker, Mr. Blackader and Mr. A. A. Brownling received. Among those present were: Lady Drummond, Col. and Mrs. Robert Starke, Dr. and Mrs. W. D. Lighthall, Miss Christine Stewart, Sir Gordon Johnson, Bart., Mr. and Mrs. H. J. Griswold, Mrs. W. Gant, Miss Betty-Ann Brown, Col. and Mrs. E. M. Renouf, Mr. and Mrs. Frank D. Clark, Mr. and Mrs. J. D. Morphet, Mr. and Mrs. Meredith Rountree, Miss Maud B. Blachford, Miss Bertha Blachford, Miss Ethel Derrick, Mrs. A. F. Dunlop, Mr. Arthur Clift, Mr. Charles F. Dale, Mr. R. C. Vaughan, Miss Jean Munro, Mr. Robert U. James, Dr. H. B. Cushing, Mrs. Lansing Lewis, Miss Gwyneth Lewis, Mr. J. W. Deuel, Miss Melica Herman, Mr. and Mrs. Allan Urquhart, Mr. Douglas Urquhart, Mr. B. K. Sandwell, Rev. R. E. Welsh, Miss E. Frances Buck, Miss H. M. Giles, Miss J. L. Reid, Mr. D. M. McGoun, Dr. and Mrs. H. E. MacDermot, Mr. George H. Napier, Mr. G. A. Kyle, Mrs. Frank Kennin, Mr. A. P. Murray, Mr. and Mrs. W. C. Wenhams, Miss Wenhams, Mr. and Mrs. Lionel Judah, Dr. A. E. Orr, Mr. and Mrs. F. E. Cornell, Mrs. L. J. Cornell, Mr. C. S. Cameron, Mrs. Geoffrey Cook, Miss Betty Cameron, Mr. and Mrs. R. N. Watt, Lieut.-Col. Frank W. Fisher, Mrs. W. Doig Robb, Mr. Fred A. Lallemand, Miss C. Davidson, Miss Madeleine de Soyres, Miss M. Malherbe, de Pretoria, South Africa; Mrs. C. J. Gyde, Mr. H. W. Mayrand, Mr. F. G. Heriot, Mrs. R. A. Brook, Miss L. L. Shaw, Miss G. Goulden, Miss Edith Goulden, Mr. and Mrs. T. deG. Stewart, Mr. R. deG. Stewart, Mr. Albert D. Kyle, Mr. and Mrs. D. Crean, Miss Adela R. Gilker, Mrs. C. L. Henderson, Dr. R. D. Johnson, Mrs. H. H. Lang, Mr. Leonard E. Kelsey, Mr. and Mrs. Wilbert H. Howard, Miss Prain, Mr. C. W. Kelsey, Miss Edith A. Jones, Miss Mabel Molson, Mr. J. P. Craig, Miss Beryl Butler, Miss M. F. MacKenzie, Mr. James Webb, Mrs. H. Stuart Hamilton, Miss Jephcott, Miss Clements, Miss K. D. Malcourenne, Mr. W. J. Morrice, Lieut.-Col. and Mrs. Walter E. Lyman, Miss Winifred A. Bryce.

## N.S. PUPILS EAGER FOR ART COURSES

Star 3/1/30  
Dr. H. F. Munro Tells of Appreciative Development in School Life

HALIFAX, Jan. 3.—(C. P.) — A broad background for the culture of the future is taking form and color before the youth of Nova Scotia. Speaking on appreciative development in the school-age life of the province, Dr. Henry F. Munro drew yesterday a word picture of students, teachers and parents conning with equal enthusiasm the permanent libraries that have found their way into the rural and small-town school. He told of the eagerness of country children in one-roomed school houses to achieve familiarity with current literature, and of their awakening to the magic of music and art.

"The country-side is starving for books," says the superintendent of education. During 1929 the department provided over 82,000 volumes to 1700 schools. Class rooms devoted to the teaching of art were crowded at the Truro and Halifax summer school sessions last year. Lectures on cultural subjects were broadcast from Halifax, while from the Acadia University station at Wolfville weekly concerts were heard in provincial homes. In the model school at Pugwash Junction a new departure was undertaken when a course in musical appreciation was given by means of the gramophone. "The roots of future attainment are gaining strength," says Dr. Munro.

One result of previous mental tillage may be found in the drive for a new home for the Nova Scotia College of Art in Halifax. Plans for a three-storey stone or brick building to house the 200 students now enrolled and to provide galleries for exhibitions have already been completed.

Honor came to the school in 1929 when Elizabeth Styring Nutt, its guiding genius, was elected an associate of the Royal Canadian Academy. Richard Wilcox, a 1929 graduate, had etchings accepted by the Academy while the work of Donald Cameron McKay was chosen for the Canadian Painters' and Etchers' exhibition. Both these graduates are now in London, members of the Langham Art Club and students at the Chelsea School.

Nor is Nova Scotia neglecting the history of her development. At the present time the first provincial archives building in Canada nears completion on the campus at Dalhousie.

## TWENTY PICTURES ARE OBTAINED FOR NATIONAL GALLERY

Gazette 26/12/29

Canadian Exhibition Will Be Opened by Governor-General on January 23

### BUILDING IS INADEQUATE

Paintings Depicting War Activities Have Been Taken From Walls and Stowed Away

(By W. W. MURRAY.)

(Canadian Press Staff Writer.)

Ottawa, December 25.—An accession of twenty new pictures to the National Gallery of Canada, the most important group acquired at any time for any collection on this continent, has featured the general activities of that body for the past year. The various schools of ancient and modern art are now represented to a much more substantial degree than heretofore, with the Old Masters retaining a prideful place alongside the enterprising and robust generation of artists whose vigor and brains have contributed distinctive character to Canadian art. The most recent developments of a stimulating phase will be displayed when on January 23 His Excellency the Governor-General formally opens the Canadian Exhibition at the National Gallery.

It is expected that this will be the most representative ever held in Canada, since new arrangements have now been made for the assembling of pictures. Some complaints were voiced in the House of Commons last session to the effect that in those annual displays the painters of the central provinces appeared to have entirely crowded out those from the east and west coasts; and the opinion was advanced that this might be due to prejudice on the part of those responsible. In order to obviate any such charge, the trustees have completed a scheme whereby the outstanding artists of the various cities in Canada may constitute themselves advisory committees and recommend to the trustees the works of local painters. This has had the effect of bringing to light artists of hitherto unknown merit, and of assembling a collection representative of Canadian art from Halifax to Victoria.

Many developments are foreshadowed for the National Gallery in the near future. For some considerable time the inadequacy of the present building, which is shared with the Victoria Museum and the Department of Mines, has forced itself upon the Government. The restricted quarters have made it impossible for the gallery to exhibit all its treasures, and have thus deprived the people of their right to enjoy their possessions. To this post-war generation the most unfortunate element in this is the fact that the Canadian war memorial pictures have been forced from the gallery's walls and are now stowed away, out of sight.

### COLLECTION IRREPLACEABLE.

This collection, valued at over one million dollars and which could not under any circumstances whatever be replaced, was acquired during the war by Lord Beaverbrook's war memorial committee. The paintings depict every phase of Canadian war activity, and many outstanding battles fought by the Canadian Corps have been translated on canvas. Portraits of Canadian soldiers, Victoria Cross heroes, and well known officers are numerous in the collection. Modern artists of the calibre of Sir William Orpen, Augustus John, A. J. Nunnings, A. Y. Jackson, Cyril Bauraud and scores of others contributed to this immense group, which numbers over a thousand pieces. Some old masters are also included—works by Romney, Lawrence, West and Reynolds. The entire collection was presented to the Canadian people nine years ago, but due to lack of room it cannot be exhibited.

Some weeks ago the Prime Minister hinted that the Government had in mind the construction of a new home for the National Gallery, in which case it is anticipated that the war memorials will be assigned to a separate wing and kept intact.

An addition to the board of trustees which will bring in someone to represent Ontario is contemplated. At present the Hon. Vincent Massey, Canadian Minister to the United States, voices the views of that province; but since Mr. Massey's home is now in a foreign country, Ontario artists are somewhat restive and feel the need for more direct representation.

The suggestion has been heard in some quarters that a national arts collection fund would reinforce the purchasing powers of the gallery. At present the trustees are entirely

## VICE-ROYALTY AT OPENING OF SHOW OF CANADIAN ART

Gazette 24/1/30

Fifth Annual Exhibition Inaugurated at National Gallery of Canada

### INVITATION COLLECTION

Works, Selected From Shows Sponsored by Recognized Art Bodies, Represent All Sections of Dominion

(By Canadian Press.)

Ottawa, January 23.—When the fifth annual exhibition of Canadian Art opened tonight at the National Gallery of Canada here, society together with officialdom and members of the diplomatic body made their bow before Their Excellencies the Governor-General and the Viscountess Willingdon.

Fifteen hundred viewed the exhibition in which all sections of the Dominion are represented, the work, for the most part, having been invited from exhibitions held by the recognized art societies in their respective provinces during the past year. From this exhibition, as in years previous, there will be purchased such work as is considered of greatest importance by the board of trustees, to become part of the permanent collection of Canadian art.

Whether in direct landscape painting, in which Quebec and Ontario excel, or in decorative landscapes, in some cases pleasing in design rather than interesting in their forms, or at other times very robust and showing almost a primitive directness of purpose; one is impressed to find in these some one hundred and seventy works, an art that is truly native.

In figure composition one is pleased to note that painters of Canada are making a decided effort in that direction. Prudence Heward takes all honors with her "Rolande" a complete, solid, simple, forceful portrayal of a young French-Canadian girl seen against a background of houses and landscapes.

"Girl in Green," a more or less romantic performance, yet bold in its presentation and color scheme, and "Sleeping Woman," the most ambitious attempt at figure work in the entire exhibition, are by R. S. Newton. Edwin H. Holgate in his "Paul Trapper" presents a robust portrayal of a man who for having lived away from civilization, has none the less, marked on his face the spiritual imprint. Pegi Nicol of Ottawa, with her portrait of Marion Scott, shows a fine regard for painting and a great seriousness of intention. A sort of nervous, super-sensitive, very intellectual and purely graphic portrait in a manner that can be likened to none in this show, is to be noted in the contribution of Charles Comfort of Toronto.

In landscape painting, whether direct or decorative, one wants to mention the street scenes of Kathleen M. Morris, formerly of Ottawa, now of Montreal. Her "St. Stanislas Street, Quebec" is particularly fine, although one enjoys in the three pictures which she has in this collection, the sweeping, robust brush work and the soundness of her colors. "Moonlight, Ste. Fidele," by Albert H. Robinson, is a Canadian poem in color.

"Piedmont Hills," by Marion M. Scott; "Rossport, Lake Superior," by Yvonne McKague; "Autumn, Laurentian Mountains," by H. Mabel May; "East India Docks," by Francis Taylor, a painter newly established in Winnipeg, but who, judging from this contribution, promises to be an outstanding figure in Canadian art tomorrow; "Indian Church" and the two other pictures by Emily M. Carr, of Victoria, B.C., notably her "Git-wangak Totem Poles," as beautifully modelled as a piece of wood carving, and two masterful A. Y. Jacksons are momentous contributions to this show.

dependent upon the somewhat meagre vote allowed by Parliament, a sum which although judiciously expended nevertheless vanishes rapidly in the auction rooms. To supplement this by patriotic effort on the part of wealthy citizens of Canada is said to be in contemplation.

## CATHEDRAL'S GLORY FULLY DESCRIBED

Gazette 15/1/30

Sir Gilbert Scott's Structure in Liverpool Dissected by P. J. Turner, F.R.I.B.A.

In a most comprehensive description of Liverpool Cathedral, considered the greatest Gothic monument since the Reformation, Phillip J. Turner, F.R.I.B.A., described this monumental work as the spirit of tradition interpreted in a truly modern way during the course of his illustrated address at the Art Association of Montreal, Sherbrooke street west.

Conceived by Gilles Gilbert Scott in 1901 at the age of 21 years, the exterior of the building is noted for its monumental simplicity. Situated on the elevation of St. James Mount, it will tower well over the surrounding buildings, and be one of the first buildings seen by those arriving at Liverpool from overseas. It is the third Anglican Cathedral to be constructed in England since the Reformation, and when completed it will be by far the largest, exceeding in area St. Paul's by one-half, and being five times as large as Truro. In its interior height, it will rank as the highest in Christendom, and in length, 619 feet, it will be exceeded only by St. Peter's at Rome. Mr. Turner believed that the building would be completed in about 15 years provided that the necessary financial means were forthcoming. The one all-important requirement in its construction was the providing of a large open central space to accommodate a congregation of 3,000 persons who would be able, on special occasions, to hear and see a preacher, and join in the acts of worship.

Solemnity is the keynote of design, while warm red sandstone is the material used in construction, the dressings being of a lighter stone. Sir Giles Scott, knighted when 44 years old, believed that no amount of ornament could equal the beauty and charm of blank wall relieved by a touch of rich detail. A striking feature of the exterior is the great size of the bays which make up the nave and choir, three only occupying the space which in older buildings would be divided into something nearer ten.

The Great Tower was recently redesigned, and will have a height of 323 feet, and it will be approximately 90 feet square. The principal features are the great louvres, and the boldly modelled upper stage, which is octagonal with similarly supporting turrets at each corner.

As one enters the building one forgets incompleteness in the utterly satisfying beauty of the splendid fragment which has been achieved. The great height of the choir and transept arches, the low tone of color, the subordination of detail, combine to give one an impression of perfect beauty, so that it achieves

the high purpose of bringing man in touch with the Infinite," was Mr. Turner's impression of the structure.

Worthy of mention, Mr. Turner said, was the war memorial transept, designed as a permanent war memorial to all the sons of Liverpool who lost their lives in the Great War. A cenotaph of white and black marble stands under the entrance arch, and the sides of the memorial are adorned with shields and canopied figures. The top is made to contain the Roll of Honor, which is being executed in vellum, all the material being selected with a view to permanence, all the material being fitted into a bronze framework.

At the corners is a sailor, soldier, airman, and marine, supported by tiny angels, the case being lined with cloth of gold. There are about 40,000 names on the roll. The Cenotaph was originally designed for the centre of the chapel, and has been the inspiration of the memorial erected in the Peace Tower at Ottawa.

H. B. Walker, president of the Art Gallery, introduced the speaker.

## SUDDEN DROP IN STAR 26/2/30 PICTURE VALUES

LONDON:—There was a sensational fall in picture prices at Christie's auction rooms recently.

A military picture by Meissonier, which in the Horatio Davies sale in 1903 realized \$2,632, fetched only \$335.

Briton Riviere's "Aggravation" sold in 1924 for \$1,100 failed to go further than \$160. Famous works by this artist are in the Tate Gallery, notably "Beyond Man's Footsteps," "Running the Blockade," and "Gadarene Swine," for which high prices were paid.

An Academy picture by B. W. Leader, "Swallow Stream at Eventide," was also sold for \$630—about a fourth of the amount received by the artist.

Even A. C. Gow's "Vist of King Charles to Kingston-upon-Hull, 1642," was not valued higher than \$945.



# RYERSON PORTRAIT UNVEILED AT EATON MEMORIAL CHURCH

Gazette — 20/1/30

Tributes to Memory of  
Pioneer Toronto Publisher  
and Educationist

FOUNDED CHURCH PAPER

Rev. Dr. S. P. Rose, of Mont-  
real, Gave Personal Re-  
collections of Ryerson's  
Later Life

(Special to The Gazette.)

Toronto, January 19.—Honor was paid to one of Canada's master-builders at the Timothy Eaton Memorial Church tonight when a new portrait of Egerton Ryerson—editor, educationist, preacher and founder of what is now the United Church Publishing House—was unveiled.

The service was specially arranged to commemorate the centenary of the founding of the Christian Guardian and of the publishing house. Ryerson, one of the leaders in the Wesleyan Methodist Church, had been fighting in the early years of the nineteenth century for religious and educational rights. At a time when there were only three or four secular papers published in Upper Canada he presented to the members of the Conference at Ancaster, in 1829, the proposal to found a newspaper to further the interests of his Church. The suggestion must have appeared almost ridiculous. However, his brother ministers agreed with the proposition and subscribed out of their very meagre salaries the amount of some \$1,700 to found the paper and establish a publishing house. The Christian Guardian was issued on November 21st, 1829, and was really the inception of the first Canadian publishing house. Ryerson began to issue hymn books, Bibles, and, a little later, other books for the folk of the church. The profits from this business were turned back from year to year into the institution. The house continued to develop with the growth of the Dominion until it has come to be the largest Canadian publishing house.

Some seventeen years after the Christian Guardian was established the policy of producing Sunday-school publications was inaugurated. This has been developed until today there are some thirty illustrated papers and lesson helps issued periodically. The house was also the first general publisher of Canadian books, and has been really the mother of the book-publishing business in Canada, since the heads of at least half a dozen of the more important houses gained their early training in the establishment of the Methodist Church.

Tonight's service was arranged to commemorate these events. Rev. Dr. S. W. Fallis, the book steward, or general manager, of the house, told something of the present work of the institution. Rev. Dr. Trevor H. Davies, minister of the Timothy Eaton Church, spoke on the place of the publishing house in the life of the Church; and Rev. Prof. S. P. Rose, D.D., of the United Theological College, Montreal, dwelt on the more intimate and personal side of Egerton Ryerson's life. Dr. Rose was a son of one of the earlier book stewards of the publishing house and, had been in a position to observe the life of this outstanding Canadian for some eighteen years. He illustrated the graciousness and beauty of the latter days of Dr. Ryerson's life, when the struggles and controversies of the earlier days had passed, and when, as a kindly Christian gentleman, he was enjoying the fruits of his earlier days of energy.

Following Dr. Rose's address the portrait, recently completed by Mr. J. W. L. Forster, was unveiled by Dr. E. S. Ryerson, a grandson of Egerton Ryerson. The portrait will be hung in the entrance hallway of Wesley Buildings, the headquarters of the United Church, at Queen and John streets.

The service was attended by members of the Ryerson family resident in Toronto, a number of the officials of the United Church, and the employees of the publishing house.

## Gazette 15/1/30 Impressions of Burlington House

By E. MONTIZAMBERT.

"Marvellous" has been one of the most overworked words in the English language during the last few days. The Italian pictures must be weary of hearing it and even welcome the occasional pepper of the disgruntled philistine who pauses to say, "I don't see anything in that," before a much-praised Mantegna or a belauded Giorgione. Luckily the journalists were given a full morning to study the pictures before the hordes of members of the National Arts Collection Fund descended on Burlington at 3 p.m. and turned it into a sardine box with decorative border. In the morning, too, came a few privileged visitors, such as Lord and Lady Lee of Fareham who had lent several canvases from their fine collection at White Lodge; Lord and Lady Charnwood, Lady Chamberlain moving about well satisfied if a little weary after much hard work. The most sought-after man was Major Longden, the energetic secretary, whose popularity only exceeds his extraordinary capacity for hard work. He told me that he had been working 16 hours a day for six months and had had his dinner at 2 a.m. that morning. One of the minor results of this wonderful exhibition is the partial filling in of some of the wide gaps most of us have, and acknowledge, in our acquaintance with the old masters.

Among the new  
Entrancing friends I have made  
Pictures since yesterday is

Stefano da Verona (called da Zevio.) I met him—or rather his work, in the first room where there are three entrancing pictures, "The Virgin and Child," "The Virgin in the Rose Garden," and "Madonna and Child with Saints." Even the bald description of the second in the catalogue, so economical of adjectives, gives some idea of their attractions.

"The Virgin is seated in the middle of a rose garden surrounded by a trellis seen in sharp perspective. The child is on her lap, sucking his finger. St. Catherine is seated in the foreground, with her emblems, the sword and wheel, lying beside her. Many little angels fly about the garden, and one group of them is reading a book, another dancing round a monstrose. The garden is full of birds, including two peacocks. The sky is gold."

The first impression one gets of this great exhibition is that the Italian Masters painted Holy Families by preference. They pervade the rooms, these lovely Madonnas with the Holy Child in different attitudes, painted with reverence by all the artists from the 13th century Siennese, Duccio di Buonsegna, to the 17th century Sasso Ferrato. There are a little over five hundred paintings in this stupendous collection of art, and of this number 339 are religious pictures, 101 are portraits and the rest either landscapes or classical or pagan scenes. We have only one religious picture and one portrait by Ghirlandajo's son in the National Gallery besides two small paintings on wood from the school of the great Domenico, so it is a welcome opportunity to see the wonderful portrait of Giovanna Tornabuoni and the grand "Virgin and Child with Saints" that I last saw some years ago in its present home in the Royal Uffizi Gallery in Florence. This gallery by the way has generously lent no less than ten of its most treasured pictures, including the celebrated Birth of Venus and the "Calumny of Apelles" by Botticelli and 56 drawings.

Representative of the Private  
Gathering. View day nearly

every person of distinction in the worlds of Art, Literature, Drama and Music besides the world of Society streamed into the great courtyard of Burlington House.....not nearly wide enough to hold all the motors. Sir Nigel and Lady Playfair stopped to chat with Miss Lena Ashwell and Miss Gertrude Kingston. Miss Edgar Dugdale was walking about with Major Walter Elliot. Lady Byng of Vimy, who was with Miss Sandford, obliged to answer innumerable inquiries about Lord Byng's health, which everyone was relieved to hear showed so many signs of improvement that there are hopes that he may be able to leave for the postponed trip to South Africa by the end of January. Lord Crawford of Balcarres was seeing how the Tintoretto he had lent liked its new surroundings. Prince and Princess Reginald de Croy were studying the walls "en connosseurs." A young diplomat had steered his course via London, en route from Copenhagen to The Hague in order to have a glimpse at this unique gathering of world famous pictures. The comments one heard were as varied as the people in the crowd. One total stranger, a stout elderly man, was much upset by the fact that Tiepoli had chosen to dress his actors in the scene of "The Finding of Moses," in 18th century dress, and paused beside me to say indignantly, "What possessed the fellow to paint biblical people in modern dress, there's no sense in it." Most people are awed into silence by the tender musical beauty of the Botticelli "Venus" that hangs at one end of the big gallery that also contains a fascinating "Wedding Feast," four predella panels and the "Calumny" with its exquisite figure of truth, by the same great master.

Three of the pictures that have lately arrived in London for this exhibition must have felt like returned exiles, for they once formed part of the collection of King Charles I., who like all the Stuarts, was a connoisseur and lover of beautiful things. One of them, a brilliant Titian, portraying the Bishop of Paphos being presented to St. Peter by Pope Alexander VI., has been lent by the Antwerp Museum; Mantegna's picture of Judith, before the tent of Holofernes, has come from America, where it belongs to Mr. Widener, and the third a painting of a Girl's Head by Gentileschi, was lent by Mr. Colin Agnew. I am told that more people bought season tickets in the first two days of this exhibition than in all the time the other two exhibitions lasted.

It is a good augury for the success of the most important loan collection ever shown in England, and for the funds of the Italian and English organizations concerned.

## B. C. ARTISTS SAY SOCIETIES IGNORED

Star 17/1/30  
Organization Official Claim  
No Invitation to Exhibition Received

VANCOUVER, Jan. 17.—The Vancouver Sun yesterday published letters from officials of organizations of artists in British Columbia which the Sun cites as "proof that the authorities in charge of the so-called all-Canadian art exhibition to be held in the National Art Gallery at Ottawa on January 23, has ignored the representative organizations of artists in British Columbia."

The letters from the organizations, whose total membership is given as 523, deny that they have been notified officially of the exhibition. The organizations are: British Columbia Art League, British Columbia Society of Fine Arts, Palette and Chisel Club, Vancouver Sketch Club, Vancouver Island Arts and Crafts Society.

The letter from the Society of Fine Arts, the only body in the province whose membership is made up entirely of artists, is signed by Adela W. Pilkington, honorary secretary-treasurer, and says that "as secretary of the B.C.S.F.A., I have received no intimation, officially or otherwise, of this exhibition."

## NATIONAL GALLERY TO HAVE COMMITTEE

Members to Be Named to  
Help Select Works in  
British Columbia

Gazette — 18/1/30

(By Canadian Press.) 30

Ottawa, January 17.—The National Gallery of Canada is planning to have a committee appointed this summer in Vancouver to assist in selecting works for next year's art exhibition in Ottawa. Eric Brown, director of the National Gallery, in a statement today made this announcement. The statement was in reply to criticism from organizations of artists in British Columbia that they had been ignored in the exhibition which opens here next week. The statement follows:

"The situation regarding the annual exhibition here is apparently misunderstood in Vancouver. The same exhibition has been held in Ottawa for four years and is composed of about 150 of the best works produced in Canada in the preceding year, chosen by the National Gallery from the official exhibitions of professional art bodies such as the Royal Canadian Academy."

"No art society receives formal notification at any time nor participates in the work of selection. The scope of the exhibition is gradually being extended and the intention was owing to the distance from Ottawa to arrange for a suitable committee in Vancouver to assist in the selection of works for Ottawa, but owing to the inability of the National Gallery representative to visit the West this season, the formal arrangements were necessarily postponed until 1930."

"In the meantime, desiring to make some progress this year, the National Gallery invited British Columbia artists who exhibited in the East and also waived the usual formalities of selection by the National Gallery and asked the president of the British Columbia Society of Fine Arts to forward a representative group of his society. This has been done, and considering only brief notice possible the British Columbia representation is very satisfactory. The National Gallery official will visit the West the coming season and formal arrangements will be in operation for 1931 exhibition."

## CANADIAN PICTURES FOR BUENOS AIRES

Gazette — 20/1/30

Depiction of Dominion at  
1931 British Empire Trade  
Fair Will Be Impressive

UNIVERSITY PUBLICITY

Major E. L. McColl, Canadian  
Trade Commissioner in Ar-  
gentina, Favors Scheme of  
Establishing Scholarships

Canada, it is expected, with all the natural beauty of its lakes, rivers, fields and forests, with the majestic grandeur of its western mountains and even the bold severity of its northern regions, will be carried in pictorial form to Buenos Aires, Argentina, for the British Empire Trade Fair. In discussing this coming exhibition, which will be held for six weeks, from February to April, 1931, Major E. L. McColl last night explained additional aspects of this great attraction.

Major McColl, who is Canadian Trade Commissioner in Argentina, Chile, Paraguay and Uruguay, is spending a few days in Montreal before continuing his departmental trip through Canada. During the course of his stay in this country, he has visited almost every city, town and village of importance, interviewing boards of trade, chambers of commerce, industrialists and others likely to be interested in the development of closer commercial connections with the South American Republics. His efforts have attracted considerable attention from people to whom the Latin-American states are nothing more than mere names, with the result that stimulation of Canada's export trade is contemplated as a result of his trip home to the Dominion.

Although no definite decision has yet been made by the Council of the National Gallery of Canada, it is confidently expected that this body will consent to the proposal to send a representative collection of contemporary Canadian pictures, characteristic of Canadian spirit and atmosphere, to the Fair. Major McColl felt that such an exhibition of art would create a most favorable impression in the Argentine capital and that no better method could be adopted for presenting a clear conception of "what is Canada!"

The universities of Canada will have a combined display at the Fair, as it is the opinion of Canada's Trade Commissioner that much benefit will be derived from inducing students of the Latin-American countries to complete a college course in this country, instead of in the United States of America. The educational institutions in the Dominion are renowned throughout the world, and are the equal in this respect to any similar organizations in other countries. After studying here, and assimilating a knowledge of Canadian conditions and ideals, the students would return to their own homes as excellent media of propaganda. Before sailing for England at the beginning of next month, Major McColl hopes to interest a number of Canadian companies, with widespread connections throughout Latin America, in a scheme for underwriting scholarships for students of such countries.

PUBLIC HEALTH EXHIBIT.

The Institute of Canadian Architects and the Arts and Handicrafts Guild also propose to establish an exhibit in Buenos Aires in 1931. The subject of public health will also be given particular treatment, more especially in connection with university training, as McGill and Toronto Universities are pre-eminent in co-operating with provincial and municipal health authorities, thereby providing wide scope for student training.

The Canadian Chamber of Commerce, Major McColl continued, is organizing a party to visit Argentina on the occasion of the British Empire Trade Fair, which should do much to enlighten peoples of both countries on conditions and customs in North and South America.

All exhibits for the Fair will travel down to Buenos Aires in the last Canadian National steamer sailing from Montreal next season, probably on November 25. All packages should be addressed to the Department of Trade and Commerce, care of the Canadian National Steamships, Montreal, and marked: "Canadian Pavilion, British Empire Trade Fair, Buenos Aires."

Major McColl is compiling a book, to be known as "Canada Today," containing a series of articles covering some twenty-five fields of Canadian endeavor, written and contributed by leaders in their respective spheres. This volume will be translated into Spanish for distribution throughout the Latin-American countries, and will be profusely illustrated by typical Canadian scenes. Furthermore, each chapter will have as a heading and inspiration some expression of opinion on Canada and its position made by a prominent individual in foreign lands.

## Western Memories

Star 23/1/30

THOSE who knew the Canadian West in the olden days will doubtless find memories vividly recalled by the exhibition of paintings now being held in the Van Dyck gallery at Jas. A. Ogilvy's, Limited. These pictures, from the brush of John Innes, are loaned by the Hudson's Bay Company. They have been collectively described as "the epic of western Canada," and this is

a happy title to apply to the exhibit as a whole, for the subjects treated seem to cover almost every phase of the opening up of the West, from the days when the Indians were indeed "Lords of the Wild" as depicted in the picture with that title, down to the symbolic vision of modern progress presented in "Flood-Tide of Opportunity."

Mr. Innes knows his West thoroughly. He can convey in arresting manner an impression of the untamed wild, of mountain heights, of vast panoramic spaces. His brushwork is smooth but definite. There is no muddling of tones here. All is harmonious and richly mellow. An authoritative employment of effective backgrounds serves to accentuate the significance of the subject. Take the Indian group, for instance. "Silence" (1) is a painting of a lone Indian in a canoe beneath the deep canopy of night. There is a suggestion of infinite vastness in the sky. "Lords of the Wild" (2) shows a group of tepees and braves in gay colors. "Buffalo Scouts" (3) indicates the Indian at his work, with a huge herd of buffalo in the distance.

"When the Blackfeet Hunt" (4) is a superb canvas—one of the finest in the exhibition. It shows a buffalo herd in full flight, with Indians pursuing and shooting arrows. In the foreground one huge buffalo, maddened by his wounds, has just tossed an Indian from his

horse, but another Indian is shooting an arrow into him at close range. The suggestion of stamped movement is irresistible. Both drawing and composition are masterly. And the color-scheme will compel admiration.

IN "The Last Survivor" (14), by the way. Mr. Innes seems to have borrowed an idea from Russell's famous drawing, "The Last of the Herd". One lonely buffalo, gaunt with famine, is staggering along while skeletons around convey a grimly vivid idea of his impending doom. In "The Red Man's Reverie" (16) an old Indian is shown crouched over a fire, while in the background are shadowy visions from the past—his squaw, her baby, and others.

Scenes of pioneer days are admirable in treatment and in the lucid manner with which the theme is impressed upon the mind of the spectator. In "The Pioneers' Highway" (5), "The Trading Post" (7), "The Cattle-Cruiser" (19), "The

Prospector" (19), "The Eternal Quest" (20), "The Engineer" (27), "The Trail Rider" (25) and "The Pathfinder" (26), the artist has succeeded in recreating the atmosphere of the past so that the imagination is stimulated by what the eye beholds. The Royal North-west Mounted Police—as they were known then—figure vividly in these records of bygone days, and there is drama and tragedy, as well as the note of eternal hope, to be discerned. Mr. Innes has achieved a permanent historic record on canvas in these paintings, which will grow in value as the years go by, and which constitute today a fascinating series of visions from the storied past.

S. Morgan-Powell.

## DISPLAY OF WORK BY SIX PAINTERS

Gazette—30/1/30

"Canadian Art of Today" on  
View at Sidney Carter  
Gallery

Paintings and sketches by Andre Bieler, Harold Beament, Graham Norwell, Edwin Holgate, M. A. Fortin and John M. Loggie are on view in the Sidney Carter Gallery, 620 Dorchester street west, under the general title of "Canadian Art of Today." The works show marked virility and, in varying degrees, distinct independence in manner of treatment. Simplification of form and bold, direct handling seem to be the aim of this group, and while this has in some instances led to distortion for the sake of pattern, many of the paintings, by reason of just selection of pictorial material embodying natural oddities of form, possess decorative qualities of a sound and satisfying kind.

Among the works by Beament must be mentioned his large "Close of Day, Winter," a work spacious in feeling

and convincing as to hour and season. Noble hills fill the background, while in the middle distance a river flows between snow-covered flats. In the foreground are scattered evergreens and above the distant hills there are gleams in the darkening sky.

Norwell, who is strongly represented, shows ability in making a good composition, though the wayward meanderings of some of the rivers occasionally result in disturbance to the beholder. In "Lac Desert," hills, water, settlement and church are nicely arranged, but in a painting of rolling hills, houses, covered bridge and river the eye is forced to wander. In many of the paintings there is also a tendency to reduce form to a set pattern. The painter shows ability as a draftsman, and in a couple of watercolors indicates marked sympathy with that medium, which he handles in robust, free washes.

Holgate is distinctly concerned with design in his two examples, the more attractive work being the frozen lake, across which teams are travelling, with distant hills and in the foreground an old cabin. In spacing and contour this picture has elements that have appealed to the painter as a cutter of wood blocks and it is a subject that could well be translated into that medium.

Gay color interests Bieler, who has found congenial material on the Isle of Orleans, but in some of the works pattern has been attained at the cost of making houses seemingly unsafe

for habitation. This is evident in "Autumn Labor," with distant water, hills, house, pasture, and in the foreground oxen at a plough. In another pastoral scene, a man and woman bagging potatoes, there is a good sense of atmosphere. In sketches done at St. Francois and at St. Pierre the brushwork is fluent and bold, and in "The Procession," done at Ste. Famille, flags suspended between tree and house supply a high color note.

Fortin is chiefly represented by watercolors, bold in color and treatment. He has found much paintable material about Montreal—a glimpse of the harbor with steamer, water-side buildings and the north arm of the new bridge; views of the city with Victoria Bridge and the South Shore; willows and water at Cartierville, and picturesque bits at Bordeaux.

Loggie has two Rocky Mountain scenes—"Sunrise, Mount Cavell," and "Mount Charlton, Maligne Lake," in

which in moderate compass the sense of grandeur is well conveyed.

## Maurice Cullen's Art

Star 17/1/30

FOR several years past I have been urging upon lovers of painting the claims of Maurice Cullen, R.C.A., to be considered as one of the most representative of Canadian painters, not merely because of the authority of his technique but because he has done more, perhaps, than any other living Canadian artist to interpret the beauties of the Canadian winter landscape. Winter is his season. He has made its variations and its moods in the province of Quebec his special study; and he has won for himself a place in the sun that none can deny him, though many may envy.

In the eighth annual exhibition of his art now on view at the Watson Art Galleries are to be seen some splendid characteristic works, including some canvases and pastels shown before and others that are new. Few men have mastered both oil and pastel medium to such a masterly degree, and certainly none known to us here can employ both with greater facility and power of expression.

MONT TREMBLANT and the surrounding landscape have always had a peculiar appeal for Mr. Cullen, and he has painted some of his finest canvases in this region and with the famous mountain as the key of the picture. Sunrise or sunset, the authentic touch is here. You feel the Laurentian atmosphere: you revel in the sheer loveliness of tone. You sense the tang of the winter air, and the fascination of ice and snow seen under varying conditions of light is ever-present.

North River, Cache River, landscapes at St. Jovite and Chicoutimi, mainly winter scenes, hold a lure of atmospheric charm that few Canadian canvases possess to such a degree. A fine draftsman, Mr. Cullen is also a colorist who is never in doubt, who never indulges in exaggeration, and whose vision is keen, clear, and accurate. The spirit of the snow-clad landscapes broods over the canvas, and there is nowhere a farthing note.

THESE paintings by Maurice Cullen are good pictures to live with. The more you examine them, the more their grip upon you is strengthened. You realize that it would be a steadfast pleasure to know that you could turn to one of them upon your return home after a hard day's work and find relaxation and aesthetic delight in fresh contemplation of its beauties. After all, that is the supreme test of a picture, for the layman of today.

S. Morgan-Powell.

## CULLEN PAINTING FOR ART GALLERY

Gazette—18/1/30

"Hoar Frost and Snow" Is  
Purchased by Art Association  
of Montreal

After a most successful week the exhibition of Laurentian landscapes by Maurice Cullen, R.C.A., held in the Watson Art Galleries, St. Catherine street west, closes this evening at 5.30 o'clock. Many are the fortunate art lovers who have carried the glory of northern scenery, at varying seasons, to their homes—canvases that will give constant delight to themselves and their friends.

One important work, however, is going where the general public can revel in its loveliness, the painting entitled "Hoar Frost and Snow." This oil has been acquired by the Art Association of Montreal and will distinctly strengthen the Canadian section at the Art Gallery, where, hitherto, the only example by this outstanding Canadian artist has been "Quebec from Levis"—distant city at evening with the river a-clutter with ice—the gift of J. R. Wilson.

The painting just purchased shows the painter in another mood, reveling in the subtle values of blues and silvers under a blue sky on a sunny winter day. Shadowed by trees a smother with snow, a river boils in rapids in the foreground, while beyond its cover of snow and ice stretches a high hill which gleams in the sun. It is a solid, characteristic example of Mr. Cullen's matured art of today and presents an important phase of this gifted colorist's work.

With the growing realization of the high place this painter has attained in Canadian art, time will undoubtedly see the local collection further embellished with a typical Cullen of "Cache-Mont Tremblant" region.

## Loan Exhibit Here

Star 30/1/30

MONTREAL is fortunate today in being afforded an opportunity of seeing the pictures which, under the administration of the National Loan Collection Trust, were left by William Harvey, of Leeds, England, to be loaned to municipal and provincial picture galleries in the Old Country and also throughout the British Empire. Some fifty-five canvases are now on view in the main room of the Art Association galleries on Sherbrooke street, and the exhibition will remain open until February 13.

The majority of the pictures shown are examples of the leading Dutch and Flemish masters of the seventeenth century, and they constitute an interesting and instructive collection. One finds here, for instance, a fine Van Dyck, "Virgin and Child" (14), in which the serene beauty of the woman's features are contrasted with the vigorous health of the child. Here is masterly draughtsmanship and smooth authority of brushwork. Two unusual examples of Greuze, both studies of boys' heads, "La Polonoise" and "L'Ecolier" (16 and 17), show what a close student Greuze was of lighting and shadows on flesh, and how he could model and paint flesh. Here are the greenish and bluish tones used for shadows under the eyes that so many portrait-painters of today have come to grief over.

THE sole example from the English school is a portrait of Lady Byron by Hogarth (23). The lady's features are less interesting than is the texture of the dress, which is painted with amazing detail and skill in varying tones of grey. A noble "Portrait of a Man" (25) from the brush of Van Cuelen, reveals masterly modelling and a clever device for enhancing the contrast between flesh tint and black velvet coat by the use of a painted oval frame or brown marble. Two quite delightful examples of the work of Gabriel Metsu, "The Music Lesson" (26) and "The Weary Sportsman by an Inn Door" (27), show arresting composition, fascinating color-schemes, and charm of lighting.

Still life is represented by a Boursse, "Domestic Interior with Still Life" (8), with grey the prevailing tone and attention to homely detail; "Fruit and Lobster" (19), by David de Heem, brilliant alike in coloring and in painting of detail; "Flower Piece" (24), by Van Huysum, a gorgeous grouping of bright-colored flowers in a sculptured vase, in which the perfect blending of tones is to be noted; and "Fruit and Insects" (29), an exquisitely painted piece in which minute detail is executed with marvelous skill. There is a powerful sea piece, in which the shipping is somewhat crowded, in "Shipping—a Fresh Breeze" (2), by Ludolf Bakhuizen. Some superb studies of a horse's head (4), and of cows' heads (5), by Nicolaas Berghem, and some equally vigorous and beautifully drawn studies of a dog (50), by Adriaen van de Velde, will arrest attention.

AMONG the outstanding landscapes are "Ponte Molle, Near Rome" (1), interesting chiefly for the fragment of a broken Roman bridge in the foreground; "Landscape with Cattle" (3), a low toned and broadly painted scene with a rocky hill side and a spacious blue sky, by Berkhem; "Landscape with Tower and Figures by a Lake" (6), by Jah and Andries Both (the latter painted the figures), in which a light green-blue evening sky is the dominant note; and "Landscape with Figures—Evening" (7), by the same artists, presenting a fine example of clever treatment of perspective; "Landscape—The House on the Hill" (22), in which the trees are magnificently painted, and the light on the lake water is delicately treated; "Landscape with Shrine" (30), a study

in evening light over a broad expanse, with a fine sky of warm grey clouds; "Landscape with Classical Figures" (31), by Isaac de Moucheron, done in warmer tones; "Moonlight on a River" (32), by Aart van der Neer, in which the effect of the light upon the still surface of the water is exquisitely expressed; "Twilight" (34), a lovely study by the same artist; a landscape by Adam Pynacker (40), with cattle in the foreground and a finely lighted sky; "Flight into Egypt" (41), an evening light study under a cloudless sky; a powerful study in light and shade effects upon a rocky landscape by David Teniers the Younger (45), a woman milking a cow (49), by Van der Velde; and "The Mendicant" (53), by Jan Wynants, a richly-toned sunset scene, as well as Bega's "Landscape with Goats" (55), impressive in its serenity and soothing beauty of tone.

A river scene by van der Cappelle (10), in sombre tones; another by Cuypp (13) much warmer and finely lighted; a seascape by Van de Velde, "Calm" (51), done in light and delicate grey tones; and a coast scene with fishing boats (33), by Van der Neer, with a splendid sky, are other features of the exhibition, which also includes portraits and studies by Gonzales Coques (two fine examples, 11 and 12), Van Everdingen (a humorous study of a child holding an apple 15), Hendrick van der Neer, Caspar Netscher, Van Ostade, Paul Rubens (42), a charmingly original sketch of one of his daughters, with finely painted flaxen hair; Godfried Schalken, and David Teniers the Younger.

It is an exhibition which should on no account be missed by any interested in art—particularly by students.

S. Morgan-Powell.

## Special Showing of Canadian Paintings in American Cities

Star 27/1/30

WASHINGTON, Jan. 27 — (Star Special by Carter Field, Staff Correspondent.) — Washington, Baltimore, St. Louis and other American cities are to see a special exhibition of paintings of contemporary Canadian artists.

The exhibit has been arranged by the American Federation of Arts of which Hon. J. H. Root is honorary president.

It was assembled by Eugene Savage acting for the American Federation. Mr. Savage is Professor of Fine Arts at Yale University. Hon. Vincent Massey and H. S. Southam of Ottawa, president of the National Art Gallery of Canada, were consulted about this display, but the choice of paintings to be shown was left to the representa-

tive of the American Federation of Arts. The Carnegie Corporation of New York is financing the exhibit.

Paintings by the following artists will be included in the display. A. Y. Jackson, Emily Carr, Arthur Lismer, Lauren Harris, Tom Thomson, Clarence A. Gagnon, Tom Greene, Horatio Walker, S. Horsman Varley, Frederick S. Haines, Alfred J. Casson, Bess Houser, Bertram Brooker, Franklin Carmichael, Albert H. Robinson, Edwin H. Holgate, Evan MacKague, J. E. H. MacDonald, Prudence Howard, Marian Huestis, Frank Hennessey, George Pepper, Peggie Nicols, Florence MacGillivray, R. S. Hewton, Kathleen Norris, Lillias Newton, Ann Savage, H. Mabel Lockerby and Peter C. Sheppard.



## ART OF OLDER DAY IN RICH PROFUSION

Gazette — 25/1/30  
Fifty-five Works From Na-  
tional Loan Collection Trust  
Placed on View

### THREE CENTURIES SEEN

Examples of Dutch and Flem-  
ish Schools Predominate in  
Exhibition at Art Asso-  
ciation Gallery.

Fifty-five pictures in the National Loan Collection Trust, of which Sir Robert Witt is chairman of trustees, are now occupying the walls of the Central Gallery of the Art Association of Montreal—the first stop in the journey they are making to the overseas Dominions. Fresh from stays of varying length in forty cities of Great Britain, these pictures, which in the main are examples by Dutch and Flemish artists dating back to 1600 odd, are likely to attract many whose enjoyment of art is increased by the fact that some of these paintings on wood, copper and canvas are a few hundred years old, and were executed by men who were capital craftsmen.

From the point of view of color the exhibition cannot be called gay. The inevitable browns of an older day are present in abundance, but in the handling of values and a certain sincere sedateness in treatment they are entirely satisfying. Done in a day when telephone calls did not halt work, when legs and not motorcars carried the painter to the countryside, there is in them all a sense of unruffled calm—there would be a tomorrow, so why rush or scamp? Certainly these old painters could select subjects and treat them in a manner that is soothing to the nerves. Generally speaking, the highest color notes are sounded in the paintings of flowers, where in a surprising degree they sometimes suggest the light fragility of the petals. High finish and lovely surface characterize the majority of the works, which usually are of small compass, and there is no slurring of details. In none of the works is there any hint that the artist let himself go—all is orderly and complete.

Admirable is the catalogue issued in connection with this exhibition—an illustrated volume that sketches the lives of the painters, comprehensively describes the pictorial elements of the paintings as to objects and colors, and frankly admits that in some works time has not treated the tones kindly.

Cuyp, 1620-1691, is represented by "River Scene with Town and Shipping"—watercraft, fishermen tending their net, with towered buildings in the distance, all flushed with a warm yellow tone. Jan David De Heem, 1606-1683 or 84, mixes with peaches and grapes a boiled lobster resting on a table near a chased beaker. Jan Van Huysum, 1682-1749, signed a mass of blossoms in a yellow-brown sculptured vase. Abraham Mignon, 1639-1697, missed no detail in an arrangement of fruit attacked by insects. High finish marks two works by Gonzales Coques, 1614-1684—"Officer in Armour" and "Lady in a Blue Satin Dress"; the latter, possibly the Princess Palatine, is fine in the handling of the dress texture. Sir Anthony Van Dyck, 1599-1641, is represented by "Virgin and Child"—a painting fluently handled and very much alive. Caesar Van Everdingen, 1606-1679, signed an attractive canvas in "Child Holding an Apple"—a vivacious girl in long voluminous dress with a bitten apple in one hand a bird resting on the other, fenced houses and trees forming the background. Gabriel Metsu, 1629-1667, is represented by "The Music Lesson"—standing instructor and seated woman with dog nearby in a delicately lighted interior, the work being a replica of the picture in the National Gallery. By the same painter is "The Weary Sportsman by an Inn Door"—a figure piece typical of that period. Detail is minutely worked out in "Boy Blowing Bubbles" by Frans Van Mieris, 1635-1681—the child at play at a window with woman in the background.

"Man and Woman with a Wine Glass" is by Eglen Hendrick Van Der Neer, who died in 1703, and depicts a woman holding a glass as she looks questioningly at her companion, whose hand rests on the wrist of her right hand. A dignified portrait of a woman is signed by Caspar Netscher, 1639-1684, and the art of Adriaen Van Ostade, 1610-1685, is represented by three works—"Peasant Filling His Pipe," "Woman Drinking" and "Village Fair." The two first-mentioned are good character studies typical of the work of that school, and the circular painting of the fair is peopled with many figures grouped about the

booths, which are backed by buildings and trees against an evening sky.

"Sketch of One of His Daughters"—a fair-haired girl seen from the back, is by Sir Peter Paul Rubens, 1577-1640, and "Candlelight—Youth Lighting a Pipe" is from the brush of Godfried Schalcken, 1643-1706. Three works represent David Teniers, the Younger, 1610-1690—a rocky landscape with meandering paths, figures and trees under a cloudy sky, and two figure pieces—three men playing the game of "Hustle Cup," and "Exterior of an Inn—Peasants Drinking," with a woman watching a man holding a flagon as he sits on an upturned tub. Vigorous and glowing is "Portrait of Ben Jonson" by an unknown artist, who bestowed an immense amount of care in painting the fine lace edging to the broad white collar of his sitter. A portrait of Lady Byron (nee Berkeley) is from the brush of William Hogarth, 1697-1764.

The French School is represented by two works by Greuze, 1725-1805, studies that are refreshingly free from the sweet prettiness of those distraught maidens who weep over dead canaries—"La Polonoise," a freely handled painting of a girl in a dress of blue with white underbodice, and "L'Ecolier," a soundly painted head of a curly-haired school-boy.

The landscapes are varied and interesting and show that in their placid even way the painters, without recourse to broken tones to suggest the vibration of light, well succeeded in suggesting atmosphere. As a team, Jan and Andries Both succeeded in "Landscape with Tower and Figures by a Lake," and "Landscape with Figures—Evening." Architecturally precise is "Interior of a Courtyard, Venice" by Canaletto, 1697-1768, and good in arrangement and lighting is "River Scene with Ships Beached," by Jan Van Der Cappelle, 1624-1679. Shipping in a fresh breeze that bellies the sails and churns the water into foam is the canvas by Ludolf Bakhuizen, 1631-1708, and Nicolas Berghem, 1620-1683, besides a landscape with cattle, is represented by some capital studies of a horse's head and of cows' heads. A ruined archway with figures, sea and shipping is by Guardi, 1712-1793, and Jan Van Der Heyden, 1637-1712, was the painter of a view of Amsterdam and two landscapes in which buildings figure. By Aart Van Der Neer, 1603-1677, is "Moonlight on a River," with fisherman lifting his net in the foreground, by "Coast Scene with Fishing Boats," and a satisfying landscape, with building and figures, called "Twilight."

All the works will repay careful study, and a large attendance is expected during the period of the exhibition.

As outlined in the introduction to the catalogue, the National Loan Collection Trust owes its existence to the public spirit of William Harvey of Leeds, who in 1917 made over to a body of five trustees, for the benefit of the public, a group of fifty-three pictures, most of them by Dutch and Flemish masters of the seventeenth century, comprising the greater part of a collection formed between the years 1840 and 1860 by his uncle, William Harvey, of Barnsley, who died in 1867. The money value of the gifts amounts to some thousands of pounds. Its value in terms of pleasure and education it is impossible to estimate, for it will depend largely on the use made of it. By the terms of the Trust the pictures may be lent to municipal and provincial galleries not only in the United Kingdom, but throughout the British Empire.

## John y. Johnstone

### NOTED MONTREAL ARTIST IS DEAD

The death of John Johnson, well-known Montreal artist, occurred last week in Havana, Cuba, after a short illness. Mr. Johnson was considered one of the most promising artists in the country, and had gone to Havana in connection with his vocation. He was 42 years of age.

Before going to Cuba, Mr. Johnson was living at 3333 University street, and had been in Montreal for some time. Although he was born in the city he does not seem to have spent much time here, as he studied for long periods in France and Belgium. Many of his works have been placed on exhibit throughout the country and he has been the winner of many prizes.

## HARRIS MEMORIAL

### StarGALLERY OPENED

CHARLOTTETOWN, P.E.I., Feb. 6. (C. P.) — The Charlottetown new library building and Harris memorial gallery were opened here yesterday when tributes were paid to the work and life of the late Robert Harris, famous Canadian artist, through whose generosity the building was constructed. Lieutenant-Governor Heartz formally declared the library open.

The life of Robert Harris and the educational value of the library were reviewed by Rev. Canon Harris of Halifax.

Forty-five of the Harris paintings, the most important of which are now in Montreal, will occupy the gallery. Canon Harris, brother of the artist, will arrange for their transportation to Charlottetown. 6/2/30

See page 56

## ARTS OF DOMINION LOYALLY PRESERVED

Gazette — 28/1/30

Prof. Henry Armstrong Re-  
viewed Activities of Handi-  
crafts Guild

### INADEQUACY OF FUNDS

Much Work Dependent Upon  
\$5,000, Plus Membership  
Fees—Interest of Hon. J. L.  
Perron Appreciated

Envisaging the value to Canada and Canadians of native handicrafts and stressing that the arts of peace have never been more loyally preserved in a country than by the hands of their rural populations, Prof. Henry Armstrong, president, addressing the annual meeting of the Canadian Handicrafts Guild held at the Mount Royal Hotel yesterday, pleaded for more widespread interest both in the development and fostering of native craftsmen and their work. Highly jubilant over the past year's activities of the guild, which, he declared, had been crowned with success, Professor Armstrong pointed out that what has been accomplished to date by the guild and its members in the fostering of both the production and improvement of handicrafts could be recorded with great pride and satisfaction.

General recognition that handicraft work of the Dominion is closely linked up with Canadian aspirations and ideals marked the annual meeting. It was with a strong feeling of national pride that the reports of the varied activities of the guild heralded the progress achieved in making known the beauty and glamor of manual work, and felicitous tribute was paid those who, directly or indirectly, had contributed to this success.

"The arts of peace have never been more loyally preserved in any country than by their rural populations," Professor Armstrong declared in his annual address. "There, necessity, the mother of invention, has often joined hands with national and family pride to reveal native genius. The constant contact with the exacting ways and inimitable laws of nature, together with that humility of spirit and simple longing to understand which is so often found in the hearts and homes of the toilers in the field, always produces a generous and honest mentality."

The objects and ideals of the guild embody all this, Professor Armstrong stressed, and constitute the soundest means of expressing a truly patriotic as well as philanthropic purpose, uplifting in effect, providing healthy occupation for leisure time and spreading contentment and loyalty of spirit throughout the land. The guild is a blessing to those who work for it and to those for whom it works.

Professor Armstrong accompanied his address by an outline of the more important activities of the guild during the past year. He made particular mention of the action of certain city stores who, knowing the large demand created for homespun work and home-made rugs solely by the guild, placed large orders with rural handicraftsmen, supplying them with all the necessary material. This has resulted in the workers' interest in growing their own wool, dyeing it, and spinning it, being no longer necessary, Professor Armstrong stated, and is to be deplored from certain points of view, as it puts before the guild the very difficult problem of holding together such genuine home-spinners and weavers for that quality of work required by the guild shop. "We have to compete," he declared, "not simply with manufactured materials as against homespun, but with so-called homespun blankets, etc., which are made from factory-machine spun wool, frequently very much lighter in weight, and saleable at much lower prices. We need to encourage by every means the raising of sheep in this province and home spinning as well as weaving for the production of genuine homespun."

Professor Armstrong paid special tribute to "the veteran worker for the guild," Mrs. James H. Peck, who, he pointed out, takes every opportunity to further the work of the guild and to whom the guild is indebted for large financial assistance.

### FEDERAL AID QUESTION.

The fact that the guild had been unsuccessful in its efforts to obtain federal aid through the medium of an annual grant was referred to by the president. He emphasized the fact that the guild, in order to pay teachers of its educational classes, to carry out its exhibitions and prize competitions, its lecture courses and other promotion work, is dependent upon a fund so far limited to \$5,000, plus membership fees. This total is almost entirely expended by the end of the year. The formation of a Quebec provincial branch of the guild would perhaps serve to aid in the work, he said. Then the guild, with its country-wide work, might more successfully appeal for the support of the Federal Government, and the Quebec branch could naturally look for provincial assistance.

A feature of the report of the technical committee presented by A. T. Galt Durnford, was the announcement of the starting of a movement to locate and encourage country blacksmiths in making and design

suitable ironwork other than their everyday trade. These men are generally found to be most skilled, it was pointed out, but lack the knowledge of proper and original design. Particular mention was made of the success of the handicraft exhibits at Quebec fairs, and the Regina and Calgary festivals.

The report of the secretary, Miss Doris K. Sharples, stressed as important the announcement by the Hon. J. L. Perron, Minister of Agriculture, at the annual guild exhibition, to the effect that he proposed reorganization of his department with a special handicrafts section. Mr. Perron spoke most appreciatively of the work done by the guild, and declared that the Government's efforts to promote Quebec handicrafts could be successful only through co-operation with the guild. In her financial report, Miss Sharples expressed regret that the net profits were inadequate to carry on the work of the guild in all its branches. The total receipts for the year were \$5,788.92.

Miss Beatrice M. Heriot, convener of the educational committee, in her report stressed the success met with by the guild in its self-supporting handicraft classes, the work of which she pointed out, was proving of high standard.

Prof. Armstrong, in his report of the shop advisory committee, pointed out that the guild had paid approximately \$40,000 last year to the upwards of a thousand French-Canadian and English-speaking workers employed in the carrying out of guild orders for handicrafts.

Successful reports were also presented by M. A. Peck, on behalf of the extension committee; Miss K. Madeleine Bottomley, on behalf of the publicity committee, and Miss Ethel M. Smith, on behalf of the exhibition committee.

### OFFICERS ELECTED.

The following officers were elected for the year: Patrons, Their Excellencies the Governor-General and the Lieutenant-Governor; honorary president, C. Cleveland Morgan; acting president, Prof. Armstrong; hon. vice-president, Mrs. W. D. Lighthall; first vice-president, Mrs. W. Oliver Smith; second vice-president, Mrs. N. K. Laflamme; hon. treasurer, Geo. G. Fox; hon. legal advisors, Dr. W. D. Lighthall, K.C., Brooke Claxton; hon. archivist, Miss Elizabeth C. Murray.

The general committee elected was as follows: Prof. Henry F. Armstrong, John Atkinson, Mrs. Donald Baillie, Wilfred Barnes, A. R. C. A., Mrs. H. Bottomley, Col. Wilfred Bovey, Mrs. Winthrop Brainerd, Lady Brunton, Brooke Claxton, Mrs. Brooke Claxton, Mrs. G. Roland Cooper, Mrs. W. O. H. Dods, Mrs. G. H. Duggan, A. T. Galt Durnford, George G. Fox, J. Murray Gibson, Thomas Guerin, C. T. Hare, Mrs. J. C. A. Heriot, Mrs. F. M. G. Johnson, W. S. Johnson, K.C., Lionel Judah, John Kidman, Madame N. K. Laflamme, Miss Alice Lighthall, Mrs. W. D. Lighthall, Dr. W. D. Lighthall, K.C., Mrs. L. Lindsay, T. W. L. McDermot, Dr. R. St. John Macdonald, Mrs. R. E. McDougall, Mrs. Ira F. MacKay, F. Cleveland Morgan, Mrs. P. E. Nobbs, Hugh A. Peck, Miss M. M. Phillips, Mrs. W. O. Ryde, Mrs. E. B. Savage, Mrs. W. Oliver Smith, Prof. Ramsay Traquair, E. L. Wren, Miss Marion Wright.

Chairmen of the various committees were elected as follows: Mrs. J. C. A. Heriot, educational committee; Mrs. James Peck, extension committee; George G. Fox, financial committee; F. Cleveland Morgan, permanent collection committee; Mrs. H. Bottomley, publicity committee; Prof. Armstrong, shop advisory committee; A. T. Galt Durnford, technical committee.

Doris K. Sharples was elected secretary-treasurer, while Mrs. H. Hughes Charles was reappointed general manager of the guild's handicraft shop.

## ROYAL ACADEMY HONORS AMERICAN ILLUSTRATOR

May Gazette  
Work Is Accepted For Ex-  
hibition in London

NEW YORK, May 15 — (Star Special.) — Dean Cornwell, New York magazine illustrator, received word yesterday that his illustration, "The Washing of His Feet," had been accepted for exhibition by the Royal Academy of London. This is the first instance in which an American illustrator has been honored by the Royal Academy.

Mr. Cornwell has worked in England for the last three years with Frank Brangwyn, English painter. About a year ago Mr. Cornwell exhibited some of his easel paintings in the Grand Central Art Galleries, at which time he was criticized severely for his attempt to set himself forth other than a magazine illustrator.

The pictures on exhibition in London shows the Biblical scene of the erring woman who, on hearing that Jesus was in a nearby town, pursued him and, upon finding him, washed his feet with her tears.

## Paintings in London

Star 17/2/30

LONDON, Jan. 17.—(Special Star Correspondence.)—There was a great fanfare from the entire English press, with faint echoes coming all the way from Scotland, when the London Group threw their doors open to the public. "Here," cried the critics, "is great painting. Many of these canvases will be hung by posterity among the masterpieces of all time." So the obedient public flocked to the New Burlington Galleries to utter "ohs" and "ahs" in front of the latest works of Messrs. John, Sickert and company.

It was an important event. No one with the least pretence to culture could afford to miss it, not even the writer of this article. Unfortunately, she postponed going until the very last day and that proved to be a grey and drizzling one. (But when, alas, is it not grey and drizzling here at this time of the year?) Some of the prevailing fog must have come between her eyes and the glory of an exhibition, for to her it was dim and questionable.

There was a flatness about the coloring—more pigmentation than tinting, as someone aptly put it—and the general effect seemed mannered and self-conscious. A small canvas by Rogers Fry aroused admiration, but no very great enthusiasm.

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A LITTLE discouraged by that experience, I thought it wiser to wait for a fine day before going to any more exhibitions. Consequently it was about a fortnight later that I ventured into the Leicester Galleries. A whole room there was devoted to the works of Lucien Pissarro, son of Camille Pissarro of Impressionistic fame. I shook my head and thought of Siegfried Wagner. How hard it is to escape from the shadow of paternal fame! Everywhere was visible the influence of the elder Pissarro, only greatly diluted. The coloring was soft and pleasant, particularly a favorite grey-blue, but I felt a lack of virility in the drawing. I wandered into the next room to look at the works of Henrik Lund, the Norwegian painter. These consisted chiefly of portraits, two of which particularly caught my eye, one of Ibsen's grand-daughter, the other of Knut Hamsun. These possessed an attractive liveliness and an interesting suggestion of the personalities in question, but they did not seem to me to go quite deep enough to be really satisfying. They gave me the impression of being quick sketches, as though the artist was afraid to go further lest he lose the first spontaneity and resemblance.

By the time I had reached the Goupil Galleries a yellow fog had filtered down between the houses, permeating everything. I was glad to enter the building, whose first attraction (I blush to confess it) was a coal fire. It was well worth paying a shilling for that close. The worst chill gone, I was free to observe a very striking head of Tagore by Epstein, in which the sensitiveness of the poet and the fine serenity of the philosopher were marvelously expressed. A delightful collection of Eric Gill's drawing held my interest for some time by the economical, graceful modeling of the figures.

Among the paintings, however, I found little to stir me. There was a rather charming landscape of Mark Aurdler and a few good things by Duncan Grant and Paul Nash, but compared with the early French Impressionistic paintings, which presided over the collection like benevolent grandparents, they all seemed rather insignificant. I began to regret the exhibitions of Paris, where one felt things happening. "Here," I grumbled as I walked along Piccadilly sputtering with the fog, "they go on saying the same things on the surface adequately, beneath the surface inadequately." The Paul Guillaume Galleries confirmed my despondency in spite of its many treasures. To be sure, there was a stunning John there, a portrait by Steer with a Whistler-like charm, and a really interesting piece of work by Sickert, but they had all been painted twenty years ago. What I wanted to see was the painting of today. I thought of the London Group and sighed.

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AT this point I nearly went home for tea, but I decided to give the present one more chance; I walked a little further down Bond street and entered the London Artists' Association. There the very first canvas I saw, "Beach Fun," by William Roberts, brought me cheer. A little crude, perhaps, but enormously virile, it spoke to me in a straightforward way and with humor. The other

paintings in the exhibition were of the same nature as those in the Goupil Gallery, not even excepting a handsome design, "Aram Like's," by Grant, which led the list in price. But upstairs I found another Roberts, a portrait of a sullen young American, full of somnolent power, which increased my respect for that artist's ability.

Vastly cheered, I walked down Bond street towards Piccadilly when a still life in the window of the Tooth Gallery arrested me. There was no denying its flamboyant invitation, so I pushed the door open and walked in. The announcement read, "A Retrospective Exhibition of the works of Matthew Smith." I glanced about me and fairly purred with satisfaction. Then I sank down into one of the comfortable chairs so thoughtfully provided and was content to remain there for fully half an hour. "What has been the matter with me," thought I in amazement, "that never before have I realized the power of this man?" The richness of color displayed around me and the freedom of rhythm were fairly intoxicating.

The canvases were hung in groups according to the period in which they had been painted; there was a Paris pre-war group, a Cornwall group, a London group and so on; so that one might follow the development of the artist from the tight lines, metallic greens and bronze, Gauguineque females of the first period to the freer composition and more varied palette of the last. It was interesting to note, however, that the females throughout remained bronze. One of the more recent, labelled "Couleur de Rose," fascinated me particularly.

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WHILE admiring her I became aware of a conversation going on behind me. Two men were going over a pile of canvases in a corner and a stray word or two made me prick up my ears. Could it be? I eavesdropped still further. It was! Presently the two men came into view. The taller of the two said, indicating a flamboyant still-life, cousin to the one in the window, "Of course everyone admires that enormously." "Yes," answered Matthew Smith, "I find it hard to understand. It has always seemed to me a mere flash in the pan." I smiled to myself for I had heard that artists were often jealous of their most successful offspring. "That," he continued, "is a nice frame." And so speaking, he walked away from me down the room.

I looked at him with all the reverent awe reserved for Olympians. There was certainly nothing about him to suggest the creator of these glories; he was not in the least free or flamboyant, just a very quiet, pale, blond man attired in a conservative blue overcoat. He wore spectacles, too, and was inclined to poke his head forward, so that he gave the impression of a bank-clerk or a school-teacher. His manner was subdued, in fact deprecatory. Altogether the contrast he afforded to his work, while no doubt obvious to any Freudian, was interesting none the less.

I blessed him as he went his way, for he had restored my faith in present-day English painting. Now I felt happy to go home.

As I passed the galleries advertising "Paintings of Bird Life," and "English Flower Paintings," I smiled and left them to the eager, high-hatted matrons of the provinces peering at them in admiration. Their superficial prettiness no longer annoyed me, for I knew that underneath was flowing a steady current of the real thing as represented by my discoveries of the day. Suddenly, at Grafton street, I realized that the fog had lifted and the sun was shining!

R. S. H.

## CANADIAN ARTISTS' WORK TO BE SHOWN

Exhibition Is Planned for Corcoran Galleries at Washington in March

Gazette 10/2/30

(By Associated Press.)

Washington, February 9.—An exhibition of the work of Canadian artists will open in the Corcoran Galleries here early in March. It has long been the contention of Canadians in the United States that the work being done by their compatriots is of exceptional freshness and vigor and compares favorably indeed with contemporary painting in this country.

The American Federation of Art in co-operating with the Carnegie Corporation now proposes to give an opportunity to the people of Washington, and thereafter of several other cities, to judge for themselves. The Federation called upon Eugene Francis Savage, an American artist and critic of note, to select paintings, and this he has accomplished after visiting the galleries and studios at Ottawa, Montreal and Toronto. The 30 pictures chosen represent almost exclusively the work of living native Canadians.

Miss Leila Mechlin, secretary of the Federation, is hopeful the exhibition will be assembled before March 8 and ready for opening on the evening of that date by the Minister. Elaborate preparations are being made by the Corcoran Galleries for this first large presentation of the Canadian school in Washington. A private showing, to which numbers of 2,000 will be invited, is to precede the public opening. Eugene Savage was connected for several years with the art department of Yale University and now is with the College of the City of New York. During his visit to Canada he selected the works of 30 painters as representative of the Canadian school. These include paintings by the following:

A. Y. Jackson, R.C.A., Emily Carr, Arthur Lismer, R.C.A., Lawren Harris, Tom Thompson, Clarence A. Gagnon, Thomas G. Greene, Horatio Walker, J. Horsemann Varley, Frederick S. Haines, Alfred J. Casson, R.C.A., Bess Houser, Bertram Brooker, Franklin Carmichael, Albert H. Robinson, R.C.A., Edwin H. Holgate, Yvonne Mackague, J. F. H. MacDonald, R.C.A., Marion Heustis, Ann Savage, H. Mabel May, Mabel Lockerby, Peter G. Sheppard, Frank Hennessey, George D. Pepper, Pegl Nicol, Florence H. McGillivray, R.C.A., Randolph S. Newton, Lilian Newton, Kathleen M. Morris, and Prudence Heward.

Star PICTORIAL CANADA 5/2/30

ACCORDING to Major McColl, Canadian Trade Commissioner to Argentina, Chile, Paraguay, and Uruguay, a representative collection of contemporary Canadian pictures, characteristic of Canadian spirit and atmosphere, will be sent to the forthcoming British Empire Trade Fair at Buenos Aires. The idea is to present, in lucid form, an answer to the question "What Is Canada?"

There will be but little difficulty in presenting the Canadian atmosphere, both summer and winter, on canvas. But the Canadian spirit is quite another matter. We hardly see how this is going to be accomplished through the medium of a picture exhibition. Taking the two extremes of contemporary Canadian art, the spirit represented would be of such a contradictory nature as to leave the spectator wholly bewildered.

Of course, a good deal depends upon the selection of pictures. In this connection it is permissible to hope that more care will be exercised than was shown over the choice of Canadian paintings for Wembley. It was no uncommon thing to hear people who were looking at the Canadian pictures shown there exclaim: "What a barren-looking place!" or "I shouldn't like to live there!"

Now that is precisely what we do not want to elicit from anybody. That is precisely the impression we have not the slightest desire to make. We want to present Canada in an attractive guise — without any exaggeration in any direction. It can be done, but there is a grave danger of doing something very different unless the selection of the pictures is made by somebody who is not pledged to support any particular "school" of Canadian painting.

## DELICATE FANCY MARKS ART SHOW

Gazette 5/2/30  
Sixty-Three Pastels and Paintings by Charles De Belle at Eaton Galleries

Paintings and pastels by Charles De Belle to the number of sixty-three are on view in the Fine Art Galleries of the T. Eaton Company, Limited, of Montreal, and are attracting a good deal of attention. This exhibition, which is under the direction of A. R. L. Carroll, is very representative of the artist, whose poetic interpretations of landscapes and children are well-known to picture-lovers. None of the examples indicates the breaking of new ground and, in the main, the works are typical of this painter's genre which has won him many admirers.

The landscapes are restful and almost dream-like in delicacy of treatment. Winter is seen as a season when nature is sleeping beneath a coverlet of downy white, quiet and serene; there is little hint that boisterous winds can rage and biting cold wreak hardship. Drained of its grimness, winter is a period of undisturbed repose. Landscapes are seen in tones of muted greys and silvers. In some of the pastels definite color notes are sounded—the brownish flush to the bush and trees in "Close of a December Day," with a glimpse of open water in the foreground; and the blonde tone to the two houses in a snowy landscape called "The Neighbors." Other interesting works in this group include "The Orchard Under Snow," "Woodland Idyll," "Winter's Charming," "The Road Through the Forest" and "On the Road to Quebec." Of a balmy season are "A Vista," a glimpse of lake and distant hills seen through a screen of birches, and "The Valley Road."

Ethereal are the children that Mr. De Belle paints. In perfect amity they group themselves in shadowy landscapes or step a stately measure to the songs of birds. It is unthinkable that one would pinch the other on the sly, or that their wavy hair was ever pulled in combat. Clothed by a fairy godmother, they decorously romp and sing the whole day long, returning to the nursery with garments unblemished and their angel faces unsullied by rough play. There is much grace in the arrangement of these little figures, deftly stroked in with telling line against indefinite settings. These comely youngsters justly fit the titles bestowed—"Summer," "Blossom Time," "The Age of Joy," "Creations" and "The Dancers," to mention a few. In their kingdom, mosquitoes, sunburn and puddles must be unknown, and each day must be one long song. These works make appeal as visions of childhood in an ideal state.

There is more definite line and color in "Brother and Sister" and "Love," where a parent is kissing a child. Low in tone is "The Little Irish Emigrant," who, looking far from happy, trudges in a snowy landscape. A slightly bolder attack evident in the attractive seated figure entitled "The Sweet Mystery of Love."

continued next column

Mr. De Belle, who is a prodigious worker, has a strong following among art lovers who lean towards works that combine delicacy and imagination and recognition of his merit as an artist is indicated by the number of paintings in the National Gallery of Canada at Ottawa. These works are "Wayfarers," "Children's Joy," "The Last Flowers," "The Sisters," and "A Bleak Day," the last named being presented by the Royal Canadian Academy in 1919.

The catalogue prepared in connection with this exhibition contains much interesting biographical information, sketching Mr. De Belle's career from the time of his birth at Budapest, Hungary, in 1873 until his arrival in Canada seventeen years ago. It further notes the practical interest then shown in the artist by Lady Drummond, the late Sir William Van Horne and J. K. L. Ross. Luscombe Carroll, visiting Montreal at that time, was impressed with the artist's work, made numerous purchases, and later in his London gallery held a one-man show.

Record is also made of where this painter's works have been acquired for public and private galleries, including the National Gallery of Canada, Ottawa; the Provincial Parliament Buildings, Quebec; "Spencer Wood," Quebec, and the art galleries of Montreal and Toronto. Examples are also to be found in private collections in the United States, England, Scotland and Ireland.

A Noted Sculptor Dr. Tait McKenzie, who had gained high honors at McGill University in medicine,

was household physician at Government House and acted for a time as tutor to the two youngest boys. Subsequently he was appointed to McGill as lecturer in anatomy, with the supervision of the physical health of the students. In 1894 he was appointed professor of physical education at Pennsylvania University. His remarkable talent as a sculptor and designer was discovered through his desire to show his students how various athletic games affected different parts of the human body. He was instructed to design the statue of Benjamin Franklin. During the war his services were accepted by the British and Canadian forces; his principal work was the designing of "shell-shock" cases. He designed the War Memorial at Cambridge and the War Memorial at Ottawa, but his principle work was the designing of the Scottish American War Memorial located in Princes Street Gardens, Edinburgh. We have an American war memorial designed by a Canadian resting in a Scottish garden looking up to the ridge which includes the only piece of Canada in the homeland. We are pleased to see that the book contains pleasant memories of the two most outstanding personalities in Scotland of a generation ago—that Grand Old Man, W. E. Gladstone, who was the leader and the hero of the Scottish workingmen, and Lord Rosebery, a Scot of Scots, and one of the most respected of Edinburgh citizens. Space does not permit any mention being made of the work of the Irish Industries Committee and the work of the National Council of Women, nor yet are we tempted to dip into that chapter, "The Scots Tongue and Its Uses." They only require to be read to be appreciated.

The memoirs are written in that easy, conversational style which is so comforting and is so free from ambiguity, repetition and egotism. It is a book of memoirs as they should be written. Gazette 19/2/30

Parliamentary Debates, Vol. 10, 1910-1911

HENRY SANDHAM.

Q.—Please give a sketch of the life of Henry Sandham, Canadian artist.—A. P. M.

A.—Henry Sandham, Canadian painter and illustrator, "an excellent draughtsman," in the words of Edmund Morris, was the son of John Sandham and Elizabeth Tait, and a brother of Alfred Sandham, the historian and numismatist. He was born in Montreal on May 24, 1842. In the early part of his career he worked with his father, a house decorator, and was self-taught in the fundamentals of painting. He received some assistance from the Prussian-born Canadian landscape-painter, Otto Jacobi, and from other Canadian artists, and later was able to go to Europe to study. On his return in 1880, the year in which he became a charter member of the Royal Canadian Academy of Arts, he settled in Boston, Massachusetts, becoming an illustrator for American magazines. He excelled in representing historical scenes and scenes of battle. He married Agnes Fraser, the daughter of the Canadian journalist, John Fraser, in 1865, and of their six children two reached maturity. The artist died in London, England, on June 21, 1910. A memorial exhibition of his paintings was held at the Imperial Institute, London, in June, 1911.



## STUDIO GROUP AND MEMBERS EXHIBIT

Gazette — 5/2/30  
Interesting Pictures in Women's Art Society Show at Johnson Galleries

Paintings by the Studio Group and members of the Women's Art Society are on view in the Johnson Art Galleries, 1340 St. Catherine street west, and will remain on exhibition until Saturday. This society, which over a long period of years has striven to stimulate an interest in literature and the fine arts, is gaining ground and in the present unpretentious show offers much that is interesting. One gallery is well hung with paintings that indicate their creators have contented themselves with being individual and have not concerned themselves with how another painter might present the subject. This absence of "influence" is in itself refreshing, and the general impression conveyed is that the landscapes, flowers and still lifes have been done primarily to satisfy the painters without regard to market. As natural talent is bestowed in varying measure and applied facility does not come with ease to all, so there is an unavoidable unevenness in the paintings, though the bulk of them are generally marked by evident sincerity and in some an advance over works shown last year.

Flower pieces made a brave showing and in this section meritorious work is shown by Mrs. Lillian Hingston in "Spring Flowers"—tulips and other blooms in a dark bowl; a large canvas of tulips and larkspur in a blue bowl against a well-executed background, and "Bloodroots," done with a grace and delicacy which well suggest the fragility of this spring-time flower. Mrs. Jane C. Luke shows petunias in a blue bowl, and her landscape, "A Street in Ste. Rose," marks a distinct advance in freedom and sense of sunny atmosphere. Miss Arrol Taylor has a satisfying arrangement of red, pink and yellow roses in a glass bowl, and Mrs. Corbould has revelled in red, orange and yellow tones in her study of zinnias. Mrs. Dunning is a trifle formal in arrangement and touch with her paintings of nasturtiums and delphiniums. Still lifes are the offering of Miss G. Bent, who calls her two oils "Color Notes of Nova Scotia Handicrafts"—one of bottles against the colorful background supplied by an old Indian rug, and the other a bottle and jug with, as a background, a basket lid, made by Indians from colored reeds and porcupine quills. Miss E. Miller shows two examples of illumination in which the colored figures, lettering and arrangement are capably done.

In the landscape section the strongest work is that of Mrs. Hazel M. Caverhill in her two canvases—"Overlook Mountain, Woodstock, N.Y.," with the massive mound blue behind a grove of big trees, near which are buildings; and "The Poplars on the Old Priests' Farm," which shows a bit of the lower city between the ancient trees. The brushwork is free and the painting is direct and solid. Miss Phillips has two watercolors—a Pointe Claire house with flower garden, and a glimpse of city, river and distant shore as seen from Westmount Boulevard. A freely washed-in watercolor of "Old Hudson Bay House, Lachine," is from the brush of Miss Margaret Sanborn, while, in oils, Miss Marjorie Allen has rather flatly painted church and buildings at St. Fidele, and a winter landscape with houses, outbuildings and distant hills. A high color note is struck in the foliage of the trees, with figure, by Miss MacFarlane in "On Mount Royal," and Miss Frances Sweeney has captured a picturesque bit in an old farm house, barns and wayside cross on Cremazie Boulevard.

Mrs. Sweeney shows a spirited glimpse of rocks and shore in Bermuda, and Miss Ida Huddell has a street scene at Terrebonne, a pleasing fresh sketch of the St. Pierre River. Mrs. Dingle has "Lobster House at Stanhope," high in color and a bit hard in treatment, and Miss Beryl Butler shows marked sympathy for the watercolor medium in a woman seated by the sea. Miss E. Harold, in her sketch of the rear of the Chateau de Ramezay with sleighs, has revelled in thick paint.

Others exhibiting are Miss Ida Beck, Mrs. Norman Brown, Mrs. Michael Burns, Miss K. Cochrane, Miss Ethel Derrick, Miss Hunton, Miss Kyle, Mrs. McGill, Mrs. Amy Mulock, Mrs. Jas. B. Pringle, Miss S. F. Spendlove, Mrs. R. R. Thompson, Mrs. Florence Turner and Miss Williams.

### PHILIPPE HEBERT.

The Editor, Montreal Daily Star:

Sir,—I am now engaged in writing an extended appreciation of the life and works of Philippe Hebert, a great French-Canadian sculptor and leading citizen of Montreal. I should be immensely grateful to readers of The Montreal Daily Star who would let me examine documents, monographs, sculptures or photographs concerning this subject.

Harbor 6375. A. J. LIVINSON.

## IMPORTANCE OF ART IN RELIGION SHOWN

Gazette — 10/2/30  
Natural Connection From Earliest Times Explained by Professor Traquair

### LINKED BY EMOTION

Religion Must Recapture Art in Order to Remain True Religion, Is Conclusion of Speaker

Religion is losing its hold upon people because it no longer appeals to the emotions, said Professor Ramsay Traquair, of the department of architecture at McGill University, in discussing the relation between art and religion at the Y.M.C.A. Forum yesterday afternoon. Until religion can recapture art, with which it was so closely connected in earlier times, it will not be a true religion.

In discussing the question the speaker took religion as representing man's attitude towards the universe. Interpretations of this attitude have always been partial and governed by the circumstances at the time, until now, with the new outlook on the world, people are beginning to wonder whether they will ever comprehend what attitude should be adopted. This has led to an extreme humbleness in religion.

But there is one characteristic that has always been attached to religion, and that is emotion, which is just as necessary an element as knowledge. It is represented in faith, which is as real an emotion as any known. This is where art comes in contact with religion. Art is an expression of emotion. The artist controls the emotion and presents it in an external form that can be appreciated by others, and the extreme feelings that actuated him are thus passed on.

Thus art is closely bound up with emotion which is generally expressed in beauty. This is visual art in which concrete things are used to express spiritual emotions, and here the artist takes his place in presenting religion in terms of beauty. In early times the symbols employed sometimes came to assume reality which was often dangerous and misleading to religion itself. But then when properly employed the visual arts make a strong human appeal which is closely linked with spiritual feeling.

With the aid of a number of slides showing figures and pictures of early religious drawings, Professor Traquair showed how of necessity art had played a vital part in religion from the earliest times. Prehistoric men drew likenesses of bison, reindeer and salmon, which they required for sustenance, and placed them in their homes in the hope that they would bring happiness. The Egyptians felt that part of a man's soul lived in his grave after death, and artists were made to decorate the wall in realistic fashion so as to give pleasure to the departed. Realistic art thus came about from religion. After all, said the speaker, the world can be regarded as work of art made by God.

### ORIGIN OF DANCING.

Taking numerous examples down through history, Professor Traquair showed how the visual arts were bound up with religion. In mediaeval times, when few could read, ideas could only be presented through symbolism, and this led to the great artistic revival that took place. The speaker also pointed out that dancing was an art that had its very origin in religion, and yet today there are religious people who are firmly opposed to it. The change has come not in the emotion itself, but in a new application of it.

But in recent times art has become completely ignored by religion. The artist, has made great advances. Indeed it is through him that every beauty recognized today has first been realized and appreciated. He has established new values, created new vistas, brought about new ideas. But by religion he is regarded as immoral and dangerous.

Religion is becoming, said Professor Traquair, simply a code of morality. Its emotional side, which is represented in art, is fast fading in importance. Until religion can recapture art, which is in itself working towards a religious attitude, it will not become a true religion.

Following the lecture the speaker answered a number of questions submitted by members of the audience. Harold C. Cross, secretary of the Forum committee, occupied the chair.

### CITY AND THE FINE ARTS.

The Editor, Montreal Daily Star:

Sir,—When is the City Hall going to appoint that "Fine Arts Committee" for Montreal which the City Improvement League has so frequently requested? It is about high time now that our aldermen should get some action on this important recommendation.

PHILIPPE HEBERT.

## THE CITY IMPROVEMENT LEAGUE.

The modern movement in favor of better town planning is an enterprise that should speak for itself and requires no labored argument or abstruse apology in order to commend itself to all thoughtful citizens. Amongst the achievements upon which we are wont to lay great stress are the subjugation of natural forces to our service, the enormous outspread of business energies, the unprecedented number of inventions which have immeasurably augmented the conveniences of life, and the means for improvement of daily traffic. We are inclined to boast that time and space have been virtually annihilated, and human progress is mainly interpreted in terms of mechanical skill and mass production. And whilst these things are all legitimate subjects of study and have their unquestionable claims, it might be a distinct advantage if we brought our minds a little nearer home, and gave more consideration to the precise conditions and aspects of the city in which we dwell. Ruskin tells us that there are two memorials of human effort which survive all others and indicate, more than all other factors put together, the temper and character of a people or a nation. One is its language. The other its architecture. Civilization derives its title from the building of a town. The ingenuity and intelligence of any community are reflected in its walls. These are the stones of remembrance whereby not only the institutes and attainments but also the tastes and ambitions of a people are made known. It is said that if we could read and properly digest the story of half a dozen of the greatest cities in the world, we would have a complete epitome of human history in its widest significance and implications. It is along such lines as these that the members of the City Improvement League proceed in order to more fully bring home to the minds of the citizens the aims and objects of town planning. The movement is not an academic fad. It is not entirely bound up with sundry aesthetic notions kept aloof from the practical problems of life which every community must needs confront. No greater error could possibly be entertained. The essential idea that motivates any such organization or campaign is that if a town be worth the building it should be constructed with a view to the largest possible advantages of health and pleasure, and so laid out in such tasteful arrangements as minister to the just pride as well as to the utilitarian interests of its inhabitants. The beauty of a town is its chief attraction. We all act upon this principle in choosing a site for our dwelling. Why do we wish to secure artistic furnishings for our individual homes, if not because they are pleasant to the eye and answer agreeably to those impulses of refinement and culture which are an integral part of our natures? Nobody delights in positive ugliness. The simplest and most uneducated person has artistic sense enough to prefer beautiful objects if they can be had, and to live if possible in a neighborhood of pleasant surroundings. This, in a word, is the whole gospel of town planning. Cities do not grow by chance. The scheme whereby they may be designed so as to best minister to the practical business purposes of the folk living in them, and at the same time make for the health, comfort and enjoyment of the entire community, requires careful foresight and a definite system of supervision and control. In ancient times the city was mainly constructed for purposes of defence, and the regnant consideration forced upon the builders was the need of putting as many people as possible behind thick walls within a small space. Hence narrow streets and the evils of the slums. We live in an entirely different world. What is needed today is to rightly adapt the plans of town extension to the conditions which obtain, and this in a fashion that best enhances the all-round welfare of the community at large. Pursuant to this laudable purpose the City Improvement League is doing good work, and should command the solid support of all citizens.

## Une exposition

instructive à

La Presse 25/2/30 l'Art Gallery

Environ 2,500 personnes ont visité, à date, l'exposition de photographies sur les principales villes de l'univers, exposition qui se tient jusqu'à dimanche, le 2 mars prochain, dans les salles de la "Art Gallery", rue Sherbrooke ouest, sous les auspices de la Ligue du progrès civique.

Parmi les plus intéressantes séries on remarque les systèmes de transport et les voies souterraines à Londres, quelques vues du port et du pont de New-York, l'architecture et l'intérieur mécanique du théâtre Pigalle à Paris, etc.

La Ligue du progrès civique a lancé une invitation toute spéciale aux maires et aux échevins de toutes les municipalités de l'île de Montréal, ainsi qu'aux professeurs et élèves des deux commissions scolaires catholiques et protestantes de cette ville.

## LEAGUE TO EXHIBIT PICTURES OF CITIES

Annual Photographic Display to be Held February 15 to March 1 1930

The City Improvement League, with headquarters at Room 8, Windsor Hotel, through the initiative of its citizenship committee, and with the aid of the Art Association of Montreal, will open today its first photographic exhibit, to be held annually, and will continue until Saturday, March 1, in the print room of the Art Association of Montreal, 1379 Sherbrooke West. The exhibit is intended to supplement the series of lectures on Cities of the World that are now being given at McGill University. In the collection of photographs there are views from Chicago, Edinburgh, Washington, New York, Berlin, London and Paris.

As the pictures have been carefully selected by world-wide organizations, who have forwarded these to Montreal, the exhibit is of unique value from the point of view of civic travel and commerce. Through the efforts and with the courtesy of various transportation agencies, visitors at the Art Gallery will be given, free of charge, as long as the supply lasts, maps and literature of the cities above mentioned.

On the advisory committee preparing the exhibit are Leo Cox, H. H. Black, J. C. Pettitclerc, Mr. Allain, A. J. Livinson, Charles Rice, J. Ash, H. Mangold, Miss E. M. Pinkerton, D. Livinson, E. Charbonneau, R. Joyal, Miss R. Fischer, Jean Pettitclerc, Mrs. M. Charles, G. Charles, Miss V. Richard, E. W. Bennett and A. H. Black.

On the citizenship committee of the League sponsoring the photographic exhibit are A. J. Livinson, chairman; P. J. Turner, Ald. J. N. Drummond, Frank Curran, K.C.; H. A. Spence, A. H. Cadieux, H. B. Mackenzie, G. T. Hyde, N. B. Cohen, Lee B. Judson, Wm. E. Clarke, Mrs. J. J. Louison, Mrs. J. B. Macphail, Mrs. J. Johnston and Col. W. Bovey.

### A SUCCESSFUL APPEAL.

The Editor, Montreal Daily Star:

Sir,—Will you permit the City Improvement League to say how thankful it is to all those many good friends who, in response to our appeal in the local press, gave us the loan of photographs and pictorial views of Dr. Tait McKenzie's Scottish-American War Memorial, the Scottish National War Memorial, and a host of other interesting pictures of the city of Edinburgh. A wide selection of these has been added to the Photographic Exhibit of Cities of the World, and may now be seen at the Art Gallery, Sherbrooke street west. The promptness with which our request was answered by correspondents from far-off Loretteville, Riverbend, to Outremont, is indeed a magnificent tribute to the patriotic spirit and to the civic interest of our Scottish fellow-citizens. We wish also to take this opportunity to extend a word of appreciation to the Montreal Daily Star for its kindness in rushing our appeal into print at a moment when time was an important element in hastening our plans.

THE CITY IMPROVEMENT LEAGUE. Star 27/2/30.

### PICTURES OF EDINBURGH.

The Editor, Montreal Daily Star:

Sir,—The City Improvement League will be obliged to any of the readers of The Star for the loan of some photographs (preferably unmounted ones) of the "Scottish National War Memorial," or of Dr. Tait McKenzie's "Black Watch War Memorial," or other Edinburgh views of civic or touristic interest, to be placed on view in the League's Photographic Exhibit of Cities of the World, at the Art Association Print Room. Quick action is desired as to this request, as the exhibit closes on March 2. The unmounted photos may be sent to Room 8, Windsor Hotel, Dominion Square, Montreal.

CITY IMPROVEMENT LEAGUE CITIZENSHIP COMMITTEE. Star 18/2/30

### CITIES OF THE WORLD

The Editor, Montreal Daily Star:

Sir,—From time to time there are presented for the delectation of citizens of Montreal certain free concerts, lectures, and exhibits, which, for sheer pleasure, enjoyment, and culture, are worthy of words of public praise. Such an event, may I say, is the Public Photographic Exhibit of Cities of the World, arranged and sponsored by the City Improvement League of Montreal, and now open to all our people at the Art Gallery, Sherbrooke street west. I am somewhat of a traveller myself and do love to travel, but I must confess that in all my journeyings I have never observed so interesting and educational a photographic exhibit as this one. I really hope that the efforts of those who organized this showing of views will not go by unnoticed and unwarded.

Star 19/2/30 GENEVA.

# Paris Day by Day

Jan. 2, 1930

Three Rooms Added to Louvre Museum

BY RAYMOND G. CARROLL

(Special to New York Evening Post and Montreal Star, Copyright.)

PARIS, Jan. 2. — Musée du Louvre grows larger. Although the greatest storehouse in the entire world of precious fragments of remote civilizations, it keeps expanding. For those gentle souls who want to see as much as possible without having to see too much the greater Louvre is actually terrifying to contemplate.

Three new rooms filled with treasures have just been added to the monster museum.

The addition has been named the "Salles de la Colonnade" because the three rooms look out to the colonnade, opposite Saint-Germain l'Auxerrois, just before the Egyptian section.

In this part of the building was a large throne-room, which has been divided horizontally, thus providing rooms for modern paintings above (soon to be installed), and others below, the rooms that have been opened.

## Begun by Revolution

The Louvre as a museum began with the French Revolution. Its chief nesteggs came from three rulers — Francois I., the amateur collector; Louis XIV, the rapacious collector; and Napoleon Bonaparte, the prodigious robber. The buildings cover 40 acres.

You would think that after the Louvre was compelled to return to their former owners 2,065 paintings and 3,168 objects of art, the artistic loot of the victorious Republican and Napoleonic armies, the work of seeing the great museum would have been lightened.

Alas! It is still the hardest job in Paris for the average tourist, who generally starts hopefully but after two or three days of tramping the floors throws up the sponge and quits. Three weeks is the least time in which the collection can be covered, and this at high speed.

## Under Many Kings

The word Louvre, according to one authority, comes from an old Saxon word, Louvar, which indicated a castle. However, one of the veteran conservateurs insists that the name was derived from Loupara (Louverie), from lupus, because wolves were once common in the locations where the former palace now stands.

Dagobert, King of the Franks in the first half of the seventh century, was accustomed to lodge on the site with his hunting dogs, his horses and his huntsmen. About 1204 Philip Augustus built a fortress here, which served both as a palace and a prison. Charles V, in the 14th century improved the Louvre and extended the fortifications surrounding Paris so as to bring the palace within the walls. In the following century Francois I caused the old castle to be torn down, and ordered Pierre Lescot to erect a palace fit for a King of France. By slow degrees the building progressed under different kings.

After the death of Henri II, his widow, Catherine de Medici, in the 16th century, started the Palace of the Tuileries, and extended the walls of the Louvre on the south side.

## Henry IV. Wed in Louvre

Here, on August 10, 1572, Marguerite de Valois, daughter of Henri II and Catherine, was married to the young Protestant King, Henry of Navarre, afterward Henry IV.

The new Salles de la Colonnade occupy part of what then was the ante-

room to the apartments of Catherine, and it was here that Henry IV was married. Among the guests were the Admiral de Coligny and many other Huguenot leaders.

Five days later the bell in near-by Saint-Germain l'Auxerrois began to toll furiously and ominously, and in a few minutes the Admiral de Coligny was dying in the street before his house, and the massacre of Saint Bartholomew was on.

Our point is that the order for this terrible slaughter was given from the part of the Louvre that has just been thrown open to the public as another reservoir of art specimens.

## Articles Stored Away

The Salles de la Colonnade contain articles already belonging to the Louvre, but which had been stored away with other articles yet to be brought forth. They include the Renaissance bronzes and others that came to the Louvre from the Martin Le Roy bequest.

In the new rooms may be seen a set of tapestries entitled "The Chasses de Maximilien," 12 very fine and celebrated pieces executed at Brussels in 1530 from designs by Van Orlay. These tapestries were made for Marguerite of Austria, Regent of the Low Countries. They were copied by the Gobelins manufactory in 1689 and are among the most magnificent examples of their kind.

Also on view for the first time is a small piece of Flemish tapestry dating from 1485, "La Vierge Glorieuse" (Davillier bequest); an "Adoration of the Magi," from the Rocher legacy, and a "Saint Luke Painting the Virgin's Portrait," from the Lerpux collection.

Armor and arms of this period and the Renaissance bronzes fill the second new room.

In the third room, adjoining the Egyptian antiquities, are two large glass cases containing some splendid bronzes by the great animal sculptor Barye. It is the most complete collection of his works in existence. He is represented by examples which are admittedly perfect in execution and patine.

The tragedy of the Louvre is that its own great architectural and historical interest is overshadowed by the renown of the art which it contains—"The Venus of Milo," "The Victory of Samothrace," "Diana," and "The Borghese Gladiator" in sculpture; Millet's "The Angelus," Leonardo da Vinci's "Mona Lisa" and thousands of other paintings famed in the most distant lands.

## Architectural Design Is Seen in Students Work

Star At the Art Association

In connection with the annual meeting of the Architectural Institute of Canada an exhibition of the work of students of architecture, arranged by the Quebec Association of Architects, is now on view at the galleries of the Montreal Art Association, and will remain open till the end of next week. It has been given nearly as much space as the exhibition of the Canadian Academy and contains work from seven Canadian art schools and from the Massachusetts Institute of Technology, with space reserved for an exhibit from the University of Pennsylvania.

From the point of view of practical architecture, the Canadian Universities, — McGill, Toronto and Manitoba, — make a good showing; the designs are mostly for buildings which really might be erected; they show consideration for use and economy, and the drawings have an air of business. Much more ambitious things come from the Massachusetts "Tech." — designs for very elaborate and expensive buildings, in drawings which are gay with many colors and fancy letterings. They seem to remind one

that they come from a rich country. Architectural designs are also sent by the Ecoles des Beaux Arts at Montreal and Quebec and by the Ontario College of Art, but these are chiefly represented by ornamental designs, for iron work, stained glass and other decorations and by casts of sculptured relief panels.

As usual in such exhibitions, some of the subjects set to the students are rather surprising. The Ecole des Beaux Arts sends a merry suggestion for a palatial "Country House for the Mayor of a Canadian Metropolis," — adapted for lordly entertainments on a grand scale, — which ought to interest taxpayers. Several schools have set their students to designing "Restaurants in the air," which has resulted in a series of designs for mushroom-shaped buildings, of large floors, surrounded by windows, carried on the top of big pillars.

The exhibits show a high standard of work and have plenty of interest for people who are not architects or students. Some excellent measured drawings of old churches in the province of Quebec, sent by the architectural department of McGill University, deserve particular notice.

## OUTLINED VALUE OF BOOK ILLUSTRATION

Gazette — 19/3/30

W. S. Maxwell Addressed St.

James Literary Society on

French Work

## EVOLUTION TRACED

Renaissance of Modern Book-

Making Attributed to

Edouard Pelletan—

Forms of Art

Certain divergence of opinion was raised last night in the matter of the degree of literacy to be expected from the illustrator of a book when W. S. Maxwell lectured before the St. James Literary Society on "Modern Book Illustration in France." Whether an artist should submerge his own individual views and follow the text of the author of the work illustrated or should be allowed great freedom to express his own mind divided the members who spoke after Mr. Maxwell had given a general survey of the work done in the latter part of the last century and that of contemporary illustrators.

"The really beautiful books of today possess an individuality and character that makes us distinguish them from those of the past," stated the lecturer, and by the means of lantern slides he showed how clearly this could be discovered from a comparison of woodcuts produced in the last few years.

"They are printed on good durable paper and a harmony exists between the typography and the illustrations, both of these being on friendly relations with the spirit as well as the text of the book," he said. Back of this the speaker found often a "directing mind" in the publisher who is a lover of the beautiful and a student of literature, typography and the graphic arts. "The spirit of success is based upon co-operation; typography has again come into its own and is an art; illustration has become disciplined."

Mr. Maxwell mentioned the variety found in the quality of the make-up in the illustrations today and also the fact of the "re-use" of past successes. The first books printed in the western world were called Block Books, because type and illustrations were cut out of one piece of wood. These 15th century books have the quality of unity and beauty which is apparently because the same technique was involved in the cutting of type and picture, and, to this day, there persists a school of thought that considers the woodcut the logical and successful means to employ for book illustration. The invention of printing from moveable type revolutionized the art of book production.

Speaking of the place of the illustration in helping the work of the writer of fiction, the speaker said, "I doubt if any of you would care as much for your 'Alice in Wonderland' without Sir John Tenniel's cuts, or 'Trilby' and 'Peter Ibbotson' without du Maurier's illustrations, not to mention friend Pickwick and several others."

The value of the judicious use of decorations such as "head-bands," "initial letters," and "tail pieces,"

as an element of beauty, was stressed by Mr. Maxwell, but, "there is a human and aesthetic element in us that demands something more, and, if an artist, by avoiding over-emphasis of the anecdotal and naturalistic, can contribute to the atmosphere of a book by suitable illustrations that accord with the printed page and have a sense of style, the book takes an added beauty," he said.

## DEVELOPMENT TRACED.

Modern French book illustration is not a thing isolated from the past; it is an evolutionary movement with roots extending to the 14th century and beyond. If collectors fail to enthuse over the 19th century they at least pay tribute to the genius of such artists as Delacroix, Daumier, Millet, and others who were active in the middle and earlier part of the century. The last quarter, with the introduction of the photomechanical processes, sounded the death knell of many a good engraver, said Mr. Maxwell, as he traced the development of the illustrator's art.

The efforts put forth by a group at the end of the last century were destined not to be fully understood until twenty years afterward. Books at the turn of the century were lacking in decorative distinction and the most appreciated books contained etched plates suggesting sentimental salon pictures. As is frequently the case, men of genius were then at work whose masterpieces lay unsold at the publishers and today bring fabulous prices in the auction room, said the speaker, and attributed the renaissance of modern book making to Edouard Pelletan, the bibliophile and publisher. He started in 1896, his greatest contribution being the restoration of typography to the predominant position, and the subordination of the picture to typography, but it was a hard row to hoe, as far as handling the artist was concerned. In the case of some geniuses the old roots of the naturalistic vision were deepest. The typographical, pictorial and literary standards he adhered to have met with full appreciation from the bibliophile today, however, claimed the lecturer.

Gazette 19/3/30

Among the amenities of the neighborhood of St. James's Square are the lovely artistic collections to be seen in the art dealers' shops in King street. The news that there were some pictures of Canadian interest to be seen at Messrs. Spink took me a few days ago into those wonderful rooms filled with treasures of all kinds. I found an extremely interesting portrait of General Wolfe, by J. S. C. Schaak, which belonged to the Duke of Richmond and comes direct from Goodwood, where it has been since it was bought by the third Duke of Richmond at the time it was painted, a few years after Wolfe's death. It is quite a small canvas 14 inches by 12 inches, but very attractive, giving a full-length portrait of the hero in profile holding out his right arm as if to summon his soldiers to the Plains of Abraham, seen in the background.

Of the other two pictures of interest to Canada, one is of John George Lambton, first Earl of Durham, G.C.B., by Sir Thomas Lawrence. The picture of our quondam Governor-General, whose "report on the affairs of British North America," laid before Parliament the year following his appointment in 1838, is one of the greatest state papers in the English language, shows him as a handsome young man with black curly hair and wearing a black coat with the sash and star of the Order of the Bath. It was painted a year before Lawrence's death and is an excellent example of that great portrait painter's work.

The other picture is a charming portrait of Charles, fourth Duke of Richmond and Lennox, painted a few years before his death by John Jackson, an artist whose work has much in common with that of his great contemporary, Raeburn. The Duke of Richmond was Lord Lieutenant of Ireland from 1807 to 1813, and served scarcely more than a year as Governor-General of Upper and Lower Canada before a fox bite ended his career. The portrait shows the Duke in his picturesque general's uniform, wearing the Order of the Garter.

## FAMOUS MARBLES COLLECTION SOLD

Star — 6/3/30

Lansdowne House Statuary

Disposed Of At

Auction

AMERICAN BUYERS

Record Sum of \$137,500

Paid for "Wounded Amazon"

LONDON, March 6 — (Special Cable to The Star. Copyright.) — At an auction which fell far below expectations in attendance and in many of the prices realized dealers said to have been acting for the Metropolitan Museum of Art of New York yesterday acquired the famous "Wounded Amazon" from the Lansdowne collection of marbles for the record sum of 27,000 guineas (\$137,500). This amount is four times larger than the highest recorded price for a piece of statuary from a private collection thirteen years ago. Spirited bidding between agents for American galleries forced the high price.

The entire collection from Lansdowne House brought much less than had been expected and bidding remained lethargic until representatives of Silber White, acting for an unnamed American gallery, and Mr. Brummer represented as acting for the Metropolitan Museum of Art, began a competition for the Amazon. Opening at 2,000 guineas (about \$10,200) the bids in five minutes had soared to 26,500 guineas, being Silber White's highest bid. The following bid secured the trophy.

American buyers bought the greatest number of pieces in the collection. The total realized by the sale was 68,500 guineas (\$348,850). Some of the forecasts had mentioned the figure of half a million dollars, and the least imaginative had predicted a figure well in advance of that realized. The sale was held in the hall of Lansdowne House in Berkeley Square, which was recently sold to a company which intends to convert it into a clubhouse.

## PRESENT AT SALE

Lord and Lady Lansdowne were present as were several other former occupants of the house, including the Duchess of Devonshire and Gordon Selfridge.

The collection has been considered one of the finest privately owned in existence. It was formed largely by Lord Shelburne, later the Marquis of Lansdowne, in the eighteenth century. The Amazon, which brought the record price had not been considered the prize of the lot by any means. Old correspondence still preserved shows that Lord Shelburne demurred many times before being persuaded to buy the Amazon for two hundred pounds sterling, less than a thousand dollars. It is considered one of the finest and best preserved of the Wounded Amazon type generally attributed to the sculptor Polykleitos. It was found by Gavin Hamilton at Tor Columnaro in 1771.

Others of the more famous pieces bought for America included a large bust of Hermes, which brought only 500 guineas (\$78,000), the head of a girl in Grecian marble, fragments of an Assyrian relief and a bust of Athena.

An illustration of the sluggish bidding is afforded in the fact that the

## Exhibition Planned Of Danish Arts And

Star 1/3/30

AN exhibition of modern Danish arts and crafts will be held in the Print Room of the Montreal Art Gallery from March 6 to March 23 inclusive. This exhibition has been arranged by F. Henning Hergel, acting Consul General of Denmark and Iceland, in connection with the Montreal Art Association, and will include some of the choice pieces sent over from Denmark for the Canadian National Exhibition last year. These were later displayed at the Toronto Gallery.

Among the more well-known examples of modern Danish art, there will be on view specimens of Royal Copenhagen porcelain and stoneware, George Jensen silverware, Kaehler's ceramics and earthenware, and Holmegard's glass. A number of color etchings, belonging to the collection of the late J. E. Boggild, who was Danish Consul General here at the time of his death, will form a pictorial background for this display.

The object of the exhibition is to show how Danish manufacturers have achieved a combination of art and industry, the artist and the craftsman meeting on common ground in modern production.



## MANY ACQUISITIONS BY ART GALLERY

Gazette — 2/3/30

Satisfaction at Additions During 1929 Stressed at Annual Meeting

### NATIVE WORK DESIRED

Canadian Endowment Important Matter for Consideration — Generous Support Noted — Officers Elected

Within the Montreal Art Gallery on Sherbrooke street west there is gradually being amassed one of the richest collections of works of art and museum exhibits in Canada. Already, the gallery boasts of \$617,395 worth of works of art, \$85,000 worth of museum exhibits and \$10,000 worth of library and print room exhibits. So stressed reports presented at the annual meeting of the Art Association of Montreal yesterday, the value of the gallery as an important factor in the cultural development of the citizens of Montreal being highly praised.

The result of the past year should be regarded as very satisfactory, H. B. Walker, president, stated, during which were acquired a number of important pictures. The Tempest collection was enriched by the purchase out of that fund of a fine painting, "Triumphal Arch on Bank of River," by Michele Marieschi, and one by Albert Lebourg, entitled "Street in Rouen." An excellent example of the work of Eugene Boudin, "The Sea," was the bequest of the late president, Dr. Francis J. Shepherd; and his daughters, Mrs. Percy E. Nobbs and Miss Dorothy Shepherd, presented "Pier and Fishing Boats," by Maxime Maufra. From their father's collection. A charming painting by Henri Harpignies, "A Summer Day," was the gift of Elwood B. Hosmer. Additions to the Canadian gallery include "Winter Landscape With Oxen," by F. S. Coburn, R.C.A., the bequest of the late George S. McElwaine; "Path Through the Woods," by A. Allan Edson, R.C.A., gift of Mrs. P. A. Paterson and Mrs. J. Gourley Gray in memory of their father and mother, Mr. and Mrs. John Allan; and "Canadian Water Carrier," by Henri Julien, the gift of C. J. Hanratty.

During the year the collection of Canadian paintings and sculpture was assembled for the first time in a separate gallery, Mr. Walker added. This arrangement met with general approval. While it is a fairly large and interesting exhibit, it is, of course, far from complete, the work of many outstanding artists not being represented or adequately so. It is the aim of the association to add good examples of the work of representative Canadian artists and sculptors from time to time. Lack of adequate funds have restricted efforts towards this in the past.

#### CANADIAN ENDOWMENT.

A bequest of \$5,000 was made to the association by the late president, Dr. Shepherd, Mr. Walker continued, the revenue from which is to be used for the purchase of Canadian pictures. This forms the nucleus of an endowment fund for that purpose, to which further subscriptions are earnestly invited. As the terms of the Tempest bequest preclude the purchase of American, Canadian and English art out of the revenue from that fund, it is highly important that the Canadian endowment should be built up to an amount that will provide an annual income sufficient to permit of liberal purchases of the work of native artists.

The report showed that the association now numbers 1,770 members. Visitors to the galleries during the year totalled 59,883.

The report of the honorary treasurer, W. B. Blackader, recorded a surplus of \$3,817. Total revenue for the year was \$28,230, of which the main items were \$15,980 from annual subscriptions; \$1,303 from door receipts; \$5,092 from the sustentation fund and \$1,200 from the civic grant. Total expenditure was \$24,413. In connection with this report, the president stated that although strict economy is exercised in administering the affairs of the association, the maintenance of the large building and the operation of the galleries and museum involve a heavy yearly expenditure. That it has been possible fully to provide for the outlay, he declared, is largely due to the generous support given to the association by the subscribers to the sustentation fund to whom the association extends its grateful thanks.

Successful reports were presented on behalf of the library committee, by Prof. Ramsay Traquair; on behalf of the Sustentation fund committee, by Arthur Browning, and the art classes, by E. Dyonnet, R.C.A.

renowned head of Hermes brought only 230 guineas (\$1,179). Also a statue of Marcus Aurelius went for 190 guineas (about \$1,000), though it cost 300 guineas (\$1,500) when bought one hundred and fifty years ago.

F. Cleveland Morgan, in presenting the report of the museum, noted considerable progress in the collecting of varied exhibits of particular value. Acquisitions of note by the museum during the year included a collection of carved wooden Gothic panels, 16th century; a stained glass window, French, 13th century, and a tracery light, English, 14th century, the latter the gift of Miss Mabel Morgan. Due to the limited amount of money at the disposal of the museum, this department of the gallery has been unable to expand as it desires. The museum invariably faces competition in the acquisition of articles of value with other collectors and museums of the United States who have the advantage of being endowed with greater capital. To realize expansion, the museum is dependent upon funds contributed by the citizens of Montreal, and Mr. Morgan expressed the hope that these would be forthcoming.

At the close of the meeting, Samuel M. Baylis moved, and J. J. Robson seconded, a vote of thanks to the officers, the council and staff of the association for the efficient manner in which the affairs of the association have been administered during the year.

The following officers were elected: Their Excellencies the Governor-General and Lady Willingdon, patrons; Robert Lindsay, honorary president; H. B. Walker, president; W. J. Morrice and W. R. Miller, vice-presidents; W. B. Blackader, honorary treasurer.

The council is composed of the following: His Worship the Mayor of Montreal, ex-officio; D. Forbes Angus, Francis McLennan, K.C., R. W. Reford, G. Horne Russell, R.C.A.,

Prof. Ramsay Traquair, Sir Frederick Williams-Taylor and E. Alexander, for one year. For two years, Arthur Browning, C. W. Colby, L.L.D., C. F. Martin, M.D., J. W. McConnell, J. Cleveland Morgan, General E. de B. Panet, E. B. Hosmer. For three years, Gordon W. MacDougall, K.C., Ross H. McMaster, Hon. W. L. MacDougall, M.D., Lt.-Col. Herbert Molson, C.M.G., M.C., Harry A. Norton, F. N. Southam and William Hope, R.C.A.

#### Fifty years ago (1880).

At the annual meeting of the Canadian District Telegraph Company a dividend of 5 per cent. for the year was declared, and the following gentlemen were elected directors: Sir Hugh Allan, William Cassils, Hon. E. G. Penny, George W. Campbell, M.P., and O'Hara Baynes, N.P. At the subsequent meeting of directors Sir Hugh Allan was elected president, William Cassils vice-president; Major Baynes, manager, and John Murray, secretary.

At the annual general meeting of the Art Association of Montreal held in the Art Gallery, there were present Messrs. William Adams, A. W. Atwater, Rev. Dr. Corder, Lieut.-Col. Bacon, Harrington Bird, N. Bourassa, G. S. Brush, William Denoon, George A. Drummond, William Drysdale, Charles Gibb, D. J. Green Shields, A. C. Hooper, J. W. Hopkins, R. C. Jamieson, J. H. Joseph, Alfred Joyce, A. A. McCulloch, J. S. McLachlan, William McLennan, Hon. Justice Mackay, T. B. Matthews, Charles Martin, Rev. Canon Norman, John Popham, Hon. Thomas Ryan, Peter Redpath, Dr. W. E. Scott, William Scott, Captain R. W. Shepherd, A. D. Steele, D. A. P. Watt, Richard White, Robert Wood and Mesdames Wood and R. McDonald. The president, Judge Mackay, occupied the chair: He reported that since the last annual meeting in January, 1879, the new building erected upon the ground given for the purpose by the late lamented Benajah Gibb, Esq., has been completed, and that a curator and secretary, Mr. S. English, and a janitor, and resident caretaker, Mr. Thomas Stevenson had been appointed.

## KEEN INTEREST WAS SHOWN IN EXHIBIT

Gazette — 1/4/30

7,000 Persons Viewed Canadian Art at Washington—  
Future Plans

(By Canadian Press.)

Washington, March 31.—Scores of Washingtonians and visitors yesterday viewed the exhibition of Canadian art shown at the Corcoran Galleries under the auspices of the American Federation of Arts.

The exhibition, which has been on display for three weeks, has attracted an attendance of more than 7,000 persons. It has received very favorable comment from the press.

From here the exhibition will now be sent to the museum of the Rhode Island School of Design at Providence. It will then go to Baltimore, New York, St. Louis and other cities.

An indication of the widespread interest the exhibition has aroused is shown in a request from the curator of painting at the Yale Museum, asking for a display of some of the pictures.

## LEONARDO DA VINCI WAS MASTER MIND

4/3/30 — Gazette  
Supreme in Renaissance Age  
of Energy and Genius,  
Says Alfred Martin

### PAINTINGS EXPLAINED

Mona Lisa Shown to Attract  
Attention by the Subtle, Shadowy Smile on the Face—  
Last Supper Portrait

A man whose reach always exceeded his grasp, whose brain was ever far ahead of his hand, was Leonardo da Vinci, and his life was a tragedy of unfulfilled power that came about from the peculiar internal conditions that guided him, said Alfred Martin, A.M., S.T.B., of New York, speaking before the Art Association of Montreal last night. In a polished lecture that possessed charm and interest to an unusual degree, a fleeting glimpse of the life and greatest paintings of "Leonardo da Vinci, Master Mind of the Renaissance," was presented.

After the debacle of the Roman Empire came the period of incubation known as the Middle Ages, followed in its turn by the bursting forth of a new spirit of freedom known as the Renaissance. In this age of energy and genius, the figure of Leonardo da Vinci stands supreme. A man who rediscovered the laws of leverage, explored the science of hydraulics, invented a rope-making machine, drafted designs for all manner of new engineering endeavors, wrote learned treatises on painting and literature, and anticipated the work of such men as Copernicus, Bacon, Watt and Wright, was indeed one who stood head and shoulders above his fellows.

Called after the little village of Vinci in which he was born in 1452, Leonardo was the illegitimate son of a Florentine notary. His father did all that he could for him and when the youth early showed a distinct proclivity for painting he sent him to study under an acquaintance, Andrea del Verrochio. When still in his twenties he was sent by Lorenzo the Magnificent to Milan, bearing a present, a new harp of his own invention, to Ludovico. The latter took immediate fancy to him and made him director of music at Milan, a position which he held for sixteen years. Eventually he strayed to France where Francis I took a great interest in him; and there in 1519 he died, an embittered old man, neglected and alone, a sad but inevitable example of one who had defects in his character as great as his outstanding qualities.

He is valued not so much for what he accomplished, said Mr. Martin, as for the fact that he exemplified the inexhaustible possibilities of the human spirit.

#### STUDY OF PAINTINGS.

With the assistance of slides of some of Leonardo da Vinci's most famous paintings, the speaker was able to point to some of their outstanding characteristics that revealed the true Renaissance spirit of this great artist. In dealing with the subject of the Adoration Mr. Martin found from a personal study seven special features in da Vinci's treatment. There was the profound veneration of the worshipping kings; the sense of awe in the faces of the bystanders; the beatific smile playing about the perfect lips of the Madonna; the charm of reverie that surrounds it; the wonderful treatment of light and shade suggesting a spirit of mystery; the whole as a quintessence of adoration; and yet an unfinished picture which enables the student to see poses and expressions that would have been impossible in a completed masterpiece.

Slides of the famed Mona Lisa, of the Louvre, one of the most widely-known pictures in existence, were also shown. It is not the beauty of the face, not the color of the painting, that always attracts attention, Mr. Martin pointed out, but rather the subtle, shadowy, enigmatic smile on the face of the Mona Lisa, which seems to reveal her very soul, expressing reserve, tenderness, tact and intuition, the whole enshrouded with a suggestion of mystery. This was da Vinci's way of portraying human life with a power of expression that has never been equalled.

The supreme work of the great painter, however, was the Last Supper, painted in oils in 1498 on the walls of the convent of St. Maria delle Grazie, which today, through the ravages of time, is quite unrecognizable. Leonardo da Vinci and Andrea del Sarto were the two great painters to treat this scene in a new and vital form. They pictured Christ and the twelve disciples all on the one side of the table, portraying by their expressions the profound feelings that actuated them when their Master announced that one of them was to betray Him.

#### TWO TYPES COMPARED.

In Andrea del Sarto the faces seem to ask the question: "Could I do such a thing?" the attitude is one of introspection and self-interrogation. In Leonardo da Vinci there is an attitude of extreme alarm and terror and the disciples seem to be asking: "Is it I?" In the work of the former the face of Judas is outstanding, lean, haggard and worn as one would expect him to look; in da Vinci's picture Judas is shown as an ordinary type of villain, while the face of the Christ is the crowning glory of the scene.

Mr. Martin dealt with a number of other paintings, "The Virgin of the Rocks," the painting of John the Baptist, that of Ste. Anne with the Virgin and Child, and da Vinci's picture of himself. Each he described in a striking manner, bringing out points that rendered the lecture of unusual interest.

A vote of thanks was proposed by Hanbury A. Budden, who said that Mr. Martin's lectures were always looked forward to as among the best of the year. H. B. Walker, president, introduced the speaker.

## CANADIAN PAINTING IS NOT 'ADVANCED'

Gazette — 3/3/30

"Wild" Canadian Artists Are  
Really Very Tame, Prof.  
Traquair States

### PRACTICAL DIFFICULTY

Would Starve If They Did Not  
Follow Conventional Lines  
—Influence of Maestrovic  
on Sculpture

Canada is a very long way behind artistically, Ramsay Traquair, F. R. I. B. A., stated in an address on "New Trends in Pictorial and Sculptural Art" at the People's Forum in the Church of the Messiah last night. Professor Traquair explained this on practical grounds. "Canadian artists cannot afford to experiment," he said. "They must follow well-tried lines or they will starve."

This did not mean that Canada did not possess artists of some merit, Professor Traquair stated. While not attempting to cover the whole Canadian field, he selected the Toronto Group of Seven on which to base his point. Though in this country they were considered "advanced" they were not the "wild" men the public considered them to be, for what they were doing, had been done many years before in Europe. Their weakest point, he felt, lay in the realm of pure technique, while their best features were their feeling for the Canadian north country, their sense of design and their imaginative qualities.

In general, the arts could be said to be in a very doubtful condition today, Professor Traquair declared. Architecture was the healthiest of the lot. There would, according to present signs, however, most probably be a great art revival in the near future in which less attention would be paid to the personality of the artist—when he would be regarded more as a decorator and less as a citizen. In the event of such a revival England would hold a very high place, he predicted.

#### ONE SCHOOL LEADS.

In the field of painting at the present time, Prof. Traquair felt that the neo-classic school in England was far in advance of any other. He regretted the fact that as yet England had had no influence on modern Canadian painting. During the past 30 years painting had been almost exclusively under French influence here. This had been due to the American conviction that all good art is French, he said, and to the tendency to go to Paris to study whenever the opportunity to widen the horizon was available.

Ivan Maestrovic, the Serbian sculptor, had made a most important contribution toward modern sculpture, the speaker stated. In the 18th and 19th centuries it had been the general practice to model in clay and then "copy" in stone. Maestrovic had, on the other hand, gone back to the fundamental principle that the technique must be adapted to the medium and had worked from stone direct.

While sculptors of other countries could gain much from following this principle, Prof. Traquair felt that they made a mistake in adopting along with it the Byzantine character of Maestrovic's treatment, which was appropriate to Serbia but had no vitality in a country which had never felt Byzantine influence.

In introducing his discussion of modern trends, Prof. Traquair gave a very comprehensive summary of the history of art in order to explain the conditions out of which present day expression grew. While change was inevitable in art, he felt that all great art was simple of comprehension. Some education was necessary, however, in order to extend the range of appreciation and comprehension. In Canada this was particularly true where most people felt that a picture to be good should approximate a colored photograph.

Rev. Lawrence Clare introduced Prof. Traquair.

**Star OUR WAR PICTURES 11/3/30**  
**T** ARDY JUSTICE has at last been assured in regard to the proper housing of Canada's war memorial pictures. This great collection of paintings, many of them by the most famous of living British artists, was assembled at great cost by a committee with Lord Beaverbrook at its head, and presented to the people of Canada as a permanent memorial of what our troops endured and achieved in the war. Its intrinsic value is enormous, but its historic value is beyond estimate.

For a number of years these paintings have been stowed away in a cellar in the Auditorium Building at Ottawa, because no room could be found for them anywhere else. The National Gallery could not accommodate them, and nobody seemed to care what became of them. The Montreal Star has drawn public attention again and again to this criminal neglect of a priceless heritage, and it is satisfactory to note that its representations have at last elicited from the Government a specific undertaking to provide for the proper housing and display of the collection when the construction of a new National Gallery is undertaken at Ottawa.

It seems, however, that there is no definite decision as to when the latter will be begun. There is no provision for the new building in the estimates, and it may be a matter of a year or two, certainly not less than one year, before the new building is available. In the meantime, the Minister of Public Works has given the nation assurance by his statement in the House that the paintings are completely protected from any damage due to dampness or other unfavourable atmospheric conditions.

In the first instance, no such assurance was forthcoming, for a number of the pictures had suffered from neglect. The Government's responsibility to the public, however, appears to have been recognized at long last. Pending the erection of the new gallery, anybody who wishes to inspect the collection can do so by special arrangement with the Ministry of Public Works, under whose administration the National Gallery falls.

## NEW GALLERY WILL HOUSE MEMORIALS

Star 11/3/30

Hon. J. C. Elliott Replies to Query About Canadian War Relics

OTTAWA, March 11.—(Star Special by Staff Correspondent).—"When the construction of a new National Art Gallery Building is undertaken, provision will be made for the proper housing and display of the Canadian War Memorials," Hon. J. C. Elliott said in the House yesterday when replying to a query by Thomas Cantley, M.P., as to what steps are being taken to that end. The minister added: "The Canadian War Memorials, except those pictures now hanging on the walls of the Senate Chamber, are stored in a fire-proof storage room, specially prepared under the supervision of the National Gallery officials, in the Auditorium Building. The pictures are completely protected from any damage due to dampness or any other unfavourable atmospheric condition."

"The pictures, except as noted above, are not on exhibition at present, but they can be examined by special arrangement."

There is no provision in the main estimates for the new gallery often recommended by the trustees.

## EXHIBIT OF DANISH CRAFTS IS OPENED

Star 6/3/30

Old Traditions Are Revived by Display in Art Gallery

People who believe that Denmark sends only butter, bacon and immigrants to Canada should revise their ideas if they visit the exhibition of Danish arts and crafts, arranged by F. Henning Hergel, acting consul general of Denmark, which opened today in the print room of the Art Association of Montreal.

The exhibition includes stoneware, porcelain, silver, glass and colored etchings.

The old tradition of the craftsman who worked for his guild and who delighted in artistic workmanship still persists in Denmark and modern art and modern methods of manufacture have given it a fresh impetus.

## CANADIAN ART SHOW DELAYED IN OPENING DUE TO TAFT'S DEATH

Gazette 10/3/30

Doors Kept Closed in Tribute to Great American

MANY TURNED AWAY

Critics, Given Pre-View, Find Paintings "Modernistic and Inherently Beautiful" — Montreal Painter Praised

By KEN CLARK.

(Canadian Press Staff Correspondent.)

Washington, March 9.—Many gaily dressed women and top-hatted men were turned away from the doors of the Corcoran Art Gallery last night as they learned of the death of ex-President William Howard Taft and that the gala opening of the exhibition of Canadian art had been postponed.

Very considerable preparation had been made for the opening. The gallery had been decorated with palms and flowers and an orchestra had been procured to play for the thousand distinguished Washingtonians who had been honored with invitations.

When it became known shortly after six o'clock that Mr. Taft had died, the directors decided the opening was out of the question. Every effort was made to broadcast their decision, but the time was so brief that many of the guests, unaware of the sad cause for cancellation, arrived at the gallery in anticipation of seeing the pictures.

Canadians in Washington learned with deep regret of the death of Mr. Taft, who was known to the people of the Dominion almost as well as the public men of their own country and to numbers of them as a personal friend through his long residence during the summers at Murray Bay, Quebec.

There was general agreement the directors of the galleries could not have done otherwise than they did and that the sympathy felt by Canadians for the people of the United States in their loss could not have been expressed had there been even a quiet opening of the exhibition on such a night.

The exhibition will be open to the public on Monday. Through the courtesy of the directors a number of critics and journalists some of whom had come from other cities to attend the opening of the Canadian works. Comment was generally favorable particular mention being made of the paintings of Prudence Howard of Montreal and Lauren Harris of Toronto. The opinion was expressed by one critic that Miss Heward's "Rollande" ranked as an expression of purely Canadian art with any painting in the exhibition.

CRITIC HAS HIGH PRAISE

"Canadian School" Lauded by Washington Art Writer

(By Canadian Press.)

Washington, March 9.—The exhibition of Canadian art at the Corcoran Art Galleries here calls forth a tribute from Lella Mechlin in the Sunday Star.

Miss Mechlin says the exhibition is of unusual interest because it introduces to the American public a group of capable young artists and because it demonstrates the possibility of painting being at the same time modernistic and inherently beautiful. In practically all the fifty-nine canvases displayed she finds the source of inspiration to have been Canada itself, the dominant note of which is the north.

She describes the emancipation of the Canadian school from the Dutch and Barbizon standards and discovers that, while with artists all over the world the Canadians have more or less discarded the ideals of the photographic genre, they have, conscripting paddle and canoe, gone back to nature.

"Obviously nature in the north-land is rugged and severe; strength and endurance are its dominant characteristics; and it is these that one finds reflected in the art of these Canadian painters. Their simplifications emphasize structural forms and evidence beauty in their rhythmic lines. In many of these pictures one comes face to face with the immutable, and realizes the littleness of man as measured by the eternal," she wrote.

Lauren Harris, of Toronto, she thinks, most nearly approaches the abstract, his pictures "cannot be identified with any one place, but have in them that element of the universal."

"Barns," by Alexander Y. Jackson, she describes as "an amazing picture from the standpoint of pure realism, wonderfully interpreting the coldness of the snow, the brilliancy of light coming from a partly clouded sky, with concentration of interest on a little group of dark colored barns resting, as it were, in the lap of a stern mother nature."

Of the figure painters in the exhibition, four especially stand out, says Miss Mechlin: Edwin H. Holgate, Prudence Heward, Lillas T. Newton and R. S. Newton. She mentions with praise Franklin Carmichael, Bertram Brooker, Lionel Fitzgerald, Charles F. Comfort, Clarence Vagnon, Frederick S. Haines, Alfred J. Casson, and particularly Frank Morsemann Varley for his "Georgian Bay."

The subtlety of Tom Thomson, Miss Mechlin says, brings to mind some of Cezanne's most significant paintings. Frank Hennessy's "Twilight in the Hills" is called "Engaging—with its remarkable effect of describing darkness." She highly commends also Bess Housser and Arthur Lismer. Of Mabel Lockerby's "In Montreal," and Sarah Robertson's "The Blue Sleigh," she said they are primarily decorative in effect. James E. H. MacDonald's painting, "Miss Fantasy," Miss Mechlin says, "savors a little, perhaps too much, of pattern." His "October Shower Gleam" has more of the quality of the painter.

"Colorful and distinctly entertaining, out of the ordinary," are the words applied to Yvonne McKague's "Cobalt, Ontario."

Miss Mechlin also speaks with pleasure of the works of Kathleen Murr Morris, Florence McGillivray, George D. Pepper, Pegi Nicol, Anne Douglas Savage and Albert Henry

Robinson. Horatio Walker is claimed by the United States as well as by Canada, says Miss Mechlin, her patriotism apparently aroused.

This critic apparently has little if any unfavorable opinion to offer of the Canadian school as it is represented at the Corcoran Galleries.

## CANADIAN ARTISTS' WORK IS PRAISED

Star 11/3/30

Art Exhibition in Washington, D.C., Receives Favorable Criticism

WASHINGTON, March 11.—(C.P.)—The exhibition of Canadian art in the Corcoran galleries under the auspices of the American Federation of Arts apparently has suffered little because of the cancellation of the formal opening owing to the death of ex-President Taft.

The exhibition opened to the public on Sunday and seven hundred Washingtonians viewed the paintings. Two were sold, those by Pepper and Robertson.

Of the 59 paintings in the exhibition the Washington Post critic, Ada Rainey, speaks in the most complimentary vein. She says the American Federation of Arts is to be congratulated for organizing such a splendid exhibition which is so free from the academic and formal tendencies of much popular painting.

"The Canadian paintings are among the most original seen in the Corcoran galleries in years," she states. "They are the expression of the men of the north, new born since the war and daring to paint their country as they see it, instead of blindly following the lead of the Dutch and other foreign painters formerly followed in Canada."

"Surely there is nothing in this exhibition to offend even the most conservative unless they are wilfully turning their eyes to the past and refusing to see what the men of vision of today are seeing. These men of the north sing a saga of their land which has a strain of the cosmic forces untainted with the sterilization of a false civilization."

## A Danish Exhibition of Pottery and Silver at The Art Association

The skill in design and workmanship of Danish craftsmen in ceramics and metal work is so well known that there can be no surprise in the little exhibition of modern Danish arts and crafts, which is now on view in the Print Room of the Montreal Art Association. At the same time the exhibits which have evidently been carefully chosen, include some very beautiful things which display much taste and originality. The products of the Royal Copenhagen Porcelain factory are famous and the quality of them is shown in some specimens in the exhibition, particularly in some small figures and groups which are remarkable for fineness of modelling and the brilliance of their glaze. Even more interesting are some specimens of earthenware and stoneware from the same factory, conspicuously the splendidly modelled bear by Bode Wilumson, the owl and the monkey by Knud Kyhn and the slightly archaic and brightly coloured saint, "Paulus" by Nielsen.

Another collection of pottery is exhibited by Hermann Kaehler of Copenhagen. This, which shows a great variety of design, contains specimens of coloured glazes which are equal to some of the best Chinese and Persian work. In this collection there is a very charming and cleverly modelled little figure of a child.

Georg Jensen has a reputation as a silversmith which is very well maintained by the work which is on view here. There are a variety of spoons, cups and other objects, of which the shapes, though fairly simple are beautiful, original and well suited to the material, while the workmanship seems faultless. The case of glassware by Holmegaards contains some very good objects—brilliant glass in good forms, but none of it stands out with quite the same distinction and originality as the other things in the exhibition.

On the walls of the room there is a small loan collection of tintings of views of Copenhagen, by Hammer.

## ARTS AND CRAFTS OF DENMARK ON VIEW

Gazette 8/3/30

Fine Specimens of Porcelain, Silver and Glass at Art Gallery

Some fine specimens of Danish works of art may be seen in the Print Room of the Art Association of Montreal, where an exhibition of Modern Danish Arts and Crafts is taking place under the supervision of Frederik Henning Hergel, acting consul-general of Denmark, with the assistance of the Art Association. The exhibit includes porcelain,

stoneware, earthenware, silver and glass.

On entering the Print Room the first object that commands attention is a figure in colored stone of "Paulus Who Kills the Lie." The work of Jals Nielsen, executed at the Royal Porcelain Manufactory in Copenhagen, this statue stands about two feet high and is cast in primitive form, somewhat reminding one of the early Christian figures in the catacombs. The whole effect is one of superhuman strength coupled with a certain naivete which comports well with the unpretentiousness and sturdy simplicity of the Danish people. The folds of the robe of the apostle, which are painted blue, are marvellously moulded, giving an impression of great massiveness and strength. Very striking, too, is the strength with which the apostle's sword is driven down into the dragon writhing beneath his feet. The massive head, surmounted by an almost angular halo, is also remarkable.

A greater contrast to the Paulus sculpture could hardly be found than the exquisite statuette in porcelain of Leda and the Swan, part of a number of porcelain pieces also from the Royal Porcelain Manufactory. This little piece is colored a delicate green.

Also must be mentioned the silverware designed by Georg Jensen, of Copenhagen, which consists of a great variety of pieces some of which are beautifully designed with a wealth of detail, others have that plain massive strength which appears to be the outstanding feature of much Danish art. Some very fine bowls and candelabra were also

noticed. The earthenware vessels designed by Svend Hammershoi, Kai Nielsen and Jens Thirslund from the House of Herman A. Kaehler also contain some very fine specimens of modelling.

The exhibit of glassware from the Holmegaard Glassworks contains some interesting examples. Outstanding is a Schnapps bottle with sides indented partly for purposes of handling and partly for conserving the liquor. There are also some finer types of amethyst and smoke-colored glasses and glass dishes. One must not forget to mention some specimens of tiles by Thirslund, which may be seen at the exhibition. The designs are modern and distinctly original.

One's feeling, after having spent some time viewing the various exhibits, is that here is something decidedly original and unusual that breathes the atmosphere of a country that is in many ways new and strange to Canadians. Denmark, according to Sigurd Schultz, the well-known Danish art critic, is a land without great contrasts, unimposing and unpretentious, but possessing a quiet beauty of exquisite nuances. This quiet, unsensational, yet strong, beauty noted in many of the exhibits proves that Schultz is right when he says that the Danes are a people which does not create art that glitters in pomp and splendor, that the spring wheel of the Danish arts and crafts has been the love of the Danes for their homes, and, finally, that to understand Denmark and the Danish spirit one must be able to appreciate the subtler and more intimate values in artistic creation.

A Montrealer's Diary 18/3/30

THE collection of architectural and other drawings from various schools and colleges of art and architecture attracted a large crowd to the Art Gallery on Sunday afternoon. I rather wish they had not been placed so closely together; they are a glare of brightness in which is generally a rather subdued place. It is interesting to look at the development of the young people who have produced them.

THE ideas for office buildings and churches, service stations and railway stations, iron gates, columns, stained windows and what not, indicate that many of our budding architects do not propose to follow blindly the procedure of their elders. Without pretending to be a critic of either art or architecture, I confess to having been profoundly interested. There is one little picture in bright colors showing a couple under a gay umbrella of huge size which seemed alive. By some trick the artist had almost caught the fourth dimension. Those of you who are artists may see nothing in it, but it struck my fancy and I thought it was worth a wall to itself.



**Editor, Daily Star:**  
Sir,—One unmistakable sign of the growing culture of our day is the universal interest manifested in art. In every country that can lay claim to be civilized, this ardent quest for the beautiful may be observed. Last year in London the exhibition of old masters drew unprecedented crowds to Burlington House, and again this year, with the exhibition of Italian pictures, the galleries have been literally thronged from the hour of opening. Police had to be used to control the crowds waiting for admission at 9 a.m. In New York an exhibition of modern art has been forced to close its doors from time to time to control the surging crowds that went to view the pictures. Nor was the interest casual or brief; for this remarkable exhibition was open for four months, and the number of visitors in the last few weeks was greater than at the opening.

This same interest has been shown all over the United States, and almost every town of self-respecting importance can boast of its art gallery. I have called it a sign of growing culture, but perhaps it has also something of a flight from the mechanism of the surrounding world. In an age of machinery the soul of man turns more and more to art for the beauty he must have. "Man cannot live by bread alone."

And what of us in Montreal? Are we a city of art lovers? Can we muster an interest and enthusiasm to crowd our art gallery to the doors? How many know that the Art Association have a most interesting exhibition of Canadian art permanently on view, and that it is free to the public on Sunday, Monday and Saturday afternoons, and also all day Thursday. In private collections, of course, Montreal stands high among the cities of the world, and most of our worthy houses are graced with interesting collections. This is fine, and as it should be; but what is wanted especially is the interest of those who cannot afford to own paintings, so that our population on its cultural side will not lag behind the rest of the world in its search for the solace of the beauty and message of art. We have the material to our hands; now let us show ourselves both worthy and appreciative of this wonderful gift to the citizens of this city.

W. R. W.  
Star 11/3/30

**WATERCOLORS ON VIEW**  
**Gazette — 21/3/30**  
**Examples by Geo. Chavignaud**  
**Have Attractive Qualities**

Those who appreciate watercolors will find much to interest them in the exhibition of the work of George Chavignaud, which is being held at the auction sales rooms of the Morgan Trust Company on City Councilors street, near Sherbrooke. Mr. Chavignaud was born in Brittany, France, and came to Canada at an early age. He studied abroad for many years, in Paris and in Brussels, under Vanderheyden and Jacob Smets. He has exhibited in the Paris Salon, in the Salon Triennial, Brussels and Antwerp, where his work is said to have been personally commended by the late King Leopold. He exhibited also by invitation at the show of the exclusive Royal Water Color Society of Belgium. Some of his pictures may be seen in the National Gallery at Ottawa, in the Normal School in the same city, and others have been purchased by the Government of Ontario and by the Canadian National Railways.

Mr. Chavignaud has a style in which there seems to be a happy union of the traditional and the modern. His colors are harmonious and give to his work a quality that is unusually quiet and restful. Sometimes when he uses strong colors his pictures have much of the vividness and strength of an oil painting. A notable example of this is "Heyst on Sea"—a strong Dutch marine drawn in sombre hues showing ships entering the harbor. "At Evening," a large watercolor showing a house with trees against a sunset sky is the most striking picture in the exhibition. Here the artist is most happy in his blending of old and new styles.

Other examples cover a wide range of subjects. There are scenes from Holland, France and Belgium. England is represented by a poetic scene of the harbor of St. Ives in Cornwall. Quebec is represented by several pictures. Specially notable is an arresting view of Mount Anne, Perce, P.Q. A great shoulder of the mountain done in a soft hazy bluish grey forms the background of the picture. In the foreground is a short stretch of typical Quebec road, bordered by the traditional white fencing.

**PAINTER DEPICTS**  
**QUEBEC AND VENICE**  
**Gazette — Feb./30**  
**Vigorous Oils by Mrs. Jean Munro Exhibited at Johnson Art Galleries**

Paintings which have had their inspiration in France, Venice and Quebec are being shown by Jean Munro in the Johnson Art Galleries, 1340 St. Catherine street west. There is much force and vitality to these oils by Mrs. Munro, whose initial exhibit in the Print Room of the Art Association of Montreal will be recalled by picture-lovers. Since that time this painter has readily "taken to" what the Province of Quebec has to offer in the way of pictorial material and, on what is now her home ground, she has found many congenial subjects about Perce, Que. In treatment the works are bold and loosely handled and the painter knows what will make a good picture.

The chance legitimately to employ color of a gay kind presented itself more often in the Venetian series where the gaudy-toned sails of the boats furnish a foil to the grey and silver of the buildings. This is evident in "St. Giorgio, Grey Morning," and "Fishing Boats of the Adriatic," with wharf, stretch of water and distant buildings. Masts of boats screen a distant church in "Ships at Twilight, Venice," and shipping adds interest to "St. Giorgio in Evening Sunlight." Many attractive subjects have been found along the canals with bordering buildings and the graceful arc of bridges, as in "Canal St. Sebastian" and "Canal of La Toletta." Figures give animation to the painting entitled, "House of Francesca de Rimini Ravenna," and the sun flushes the white buildings in "The Pampullia Gate, Ravenna."

Boats, rigging and buildings are mirrored in the water in "A Mediterranean City," which is an engaging work, and interesting in composition is "Trebeul, Brittany (Bay of Douarnenez)," taken from a lofty mound where peasant girls are sitting, with serried roofs and, down below, harbor and shipping under a cloudy sky. "Ebbing Tide, Brittany," shows groups of white buildings, trees and a church with a tall tower, which are mirrored in the water where boats ride at anchor. Generally warmer in tone and wider in its range of values is "St. Ives, Cornwall," a spot much favored of painters. The quaint roofs, dormer windows, irregular chimney stacks and sturdy buildings make a graceful line at the edge of the curving bay, which in the middle distance, is cut by a jetty, while beyond are more buildings and a row of fishing boats. In this work much of the detail has been too interesting to overlook, though in the handling there is nothing approaching tightness.

In the Quebec section there are many attractive canvases. In "St. Theodore de Chertsey" the painter has attained a sense of space—distant rolling hills under a cloudy sky, with buildings and church on the flats. Direct and vigorous is "The Road to the Sea, Perce," with its white buildings, fences and blue sea at the end of the road. Bathing and ease-taking citizens dot the sand in "Sunday on the Beach, Perce," and figures stand about their stalls in "The 'Petit Marche,' Quebec City." Solidly painted is a distant view of Quebec called "The Ramparts at Twilight," and shipping and the bulk of elevators are the pictorial elements of "The Louise Basin, Quebec City."

A foreword to the catalogue outlines the fact that although a Canadian of the fourth generation, the work of Jean Munro is better known in France than in Canada. Since 1908 she has exhibited at the Salon, where she received an Honorable Mention. After the war Mrs. Munro went to the Canadian section at Artols and painted a number of pictures of the devastated area.

**GEORGE THOMSON**  
**SHOWS PAINTINGS**  
**Gazette — 13/3/30**  
**Ontario Artist Exhibits Canadian Scenes in Johnson Art Galleries**

George Thomson, who for twenty years painted in the New England states and three years ago returned to his native land and made Owen Sound, Ont., his headquarters, is exhibiting landscapes in the Johnson Art Galleries, 1340 St. Catherine street west. Mr. Thomson, over a long period an exhibitor at the National Academy of Design, New York; the Royal Canadian Academy and the Ontario Society of Artists, is showing oils done in Canada which are sound in drawing and generally pleasing in tone. The winter scenes are few, the artist being more partial to the rich, heavy foliage of summer and the gayer tints of autumn. He is happy in the choice of subjects and his work is marked by sincerity.

Among the works that attract attention are "The Sentinel Oak"—the tree in the dull red leaf of autumn makes a graceful pattern against the sky and dominates the stretch of country through which runs a stream, blue hills filling the background; "Scene in Muskoka," with trees and rocky ridge above which big clouds float in a summer sky; "Rapids in Muskoka," white water pouring over a rocky river-bed with rounded hills in the background, and "The Clearing" with its sunlit foreground of litter and tree stumps, wood stacked near a clump of trees and a glimpse of the top of a distant ridge. Rich luscious greens are evident in "The Oak in Summer" in a landscape with a hill that shows outcroppings of rocks, and the sunlight flecks rocks in the canvas entitled "Birch and Cedar." Light clouds move in the sky above brilliant foliage in "Hillside in Autumn," and there is a distinct sense of moving air in "A Breezy Day" where water breaks in waves on rocks and sandy shore, the sky above the horizon being streaked by the drifting smoke from a steamer. Delicate tones mark "Afternoon on the Shore" with a woman in white standing on rocks, and sheep crop the grass on the rising ground dotted with rocks and trees in "A Pasture Lot." Rocks scar the face of the distant wooded hill above the water in the work entitled "Moonlight," trees, house and field filling the foreground. A silvery glow invests the scene and stars dot the sky. Down steep rocks pours the water in "High Falls, Muskoka" where logs driven clear of the stream are bleaching. A quiet waterway with barns, trees and reflections is the setting of "Ice Floes," and yellows and vermillion sound high notes in the bush in "River in Autumn."

Mr. Thomson, whose work is better known in Toronto, is holding his first "one-man" show here and local picture-lovers are manifesting interest in these paintings and sketches.

**FORMER MONTREALER**  
**DIES IN IRELAND**  
LONDON, March 6.—(Star Special Cable.)—Major John MacGillycuddy has died at Flesk Castle, Killarney. He went to Canada in the 'eighties and for several years was secretary of the Arts Association at Montreal.

**J. MacGILLYCUDDY DEAD**  
**Gazette — 21/3/30**  
**Was Formerly Secretary to Arts Association, Montreal**

The death is announced of Major John MacGillycuddy at his residence, Flesk Castle, Killarney, Ireland, after a prolonged illness at the age of 74. Major MacGillycuddy was the third son of the late Richard, The MacGillycuddy of the Reeks, and Anna, daughter of Captain John Johnstone, of Mainstone Court, Herefordshire, and was representative of the oldest stock both in Ireland and England. He was educated at Malborough and at Trinity College, Dublin, where he studied law, and was called to the Irish Bar. During his university career he represented Ireland in the first international rugby football match against England.

In the early eighties he came to Canada, where he was secretary of the Arts Association of Montreal for several years. He married, in 1890, Emily, daughter of Mr. R. S. Hudson, of Barche Hall, Cheshire, and resided at Aghadoo House, Killarney. During this period he twice contested the East Kerry Division in the Unionist interest. He filled the office of High Sheriff and was a magistrate and a Deputy Lieutenant for the county. He joined the 3rd Battalion, the Royal Munster Fusiliers, in 1893, but retired in 1909. He rejoined in 1914, and served with the battalion at Cork and Aghada during the war. The last ten years of his life were spent at Flesk Castle.

Major MacGillycuddy was essentially a Kerryman; he lived in and for the county and devoted his life to the welfare of its people. He took a deep interest in every form of social betterment; his last days were concerned with the inception of a pension fund for the Jubilee nurses, and his illness was clouded by the thought that he would be unable to bring the project to a satisfactory conclusion. His unobtrusive kindnesses were without number, and many are the homes in Kerry which have tidied over a difficult day with his help and sympathy. A good friend, a delightful, well-bred and cultured companion, and a courteous gentleman, he will be sadly missed as an example of what the best type of Irishman should be. He is succeeded by his only son, Anthony John MacGillycuddy.

**COLORFUL BITS OF**  
**FOUR COUNTRIES**  
**Gazette — Feb. 1930**  
**Paintings by E. Eleanor Curry, of Ottawa, on View at Johnson's**

E. Eleanor Curry, of Ottawa, who is a regular exhibitor at Canadian art shows, has a varied collection of watercolors at the Johnson Art Galleries, 1340 St. Catherine street west. Besides some flower studies, there are picturesque bits done in England, France, Italy and Canada.

All in all, it is an engaging little show that indicates how sympathetic the painter is to the watercolor medium. Throughout a free, fluid wash is employed, and there is no over-emphasis on detail. The choice of subjects is happy, the arrangement of material generally good and there is more than a hint that the painter has enjoyed herself in recording these scenes of other lands.

Especially crisp in treatment and true in color are the flower pieces—studies of chrysanthemums, of snapdragons and of marigolds, the last named, in a blue bowl, being in texture and character a convincing performance.

Among the sketches done in the Dominion there is an attractive painting of white birches at Rockcliffe, with, under a summer sky, a glimpse of the Ottawa River and high wooded banks in the distance. Another scene done near Shawbridge, Que., shows distant hills at sundown, spruces and a bit of the North River. The neighborhood of Perce, Que., has furnished some attractive marines and shore scenes. Graceful in arrangement and deft in treatment is the landscape, with trees a billow of delicate white, called "Plum Blossom Time, Ottawa."

From England come harbor scenes at St. Ives and at Mousehole Harbor, rocks and open sea at Land's End, and a barge with red sails moored at a wharf at Sandwich, Kent.

Among the Italian subjects are almond trees at Alassio, with church tower and dome rising above the mass of blossoms; an old church in the same town partially screened by trees; an old Roman bridge, and a bit of the Nervir Valley, with distant snowy peaks, hills, houses and a narrow stream.

The French glimpses include trees, water, distant hills and houses at Cap Martin; bits about Mentone and, in that place, an ambitious sketch of the Flower Market. In this the vendors are seen at their stands near buckets of vivid blooms. Trees, bare of leaf, soften the severity of the tall buildings that form the background.

**Vatican Restores**  
**Michael Angelo's**  
**Famous Painting**

**VATICAN CITY.**—(AP)—The marks which four centuries have left on Michael Angelo's "The Last Judgment" are to be erased soon by experts working under Prof. Biagetti, art director of the Vatican galleries.

The famous painting, one of the outstanding works of the Italian master, occupies a space 66x33 feet on the altar wall of the Sistine chapel. It was painted from 1534 to 1541, in the pontificate of Paul III., and has undergone several changes.

Paul IV. at one time thought of having the masterpiece destroyed because of the nudity of the figures. He compromised by having the artist Da Volterra drape some of them. Pope Clement XII. had the remainder of the figures draped in the same way.

Restoration of the painting is part of a general undertaking whereby frescoes and other murals by Michael Angelo in the same chapel have been brought back to near their original state. The whole job is under supervision of an international commission headed by Commendatore Nogara, director general of the Vatican galleries and museums.

**KEY TO FAMOUS**  
**PAINTING SOUGHT**  
**Star — 17/4/30**  
**Curator of Dominion Archives Now Searching Old Documents**

OTTAWA, April 17. — (C.P.)—Because of the many conflicting keys to Robert Harris' celebrated painting, "Fathers of Confederation" which are current in different parts of Canada, Dr. A. G. Doughty, curator of the Dominion Archives has undertaken to compile a correct one. The painting, the original of which hung in the old Parliament Buildings which were destroyed by fire in 1915, has been copied and distributed to schools and homes all over Canada.

During the past few months, it has become known that many conflicting keys existed. It is not proposed to compile an authentic one. The painting depicts the 34 representatives who gathered at the Quebec conference and from whose deliberations came confederation in 1867. The keys contain the names of the representatives.

Although the original of the picture was destroyed, a charcoal miniature had been presented to the archives some years before. It is from this draft and from old pictures of the men that the authentic key is being drafted. Great care is being taken by Dr. Doughty and his assistants to see that the new key will be correct and much time has been consumed in hunting through old documents and family albums to find photographs of the men. When completed, it is proposed to broadcast the new key throughout Canada.

# Gazette 22/3/30 SOCIAL AND

About six hundred and fifty members and their friends attended the reception held by the president and council of the Art Association of Montreal last evening for the opening of the forty-seventh annual Spring Exhibition. Mr. H. B. Walker, the president, assisted by his daughter, Mrs. George C. Marler, received.

Among those present were: Lady Drummond, Sir William and Lady Stavert, Lieut.-Col. and Mrs. Walter Lyman, Mr. W. B. Blackader, Mr. A. A. Browning, Sir Gordon Johnson, Bart., Mr. William Russell, of Matane, Major E. T. Reynolds, Miss F. B. Sweeney, Miss Jessie J. Watson, Mr. and Mrs. Gerald M. Markham, Miss Helen Markham, Mr. A. D. Patterson, Miss Katherine Campbell, Mr. and Mrs. C. Stanley Hulme, Miss Marjorie Hulme, Mr. and Mrs. Arthur Lyman, Miss N. Segal, Mr. and Mrs. Sidney S. Bunting, Mrs. H. McLachlan, Rev. Dr. E. Leslie Pidgeon, Mrs. Pidgeon, Miss Muriel Gurd, Mr. and Mrs. Gordon Tansley, Miss Pamela Tansley, Miss Adela R. Gilker, Miss Mabel A. Brittain, Miss H. M. Giles, Miss I. E. Brittain, Miss I. L. Reid, Mr. and Mrs. W. I. Bishop, Miss Helen D. Locke, Dr. A. H. Gordon, Miss J. L. McConnell, Mr. W. A. Coates, Dr. F. H. Mackay, Mr. C. S. Cameron, Mrs. Norman Brown, Mr. and Mrs. J. A. Johnson, Mr. and Mrs. Mostyn Lewis, Mrs. A. G. Nicholls, Mr. George Nicholls.

Miss Isabelle Archibald, Mrs. Walter Hislop, Mr. and Mrs. W. S. Rugh, Mr. Justice Howard, Mrs. Howard, Mrs. M. L. Van Buskirk, Mr. R. H. Mather, Miss Gundlach, Mr. George B. Kohl, Mr. G. C. Currie, Miss Clements, Miss Jean Harvey, Mr. George R. Walter, Mr. and Mrs. R. Hampson Gillean, Mrs. Hugh Watson, Miss Ernestine Knopf, Mr. and Mrs. C. H. McLean, Mrs. E. H. Carter, Dr. and Mrs. E. T. Cleveland, Miss Ethel Derick, Miss Margaret Reid, Mrs. John Baillie, Mrs. C. P. Sclater, Miss L. M. Hendrie, Miss Margaret Lemieux, Mr. Dougall Cushing, Mrs. Charles Cushing, Madame G. M. deMontigny Lafontaine, Miss S. E. Goodhue, Mr. and Mrs. George H. Napier, Miss Grace R. Martin, Mrs. T. M. Richardson, Miss Viva Sutherland, Mr. and Mrs. F. D. Clark, Mr. and Mrs. J. D. Morphet, Miss Dorothy Millar, Miss Mary Idler, Miss Bertha E. Blatchford, Mr. J. V. Jacoby, Miss Rosalynne F. Osborne, Mr. and Mrs. Eric Millar, the Misses Williams, Mr. and Mrs. Alex. Holland, Miss E. M. Smith, Mr. Hertford C. Champ, Miss Maud B. Blachford, Miss Eileen Conroy, Mrs. B. M. Long, Miss Jane Fleet, Mr. and Mrs. W. Doig Robb, Miss M. E. Hardie, Miss Taylor, of Melbourne, Que.; Mrs. C. M. Casgrain, Mrs. Leila Morrison, Miss G. Goulden, Miss E. M. Goulden, of New York; Miss Elizabeth Tonneron, Mrs. H. D. Lang, Miss Margaret Macdiarmid, Mr. and Mrs. E. L. Judah, Mr. G. C. Seybold, Mrs. J. W. Ritchie, Miss Madeleine de Soyres, Mr. Rickson A. Outhet, Miss K. B. Malcouronne, Dr. and Mrs. J. McK. Wathem, Dr. F. B. MacNaughton, Dr. Marion Hansford, Miss Lilian Delaney, Mr. M. C. Luke, Mrs. E. L. Weston, Mr. B. K. Sandwell, Mrs. R. Kales, Mr. and Mrs. J. Theo Leclerc, Miss Marguerite Leclerc.

Hon. Mr. Justice Boyer, Madame Boyer, Mr. and Mrs. D. Binny Robertson, Miss Mary H. Robertson, Mr. Charles M. Cotton, Miss Helen G. Boa, Miss Margaret Boa, Miss Olive Le Boutillier, Mr. W. W. Walker, Mr. C. T. Hare, Mr. Barry S. R. Watson, Miss Ruby Le Boutillier, Miss Nina Le Boutillier, Mrs. M. E. Ross, Miss M. C. Ross, Miss A. D. Morrin, Mr. J. R. Hendry, Mr. G. L. Fulford of Arnprior, Ont., Mr. and Mrs. Sidney Carter, Mr. Daoust, Miss Sylvia Daoust, Mr. and Mrs. Clement Coles, Miss Dorothy Coles, Mrs. Bernard Browne, Mr. and Mrs. L. McI. Spackman, Mr. P. B. Wilson, Mr. John d'Arcy, Dr. and Mrs. David MacKenzie, Mrs. Louis De Brissay, Lt.-Col. and Mrs. P. L. Browne, Miss Florence McD. Drummond, Miss C. Davidson, Dr. and Mrs. C. F. Morison, Mr. F. W. Sharp, Mr. Francis R. Findlay, Mr. R. D. Johnson, Miss Eleanor Perry, Mr. and Mrs. Meredith Rountree, Mrs. J. H. Palmer, Mrs. Owen E. Owens, Dr. and Mrs. J. T. Donald, Mr. Donald L. Campbell, Mr. and Mrs. C. A. Bishop, Mrs. E. E. Tedford, Mrs. C. W. Kelsey, Miss Margaret Prain, Mrs. I. W. A. Hunter, Mr. L. E. Kelsey, Rev. Dr. R. E. Welsh, Dr. F. L. Wilkinson, Mr. Ernest Alexander, Miss Sutherland, Mr.

H. E. Moles, Mr. Robertson Gibb, Mr. and Mrs. P. S. Stevenson, Mr. John M. Loggie, Miss E. Williams-Moore, Miss Maud Campbell, Miss Gertrude Peterson, Mr. A. S. McNichols, Mrs. Edward Maxwell, Mrs. Laurence B. Fuller, Dr. and Mrs. W. E. Nelson, Miss Ethel Alexander, Lt.-Col. and Mrs. I. P. Rexford, Mr. J. F. H. Wallace of Peterboro, Ont., Miss Constance Griffin, Mrs. H. R. Harris, Mr. Edward Desbarats, Dr. C. R. Bourne, Miss C. Levin, Mr. J. B. Fellowes, Miss H. L. Hampson, Dr. and Mrs. F. W. Harvey.

Mr. and Mrs. S. R. Noble, Mr. C. J. Saxe, Miss Mary S. Saxe, Mrs. C. Hughes Van Tugh, Miss Katherine Gray, Mr. and Mrs. Manly Bourke, Mr. and Mrs. A. Leslie Perry, Miss Jean Munro, Miss Freda Pemberton Smith, Mr. and Mrs. Pemberton Smith, Mr. George Pemberton Smith, Mr. Durnford Smith, Mrs. J. C. Pinhey, Rev. Charles Bieler, the Misses Hay Browne, Mr. W. Gunn MacKenzie, Miss Hattie Hawke, Mr. and Mrs. Robin Watt, Mr. H. S. Jacoby, Miss E. M. Luke, Mr. A. W. Ridout, Mr. Percy R. Gault, Miss Freda Smith, Miss Minnie F. Smith, Miss Mary H. Lees, Mrs. A. F. Dunlop, Miss Dunlop,

Mrs. C. L. Henderson, Mr. Daniel Cream, Mrs. W. Grant, Mr. J. P. Craig, Mr. Robert W. James, Miss Godfrey, Mrs. David Cameron, Mr. and Mrs. T. deG. Stewart, Dr. A. E. Orr, Miss Orr, Mr. William Hope, Miss Dorothy Heneker, Mrs. Roswell Fisher, Col. and Mrs. Robert Starke, Mr. and Mrs. Norman Holland, Mr. Marcell Pasquin, Mr. W. Oliver Smith, Miss Esther Mendel, Mr. Charles F. Medbury, Mr. J. Addison Reid, Prof. Louis V. King, Mrs. James B. Pringle, Mrs. Philip Nash, Mr. and Mrs. Walter Wonham, Miss Freida Wonham, Miss Gwyneth Wonham, Mr. and Mrs. G. Horne Russell, Mrs. James F. Fowler, Mr. E. Alexander, Mr. and Mrs. W. H. Curle, Miss Elizabeth Hanes, Miss Winnifred Brown, Rev. Dr. and Mrs. G. H. Donald, Miss Edith W. Bradburn, Miss Gertrude Newell, Dr. Grant Campbell, Mrs. H. Stuart Hamilton, Miss Ruth Jephcott, Mr. George Thompson, Mr. and Mrs. John Fair, Miss Louisa Fair, Mrs. Frank Kinnin, Miss F. J. Redding, Mr. George P. Watt, Mrs. I. M. Holland, Miss Lavina Stuart, Miss Mary Campbell, Miss Alice Snowden, Miss Ida M. Hubbell, Mr. A. S. Noad, Mr. J. S. Norris, Mrs. Herbert Norris, Mr. Allan Mitchell, Miss Currie, Miss M. E. Currie, Mr. Roy Wilson, Mr. T. Topham, Mr. and Mrs. Charles A. Lewis, the Misses Abbott, Miss Nesta Low, Mrs. H. C. Grounds, of New York; Prof. and Mrs. Alen Bailey, Miss Ray Bailey, Miss Y. Cormier, Mr. L. Bailey, Mr. George Thomson, Mr. Fraser Thomson, Mr. F. S. Coburn, Miss E. Lamplough, Miss Starke, Miss Marguerite Starke, Mr. and Mrs. S. Sharman, Mr. Charles Bone, Mr. and Mrs. Herbert Raine, Mr. Paul Lemieux, Mr. Ernest Cormier, Mr. Charles De Belle.

## Spring Exhibition Star 22/3/30

Exhibitions of some importance have been given in the past by the Montreal Art Association, and may be given again, but the present Spring Exhibition, which was opened on Friday evening, can hardly be described as important. A principal merit of it is that places are found on the walls for a number of new exhibitors, from Montreal and elsewhere, whose work may be of greater value in the future, though some of it is, at present, only student's work. The exhibition, as usual, takes up the larger part of the upper floor of the building and might have been better if it had been compressed into a smaller space.

A few only of the older exhibitors are fairly well represented, and the portraits, though not very numerous, stand out rather conspicuously. Mr. Horne Russell has a place of honor in the big room with a strong portrait which is accentuated by the scarlet of a doctor's gown. Mr. Jongers sends three pictures, of which a sketch of a boy's head is the most interesting. Randolph Hewton shows two portraits, which are two of the best works that he has shown here. He has modelled himself on Florentine painters, with a good deal of success, even to the landscape backgrounds; both pictures are finely drawn but the smaller is the more effective in tone and composition. Mr. Fabien's portrait, in a brown half light, is strong and realistic. There is a good example of Mr. Forbes' work and Mr. Barre sends a lively half length of a Chinese girl in a brilliantly colored dress.

Among the landscapes, there are by Mr. Cullen an oil painting, which has recently been added to the Art Association's permanent collection, and a pastel in sombre tones. Mr. Pilot has here an interesting view of Quebec, seen through trees on the opposite shore of the river, which is unlike most of his other work; Mr. Simpson sends a bright picture of trees with gay autumn tints. Mr. Coburn, Mr. Kilgour and Mr. Robinson are inclined to repeat themselves.

There are two of Mr. de Bel's most characteristic studies of children and one, much larger, which has not quite the same quality as the smaller ones. Mr. Barnes has a fine piece of green sea and there are several small pictures by Mr. Hutton Mitchell, a strong group of old women on a sea shore among them. The water colors make quite a large collection, in which some of Mr. Cormier's fine, broad pictures of Italian scenes stand out from the rest.

Sculpture is very sparsely represented; there is an admirable little figure of a wheelwright by Mr. Laliberte and there are a few busts—among them a vigorous portrait by Mr. Hebert, and an excellent wood-carving of a man's head with a big pipe by Mr. Soucy.

## JESSIE DOW PRIZE AWARDS ARE MADE

Gazette 17/4/30  
Frank S. Panabaker and Arthur Drummond, Ontario  
Painters, Winners

To two Ontario artists go the Jessie Dow Prize for landscapes in oil and watercolor this year. The awards made yesterday were as follows: For oils to Frank S. Panabaker, of Hespeler, Ont., and for watercolors to Arthur Drummond, of Toronto.

Mr. Drummond has of late been an exhibitor at the spring shows of the Art Association of Montreal and his work, now on view, which won the award is "Bay of Quinte."

Mr. Panabaker carries off the prize for oils with his winter nocturne entitled "A Moonlit Lane," which is also on view at the Art Gallery.

This exhibition, which has been well attended, closes on Tuesday.

## SPRING EXHIBITION HAS PRIVATE VIEW

Gazette 22/3/30

Forty-seventh Annual Function of Art Association of Montreal Opens

OVER 300 WORKS ON VIEW

Standard of Previous Years Maintained, With Little Eccentric or Revolutionary Work

With a private view for members and their friends, the forty-seventh Spring Exhibition of the Art Association of Montreal opened last night in the Art Gallery, Sherbrooke street west. According to present plans the show will close April 21.

Exhibits in the various sections total over three hundred and embraces much that is interesting. Generally speaking, the exhibition is up to the average, with an absence of any painting that is likely to shock or to excite discussion.

G. Horne Russell, R.C.A., shows "Monhegan Harbor"—schooners in the shelter of a rocky headland against a sunset sky—and a striking portrait of Dr. F. C. Harrison, F.R.C.S., Dean of the Graduate Faculty, McGill University. There is much rich color in the academic robes of the latter work. Maurice Cullen, R.C.A., is represented by two works—the effective "Hoarfrost and Snow, Laurentians," from the permanent collection of the Art Association of Montreal, and "Laurentian Twilight," a boldly handled pastel of distant hills, glimpse of lake, and spruces and birches on a snow-covered knoll in the foreground. Albert H. Robinson, R.C.A., has two typical snowscapes—the church and houses at St. Fidele, and another work similar in theme, with a horse and sleigh on the undulating road, called "On the Way to Church."

Charles W. Simpson, R.C.A., has a gayly colored clump of trees, treated in a decorative manner, entitled "Golden October." Wilfred M. Barnes, A.R.C.A., shows variety in his contributions. Besides a typical low-toned landscape with clouds, entitled "Morning Shadows," he has a sunrise off Labrador; "The Wake of the 'Uvira,'" showing the sea churned white by a ship's propeller, and "Sunrise—The Arctic Current," the last-named, in its handling of the free vari-colored clouds and the impression of space and atmosphere, being a fine performance. Charles De Belle, A.R.C.A., exhibits typical works in which children are the centre of interest, and a painting of the children of Mr. and Mrs. Eric Millar. F. S. Coburn, R.C.A., has two winter scenes, one entitled "Near Baie St. Paul" being a typical landscape with road, team hauling logs, cottages and stretch of distant hilly country. James L. Graham, A.R.C.A., has rustic scenes with cattle, and George G. Fox shows marines about Grand Manan.

Coastal scenes with shipping are from the brush of F. McGillivray Knowles, R.C.A., while John Hammond, R.C.A., has "Market Slip, St. John, N.B." and "Harvest Scene, Sackville, N.B." Besides a strong landscape, R. S. Hewton shows two portraits, marked by clean vivid color, with romantically treated backgrounds, of Miss Freida Wonham and Miss Ethel Williams. "Autumn Afternoon, Quebec," and "The Seminary, Levis, P.Q." are the contributions of Robert W. Pilot, A.R.C.A. In the first-named oil the effect of sunlight on roofs is well suggested, and there is much fine color in the buildings of Quebec as seen from Levis, where poplars and elms tower above quaint houses. A busy ferryboat and a schooner under sail add interest to the river. Lower in tone is the pastel painting of the Seminary at Levis.

Some forceful watercolors are the offering of Ernest Cormier, who shows "Pont en Espagne" and two views of the gardens of the Alhambra at Grenada. In all the touch is direct and strong and the color clean and "washy." Watercolors, too, are the contribution of Hugh G. Jones, who shows "Ramparts, Algiers," "At Kasbah Gate, Algiers," "Winter Day, Sicily," and "Lost River Pass, White Mountains." Paul B. Earle, A.R.C.A., shows landscapes directly done with a solid touch, among them being "The North Country" and "The Edge of the Bush." Harold Beament has a Laurentian winter scene, and Paul Caron has interesting watercolors in which habitants and their sleighs figure.

Kenneth K. Forbes, A.R.C.A., has a highly finished portrait of Mrs. Rykert McCuaig, and Alphonse Jongers has three capital portraits—Elwood B. Hosmer, evidently at ease with a cigar in his hand; a sympathetically treated likeness of Mrs. Murray Vaughan and a portrait of a boy.

Others exhibiting are: Marjorie L. Allan, E. Aubin, Raoul Barre, Richard Baxter, Jessie Beattie, W. W. Beattie, Paul Bedard, D. Maud Bellis, Hans Berends, Charles R. Bone, Marthe Boyer, St. George Burgoyne, Nan Lawson Cheney, Alberta Cleland, Dorothy Rhynas Coles, Emily Coonan, Kathleen Daly, Barbara M. C. D'Arcy, Ethel Derrick, Berthe Des Claves, Mrs. Mary E. Dignam, Ruth Dingle, Frank Downey, Arthur Drummond, A. A. W. S., Mrs. M. A. Eastlake, E. Eric, Henri Fabien, Marc A. Fortin,

Frederick A. Fraser, Faith Fyles, W. F. G. Godfrey, H. M. Gordon, Ida Gertrude Hamilton, Mrs. Christina Harrington, Ethel Hecht, Frank Hennessey, Ruth B. Henshaw, Mrs. Benedicta Hewton, Mrs. Lillian Hingston, Miriam R. Holland, Ida M. Huddell, John Humphries, C. W. Kelsey, Ronald Kerr, A. Wilkie Kilgour, Ernestine Knopf, Agnes Laing, W. P. Lawson, Marianne Lee-Smith, Marguerite Lemieux, Nesta Low, Jane C. Luke, Lorna Lomer Macaulay, T. R. Macdonald, Jean M. Maclean, Mary Mack, H. McGivern, Alfred E. Mickle, A.R.C.A., Hutton Mitchell, Kathleen Morris, A.R.C.A., Rita Mount, Jean Munro, Alison Newton, Rosalynne Fuller Osborne, Jean Palardy, Frank S. Panabaker, Gordon E. Pfeiffer, Narcisse Poirier, Marguerite Porter, Mrs. Effie G. Richardson, Belle C. Richstone, V. Ross, Max Schultz, Ethel Seath, Regina Seiden, Mrs. C. G. Smith, Freda Pemberton Smith, Marjorie Thurston Smith, J. B. Soucy, Mrs. R. O. Sweeney, Pamela Tansley, Jas. R. Tate, W. H. Taylor, George Thomson, Thurstan Topham, Marjorie Hughson Tozer, Mrs. L. G. Van Tuyl, Robin Watt, Adelaide Webster, William P. Webster and P. Roy Wilson.

In the Architecture section exhibitors are: John S. Archibald, F.R.S.A., John Schofield, Robert G. Campbell, A. T. Galt Durnford, H. L. Fetherstonhaugh, A.R.I.B.A., Robert and F. R. Findlay, J. Rawson Gardner, Lawson and Little, Thos. McLaren, A.R.I.B.A., Parent and Labelle, Perry and Luke, Kenneth G. Rea, F.R.I.B.A., Shorey and Ritchie, J. Roxburgh Smith, J. Herve Tardif, Gratton D. Thompson, Philip J. Turner, F.R.I.B.A., S. H. Maw, P. Roy Wilson.

In the Etchings, Drawings and Design section, exhibitors are E. T. Adney, Arthur Beech, Winifred K. Bentley, Maude B. Blachford, Marthe Boyer, Dorothy Rhynas Coles, Nora F. E. Collyer, Kathleen Daly, E. Eric, Arline Genereux, Katherine E. Gray, Maurice Hebert, Mrs. Benedicta Hewton, Simone Hudon, William Jackson, C. W. Kelsey, Maurice LeBel, Ernest Newman, George D. Pepper, A. Leslie Perry, Robert W. Pilot, A.R.C.A., Albert Rousseau, Barbara Stephens, A. Watson Turnbull, Robin Watt, William P. Weston, P. Roy Wilson.

In the Sculpture section exhibitors are: Guido Casini, Dorothy Rhynas Coles, Sylvia Daoust, Charles Faimel, Madame G. M. Lafontaine de Montigny, A. Laliberte, R.C.A., Madame E. L. de Montigny-Giguere, Alice Nolin, Elzear Soucy, Peter Wedin, P. Roy Wilson, M. Zimmermann.

### Many Visitors at Exhibit

Twenty-three hundred and fifty-nine persons visited the galleries of the Art Association on Sunday afternoon between the hours of two and five o'clock, interest being divided between the work of Ernest Lawson of New York, a collection of whose paintings is now on view for a short time, and the spring exhibition.

### ART EXHIBITION IS WELL PATRONIZED

On Sunday afternoon between the hours of 2 and 5 o'clock 2,143 persons visited the galleries of the Art Association where there is now on view the forty-seventh annual spring exhibition which opened on Friday evening last with a private view to members and exhibitors. Harry A. Norton's gift of some 20 pieces of ancient Egyptian and Syrian glass has also attracted many visitors who have made repeated visits in order to obtain fuller knowledge of the art of the ancient glass-maker. A recent publication in two volumes on this subject has just been presented to the association and may be seen upon application to the librarian by those interested. The total attendance of visitors to the galleries for the past month was 8,755Star 25/3/30

### EXHIBIT IS POPULAR Gazette 25/3/30

Crowd Thronging Art Association's Spring Showing

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# ALL-CANADIAN ART EXHIBITION OPENS TONIGHT AT TORONTO

Gazette—4/4/30  
Paintings by "The Group of Seven" to Go on Display

## MONTREALER AMONG LIST

Great Forward Movement Seen in Dominion Since Organization Started in 1920

By JEHANNE B. SALINGER.  
(For the Canadian Press.)

Toronto, April 3.—Back in 1920, several painters, considered as rebels, joined forces and organized themselves into what has since been known as "the group of seven." Their first exhibition was held at the Art Gallery of Toronto and called forth heated criticism from the public and the press. "Since that day"—do we read in the foreword to the catalogue of the exhibition by this group which opens tomorrow night at the Toronto Art Gallery—"a great forward movement of art in Canada has made itself felt and exhibitions of all Canadian art associations are impregnated with a sincere spirit of adventure."

The group of seven includes now eight members and for the first time, Edwin H. Holgate, of Montreal, exhibits with the group as one of its

members. The other seven are Frank Carmichael, A. J. Casson, Lawren Harris, Alex. Y. Jackson, Arthur Lismer, J. E. H. MacDonald and F. H. Varley.

A number of artists have been invited to contribute. These are Bertram Brooker, Emily Carr, L. L. Fitzgerald, Prudence Heward, Bess Housser, Thoreau MacDonald, H. Mabel May, Yvonne McKague, Doris Mills, Kathleen Munn, L. T. Newton, George Pepper and Sarah M. Robertson.

Emily Carr has come all the way from Victoria, B.C., where she resides, to attend the preview and Edwin H. Holgate is also in Toronto from Montreal.

Frank Carmichael and A. J. Casson contribute water-colors exclusively, and the entire H. H. Fudger room is given to the display of their paintings. These water-colors, which are very much in the English tradition of water-color painting, do honor to the medium. Both Carmichael and Casson have a fine feeling for decoration and however precise they are in the rendition of some of the themes they select, they escape being stiff and their color is fluid and beautiful. Neither of these artists is an interpreter of the Canadian landscape in a broad modern sense, but they instinctively go to what in nature is found to have a pleasing design and pattern, and with elegance and distinction transpose them to their canvas with a swift brush.

In the oil work, and inasmuch as the group makes it a practice to invite outside contributions by young artists whose tendencies are in accord with the ideals of the leaders, it is to be deplored that several names are missing in the catalogue and that two or three of the artists represented could well have been omitted as their work is far from having weight or significance.

A. Y. Jackson, more clearly than in any previous exhibitions, presents himself as the master of Canadian painting. With him no tricks, no repetition of the same theme, no favoring of a certain pattern constantly exploited, a remarkable facility of adaption to new subjects, and new moods and now atmospheres. Among the new paintings by this artist not yet seen and particularly beautiful, I should like to

select "Farms On A Hill," with its rich foreground of golden hay and its low rolling hills in deep blue behind the grey farms.

Lawren Harris is represented by some of his most complete compositions which display an impressive unity of thought and spiritual direction. Almost like a symbol of his own work and perhaps of Canadian art, his "Lighthouse, Father Point, Quebec," is the most simplified of his paintings and is designed with the most splendid sense of space relations. It also contains an element of spiritual power which makes of it one of his strongest works.

Edwin H. Holgate has in this connection the nude study shown at Ottawa, and another composition called "Nude in Landscape," which is more complete and more subtle than the former. "Young Woman," painted in tones of light old rose and yellow with touches of reddish brown, is a fine piece of figure work which implies more sophistication than we have heretofore found in any work by Canadian artists.

George Pepper has two paintings here which are one more reason for us to say that he is one of the comers of Canadian art. He has abandoned the barbaric red and blue which he had borrowed from the Indians of British Columbia and he is in these pictures using a sombre gamut of greys and greenish brown.

Emily Carr has gone very far ahead in her composition of trees and forms which serve as a background to evocations of totem poles and other wood sculpture of the Indians.

Bess Housser has a beautiful picture of boat-houses which is all at once solid, pleasing in its decorative values and interestingly composed.

Their exhibitions, which will feature this month's offerings at the Art Gallery of Toronto, include a group of pictures by the Canadian Society of Painters in Water-color; black and white work by the society of Canadian Painter-Etchers, which affords a Dominion-wide show with artists from Toronto, Ottawa, Montreal, Quebec City, Winnipeg and Halifax.

"The Quiet Lake" and "White Birch" by G. A. Reid, of Toronto, are two of the fine monotypes included in the exhibition. Other good work

is contributed by W. J. Phillips, of Winnipeg, who has among other prints two very humorous wood blocks in color, one called "Venus And The Priest," and the other "Planting the Zunnik."

Eric Bergman, another artist from Winnipeg, contributes wood engraving which reveals a great love for the medium. The technical and artistic arrangement are here equally fine. "Blue Water" and "Northern Phenomena" deserve special mention.

John Jones, Alec J. Musgrove and Alison Newton are other artists representing Winnipeg.

From Montreal there is work by A. E. Bieler and Felix Shea. Arline Genereux, Albert Rousseau, Barbara Stephens and Maurice Hebert are from Quebec City. Halifax, N.S., is represented by Marguerite Porter and K. Daly and W. R. Stark are from Ottawa.

Tom Stone, W. J. Wood, Mary E. Winch and a few of the Torontonians, not yet named, also contribute work.

The Toronto Camera Club has a large group of prints exhibited and a collection of soap sculpture from the National Small Sculpture Society is also to be displayed.

## EXHIBITION OF ART Gazette April 26/30 Group of Seven Now Extended to Eight

Arrangements have been made by the Art Association of Montreal, to hold an exhibition of paintings and drawing by the Group of Seven, and other artists invited by the group to contribute. The exhibition will be open to the public on Saturday afternoon May 3 and will close Sunday, May 18.

The Group of Seven includes now eight members, and for the first time, Edwin H. Holgate of Montreal, exhibits with the group as one of its members. The other seven are, Frank Carmichael, A. J. Casson, Lawren Harris, Alex. Y. Jackson, Arthur Lismer, J. E. H. MacDonald and F. H. Varley.

The following foreword is quoted

from the catalogue of the Group of Seven exhibition, held at the Art Gallery of Toronto, during the month of April:

"Ten years ago this group of Canadian painters came together and held their first exhibition at The Art Gallery of Toronto. Since that day a great forward movement of art in Canada has made itself felt and exhibitions of all Canadian art associations are impregnated with the sincere spirit of adventure."

Youthful painters are asserting more than a mere preoccupation with topographical and natural features of the Canadian scene. They are cutting trails. The physical trails run north, east and west—but mostly north—into the heart of the country, away from the cities. The most significant trail has been cut into the spiritual and national life of the country, challenging apathy, and giving a new rhythm to the forward stride of a people."

Among the artists who have been invited to contribute are, Bertram Brooker, Toronto; Emily Carr, Victoria, B.C.; L. L. Fitzgerald, Winnipeg; Prudence Heward, Montreal; Bess Housser, Toronto; Thoreau MacDonald, Toronto; H. Mabel May, Westmount; Lillias T. Newton, Montreal; Doris Mills, Toronto; Kathleen Munn, Toronto; Sarah M. Robertson, Montreal and George Pepper of Ottawa.

N. LEB.

## Group Of Seven Will Exhibit Drawings And Paintings On Saturday

Star 28/4/30  
ARRANGEMENTS have been made by the Art Association of Montreal to hold an exhibition of paintings and drawings by the Group of Seven and other artists invited by the Group to contribute. The exhibition will be open to the public on Saturday afternoon, May 3, and will close Sunday, May 18.

The Group of Seven includes now eight members, and for the first time, Edwin H. Holgate, of Montreal, exhibits with the Group as one of its members. The other seven are Frank Carmichael, A. J. Casson, Lawren Harris, Alex. Y. Jackson, Arthur Lismer, J. E. H. MacDonald and F. H. Varley.

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## The School of Seven

Star 7/5/30

THE School of Seven, as the group of Ontario artists who claim to be interpreters of the true spirit of the Canadian landscape call themselves, augmented for the occasion by fourteen other artists whom they have invited to exhibit with them, are giving an exhibition of paintings and drawings in the galleries of the Art Association of Montreal.

The outstanding feature of the exhibition is the monotony of the pictures shown. Most of them appear to be done in the same style, and a casual observer might be excused for thinking that most came from the same brush. These lumpy hills and mountains, these tortured, twisted and blasted tree stumps, these incredibly brilliant lakes and amazingly substantial snows,—they do not seem to belong to Canada. And as a matter of fact, they do not belong to Canada. They are the exclusive property of the School of Seven.

ONE is impressed by the slovenly drawing in many pictures. In some instances, it cannot be denied that it is crude, painfully crude. The idea of drawing as a child draws may be a fascinating one with which to experiment, but that is not the sort of drawing that carries conviction,—or that is in any sense conducive to beauty of expression. Edwin Holgate, the latest outstanding recruit of the group, evidently has not yet become converted to all their theories, for his two nudes reveal both sound draughtsmanship and sound composition. Clashing hues and distorted perspectives have not yet made their appeal to him.

Some of the pictures hung reveal very distinct ability in the treatment of light. But that alone will never make a picture, though it may serve to indicate possibilities. The general impression made by the average canvas done by the Group of Seven and their adherents is one of gloom, creating a most unwelcome and unpleasant atmosphere of depression, from which one escapes into the open air and the sunlight feeling that it is a thousand pities artists who have some ability should waste it in the effort to paint a Canada nobody knows and nobody would want to recognize even if they did know it.

S. Morgan-Powell.

## GROUP OF SEVEN SHOWING WORKS

Gazette—7/5/30

Oils, Watercolors and Drawings Occupy Two Rooms at Art Gallery

Paintings and drawings by The Group of Seven and by other artists invited by them to contribute, are on exhibition in the galleries of the Art Association of Montreal. As evidence of what some painters in the Dominion are doing the show is not without interest—the view probably taken by the Association in placing the upper hallways and the central and eastern galleries at the disposal of the exhibitors, but that the pictures can be construed as representing the typical Canadian art is, fortunately, a misleading and unwarranted assumption. Press and platform propaganda has invested the painting of this group with an importance out of all proportion to its performance, as indicated by the present show. Beauty in form and tone seem taboo and, with a few exceptions, drawing is a superfluity.

Viewing what has been done with the beauties of Canadian landscape prompts more growls than cheers, and one must assume that the annual visitors from beyond our boundaries see more in the countryside, or a return tour would not be considered. It cannot be regarded as an inspiring exhibition, but it is a short step from the central into the western gallery if an antidote is required.

The exhibitors include Bertram Brooker, Toronto; Frank Carmichael, Lansing, Ont.; Emily Carr, Victoria; A. J. Casson, Toronto; L. L. Fitzgerald, Winnipeg; Lawren Harris, Toronto; Prudence Heward, Montreal; Edwin Holgate, Montreal; A. Y. Jackson, Toronto; Arthur Lismer, Toronto; J. E. H. MacDonald, Toronto; Thoreau MacDonald, Toronto; H. Mabel May, Westmount; Yvonne McKague, Toronto; Doris Mills, Toronto; Kathleen Munn, Toronto; Lillias Torrance Newton, Westmount; George Pepper, Ottawa; Sarah M. Robertson, Montreal, and F. H. Varley, Vancouver.

The oils, watercolors and drawings will remain on view until May 18.

## Saxon Artist Brings A Selection Of Religious Paintings To Show Here

Star April 1930

Frederic William Hiller, a Saxon artist of repute, and one of the world's leading specialists in religious art, arrived in Montreal over the week-end on the S.S. Montclare from London.

Mr. Hiller is a widely-travelled artist. His paintings represent land and seascapes, portraits and native types, painted on the artist's last trip around the world. He plans to exhibit some 30 religious subjects showing well-known incidents from the life of Our Saviour.

## Une exposition des tableaux du groupe des sept à Montréal

La Presse—28/4/30

L'Art Association de Montréal a fait les arrangements nécessaires pour tenir une exposition des peintures et des dessins du groupe des sept et des autres artistes invités par ce groupe à y contribuer. Cette exposition sera ouverte au public samedi après-midi, le 3 mai, et se terminera dimanche, le 18 mai.

Le groupe des sept comprend maintenant huit membres, et, pour la première fois, M. Edwin-H. Holgate, de Montréal, exposera avec le groupe comme l'un de ces membres. Les sept autres sont: MM. Frank Carmichael, A.-J. Casson, Lawrence Harris, Alex.-Y. Jackson, Arthur Lismer, J.-E.-H. MacDonald et F.-H. Vauley.

Parmi les autres artistes qui ont été invités à contribuer à cette exposition sont: MM. Bertrand Brooker, de Toronto; Emily Carr, de Victoria, C.B.; L.-L. Fitzgerald, de Winnipeg; Mlles Prudence Heward, de Montréal; Bess Housser, de Toronto; M. Thoreau MacDonald, de Toronto; Mlles Mabel May, de Westmount; M. Lillias-T. Newton, de Montréal; Mlles Doris Mills, de Toronto; Sarah-M. Robertson, de Montréal, et M. George Pepper, d'Ottawa.

## ARTISTS FOLLOW LEAD Gazette—23/4/30 "Group of Seven" Showed Way to Canadians, Is Claim

Ottawa, April 23.—The art "Group of Seven" no longer is a separate entity, but now represents the spirit of Canadian art, according to A. Y. Jackson, widely-known Canadian artist and member of the group. "The prejudice against the group is just about extinct; practically all the younger artists are working along the lines we followed," Mr. Jackson said here today.

Having completed a number of sketches along the north shore of the St. Lawrence River, Mr. Jackson is in the capital for the purpose of conferring with officials of the Northwest Territories branch as to the possibility of his going north again this summer to make studies for some pictures of the Canadian Arctic. In 1927 the artist went north on the steamer Beothic and made several sketches which were later transferred to canvas. One of these, a large oil painting of the Beothic, is now numbered among the collection of the National Gallery here.

## MUSEUM OF CANADA HAS USEFUL FUTURE

Star Feb./30  
Treasure House of Dominion's National Wealth, Says Dr. Camsell

(By Canadian Press.)

Ottawa, February 11.—A future for the National Museum of Canada to vie with the great museums of the world was foreseen tonight by Dr. Charles Camsell, Deputy Minister of Mines, in a radio address. The second of the series being delivered over a nation-wide hook-up under the auspices of the Professional Institute of the Civil Service of Canada.

"This National Museum is a treasure house of our national wealth, a monument to our national achievements and an educational and research institution that proclaims our natural resources and investigates some of our national problems," he said.

Dr. Camsell dealt with the expansion in the present National Museum which he hoped to see in the next few years. He looked forward to the time when the museum would have in its collections specimens of every natural object met with in Canada, from the international boundary line to the Arctic islands and from the Atlantic coast to the Pacific.

"In it," he said, "the prospector, the miner, the fisherman, the lumberman and the industrialist would find exhibits which would show him the best way of meeting his problems. Foreign visitors would go away with a new and vivid impression of the greatness of Canada as a country of natural resources."

Dr. Camsell will leave Ottawa on February 15 for South Africa, where he will represent this country at the third triennial Empire Mining and Metallurgical Conference, which will be held from March 24 to May 8. Delegates to the conference will be taken through the main mining areas of the Union of South Africa.

## ERNEST LAWSON'S PAINTINGS SHOWN

Gazette — 1/4/30  
Canadian-born Artist Has Won  
Wide Recognition for His  
Landscapes

Marked interest is being shown in the paintings by Ernest Lawson, N. A., now on exhibition in the Print Room of the Art Association of Montreal. Mr. Lawson, a Canadian by birth, has followed his profession in the United States and this is the first occasion given Montrealers to view a number of his representative works. Devoting himself generally to landscapes, Mr. Lawson knows how to make a picture and apparently has no favorite season. In handling these oils are bold, and a sense of solidity of structure is evident throughout, the impression of bulk being convincingly suggested in the mountain scenes. The paintings, which number just over one score, well repay inspection, successive visits revealing subtleties of tone that on the initial viewing are not immediately apparent in what seems rather haphazard brushwork. Mr. Lawson sees landscapes in a big way and invests his work with refreshing force. Some may cavil at the freely treated drawing of some of the buildings, but there is a certain gusto in the handling that stamps the scenes with an air of fidelity.

"Colorado Hills," with its solidly handled contours, is an impressive performance, much of the same quality being evident in the canvas entitled "Mountain Slopes." There is a sense of grandeur and spaciousness in both these works. Hills, houses and trees are the pictorial elements of "Road to the Mountains," a work that has been purchased by the Toronto Art Gallery. "Lighthouse, Peggy's Cove, N.S.," done in an area made familiar by some Montreal painters, is a directly handled work with boat under sail slipping into a sheltered waterway where seagulls wheel; rocky shore with houses and the mariner's guide bulking against the sky. Figures tramping a hilly path are present in the canvas called "Church at Peggy's Cove." "Hills and Plain" gives a panoramic glimpse of flat country as seen from a high road. Trees in bloom against a distant rocky hill are the centre of interest in "Blossom Time," and shadows play their decorative part in the nocturne entitled "Washington Bridge, Moonlight." Trees flushed with the fresh color of early leaf edge the roadway in "Spring Snow," and the awakening of nature is suggested in "Spring Carnival," with rocky gorge, ice-fettered waterfall and a hint of breaking ice in the pool below. Trees in fall finery illumine the painting called "Autumn Flames," where some youngsters are standing guard over a heap of burning leaves. "Evening, Winter," is poetic in spirit—a tree-clad ridge against a lovely sky, a pink house and a brook that flows between snowy banks. There are many passages of lovely color in "Boys Bathing," "Opal Shadows," "End of Day," "Mountain Lake," "Green and Violet," "The Boat House," and "Hill Farm."

Ernest Lawson, N.A., was born in Windsor, N.S., and studied in Kansas City and in the City of Mexico, where his father, Dr. Archibald Lawson, was in practice. He continued his art studies at the Art Students' League, New York, and in Paris. Among his many awards may be mentioned: Silver medal, Louisiana Purchase Exhibition at St. Louis, 1904; Seman medal for Landscape, Pennsylvania University, and Hallgarten prize at the National Academy of Design, New York. He is represented by works in the National Gallery at Washington and in other public and private galleries in the United States, while the National Gallery of Canada, at Ottawa has three—"Snowbound Boats," "Winter," and "Misty Day."

## EARNSCLIFFE SALE BRINGS HIGH PRICES

Gazette — 16/4/30

Some of Sir John A. Macdonald's Personal Possessions Go on Block

Ottawa, April 15.—("Earnscliffe," historic home of Sir John A. Macdonald, and soon to become the residence of Sir William Clark, British High Commissioner in Canada, is fast becoming emptied of its artistic treasures, as the auction sale, now in its second day, finds numbers of enthusiastic and liberal bidders. Today's sales of more than \$7,500 bring the total sales for the two days to more than \$11,000 with only half the lots disposed of.

Some of Sir John's personal and valuable possessions were put on the block today. Among others a genuine Chippendale corner armchair brought \$60. A walnut desk chair and a walnut library table were disposed of for \$55 and \$30 respectively. Massive old Sheffield silverware, centrepiece, venison dish and candelabra, were bid to \$550. Irish linen, said to be nearly 100 years old, fetched handsome prices, and sterling silver cutlery, in particular one set of five dozen pieces, occasioned spirited bidding.

A colonial walnut sofa, a steel suit of armor, huge bronze vases and two remarkable Italian marble vases, together with a painting by Brownell, "Study of a Lady," brought very good prices. Tapestry worked by English nuns in 1860, and a French piece bearing the Napoleonic coat of arms sold respectively for \$60 and \$65. Women were almost the exclusive bidders for a beautiful chimes clock in ebony case which attained the high price of \$95.

Apart from the antiques and more expensive there were a number of small silverware articles, cut glass, rugs, engravings and etchings. All found eager purchasers.

Top price of the morning was brought by a rare Queen Anne solid silver coffee pot bearing London hallmarks and made in 1704 by John Rand, of London, Eng. Senator A. C. Hardy took this prize for \$350. An old English solid silver tea and coffee service, also hall-marked, dated 1845, realized \$215, and a Sheffield pair of wine coolers were knocked down to a Montreal bidder for \$230.

The 90 lots which went under the hammer during the morning brought a total of just less than \$4,000.

## CANADIAN IN PARIS ENTERS FOR SALON

Louis Muhlstöck Has Portrait and Still Before

Star — July 1/5/30

PARIS, May 1. — (Star Special Cable). — Two pictures by a young Montreal artist figure in the annual

spring salon of the Societe des Artistes Francais which opened this morning at the Grand Palais des Champs Elysees. They are the work of Louis Muhlstöck, who came to Paris in the fall of 1928 and has been studying here under the great French master, Louis - Francois Biloul. The pictures were among those submitted to a jury of artists from the thousands which are annually sent in from all parts of the world.

Mr. Muhlstöck, whose parents are resident in Montreal, began his art studies at the Monument Nationale. He then studied at the Art Association of Montreal under Alberta Cleland, the late William Brymner, and E. Dyonnet, professor of classes at the Ecole des Beaux Arts, under M. Charpentier.

The pictures on view at the salon are studies in oils, a life-size portrait of Mlle. Simone Roz, daughter of M. Firmin Roz, director of the Maison Canadienne in the Cite Universitaire in Paris, and a still life.

Mr. Muhlstöck exhibited for a number of years at the spring exhibitions of the Art Association of Montreal, and the exhibitions of the Royal Canadian Academy, as well as at the National Gallery of Canada at Ottawa at the 1929 exhibition of Canadian art.



Louis Muhlstöck

## Auction Sale at Earnscliffe Attracts Canadian Art Dealers

Star 15/4/30

OTTAWA, April 15.—(C. P.)—Under the hammer of an auctioneer, Earnscliffe, the historic home of Sir John A. MacDonald is jumping from one political epoch to another. The halls of the stately old building once trod by the elder statesmen of an infant nation yesterday echoed the footsteps of bargain hunters and the merely curious section of the public. In a few months it will once more be the gathering place of public men. But it will be the home of a diplomat instead of a Prime Minister.

Before being fitted up as the residence of Sir William Clark, British High Commissioner, for whom it has been purchased, the furnishings of the old house are being sold by auction. The British Government takes the place over from the estate of the late Dr. Charles Harriss and the entire contents of the house is to be disposed of.

Long before the hour set for the auction yesterday the house was filled with men and women. Treasures, antiques, furniture, silver and brass-

ware, all came under the hammer and fell to the highest bidder. The sale has aroused widespread interest and attracted art dealers from Toronto, Montreal and New York.

Throughout the day there appeared to be quite a run on ornamental brassware, some of which fetched quite high prices. The total sales for the afternoon amounted to a little more than \$2,500. The morning sales amounted to about \$800.

The highest knockdown price during the afternoon was \$120 for a Persian Kernan rug six feet six inches by four feet, with 100 for 90 pieces of "Mintons" China part dinner service, as the second highest bid. Richly decorated blue and gold crown derby dinner plates, 18 in number, fetched \$90.

A Persian Monsoul rug seven feet five inches by four feet was sold for \$75; while a Persian Palace strip ten feet by three feet sold for \$60. Some of the rugs had seen considerable wear.

The blue Axminster carpet, 27 feet 6 inches by 13 feet 6 inches which

## Accusations Disturb Art Sale Of Sir J. A. Macdonald's Old Home

Star 16/4/30

OTTAWA, April 16.—Charges that "cappers" were operating to force the bidding temporarily interrupted the public sale of art treasures, furniture and antiques which started on Monday at Earnscliffe, one-time home of Sir John A. MacDonald.

A fine old set of Worcester dishes was on the block when the mild storm of protest broke forth. A man in the centre of the large crowd of bargain hunters and curious ones started the bidding at \$20; another gentleman charged that "single bids" were being made by persons who had no intention of buying.

"We are not getting a square deal. Why don't you play the game fair," shouted the protesting one at the auctioneer. The latter voiced bitter objection at the insinuation and it was some time before the argument subsided and the sale continued.

In all during the day about 250 lots, mostly pottery and Persian rugs, were disposed of at a total price of something over \$3,000. A quantity of old English black walnut furniture of the 1860 period, which was expected to be a feature of the opening sale, was finally withdrawn owing to poor bidding. A richly carved Flemish oak China cabinet, which the auctioneer declared worth more than \$1,000, brought a \$30 offer. The bid was disallowed.

Some of Sir John's personal and valuable possessions were put on the block yesterday. Among others, a genuine Chippendale corner arm chair brought \$60. A walnut desk chair and a walnut library table were disposed of for \$55 and \$30, respectively.

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Apart from the antiques and more expensive lots there was a number of small silverware articles, cut glass, rugs, engravings and etchings. All found eager purchasers.

The sale continues.

## CHOICE OIL PAINTINGS SOLD AT EARNSCLIFFE

Star — Gazette — 17/4/30

Rather Spirited Bidding as  
Auction Continues

OTTAWA, April 17.—(C. P.)—Sentimental interest in the possessions of Sir John A. MacDonald led to rather spirited bidding yesterday on the continuation of the auction sale at "Earnscliffe," the historical home in which his possessions have rested since his death. Increasing in enthusiasm, bidders offered high sums for the treasures that symbolized the early years of the confederation.

Chief among the beautiful samples of art which were auctioned, were some lovely sets of miniatures. One set painted in ivory, a thing of exquisite taste comprising the "flower seller" and "Duchess of Devonshire" brought \$100. A feature of the sale was the auctioning of "Dr. Harris' baby grand piano, upon which many celebrated orchestras were composed and which originally cost \$1,800. It brought \$775.

The pick of the oil paintings were disposed of and brought good prices, a Brownell, "The Three Musicians" sold for \$240 and a valuable canvas by Kriehoff "View at Niagara" was purchased for \$310. A few more prints, paintings, a marble bust, some valuable vases, rare examples of Chippendale furniture, and few Persian rugs, all found ready purchasers who paid large prices for these objects.

More than two thirds of the lot remain to be auctioned and the sale will continue.

## M'DONALD PAINTING BOUGHT BY WOMEN

Star — 17/4/30

Leading Conservatives Refuse to Allow Earnscliffe  
Article to go on Sale

OTTAWA, April 17.—(C. P.)—A life size painting and a bust of Sir John A. MacDonald, which were housed in historic old Earnscliffe, have been purchased by a group of four women prominent in Conservative circles. The furnishing of Earnscliffe, one time residence of Canada's first Prime Minister, are now being sold at public auction preparatory to the place being fitted out as the home of Sir William Clark, British High Commissioner. Earnscliffe was purchased by the British Government from the estate of Dr. C. A. Harriss, the last resident.

All the historic furnishings and trappings of the house are going under the auctioneer's hammer these days. The striking painting and bust were certain to be placed on the block. Then Lady Perley, Miss Mildred Bennett, Mrs. A. D. McRae and Mrs. J. D. Chaplin got together and purchased the painting and bust at private sale several months ago.

Lady Perley declined today to discuss the purchase price. It was learned that the painting at least will likely be presented to the Conservative party to be hung as a permanent fixture in the House of Commons' rooms of the Conservative leader.

## GIFT TO ART GALLERY Gazette — 29/5/30

Landscape by Jacques Presented by Mrs. F. H. Wilson

After a series of exhibitions held during the past few months at the galleries of the Art Association of Montreal, the permanent collection has again been rehung for the season.

A beautiful canvas, "Forest Pastures—Near Bas Brean," the work of Charles Emile Jacques, has been recently presented to the association by Mrs. F. Howard Wilson in memory of her husband, the late F. Howard Wilson.

It is reported that at the last listing of works on the fine arts in the library of the association the number of volumes exceeded 2,500.

## PICTURES FETCH \$170,000 Gazette — 15/5/30

Two, One a Rembrandt, Sold at London Auction

London, May 14.—Two pictures offered at the west-end auction rooms today created a surprise inasmuch as they realized £34,000 (about \$170,000) in a few minutes of bidding.

The first was a hitherto unrecorded Rembrandt bearing his signature and the date 1658, which brought £18,500. The other was a Flemish school portrait of Dame Elizabeth Bullen for which the purchaser paid £15,500.

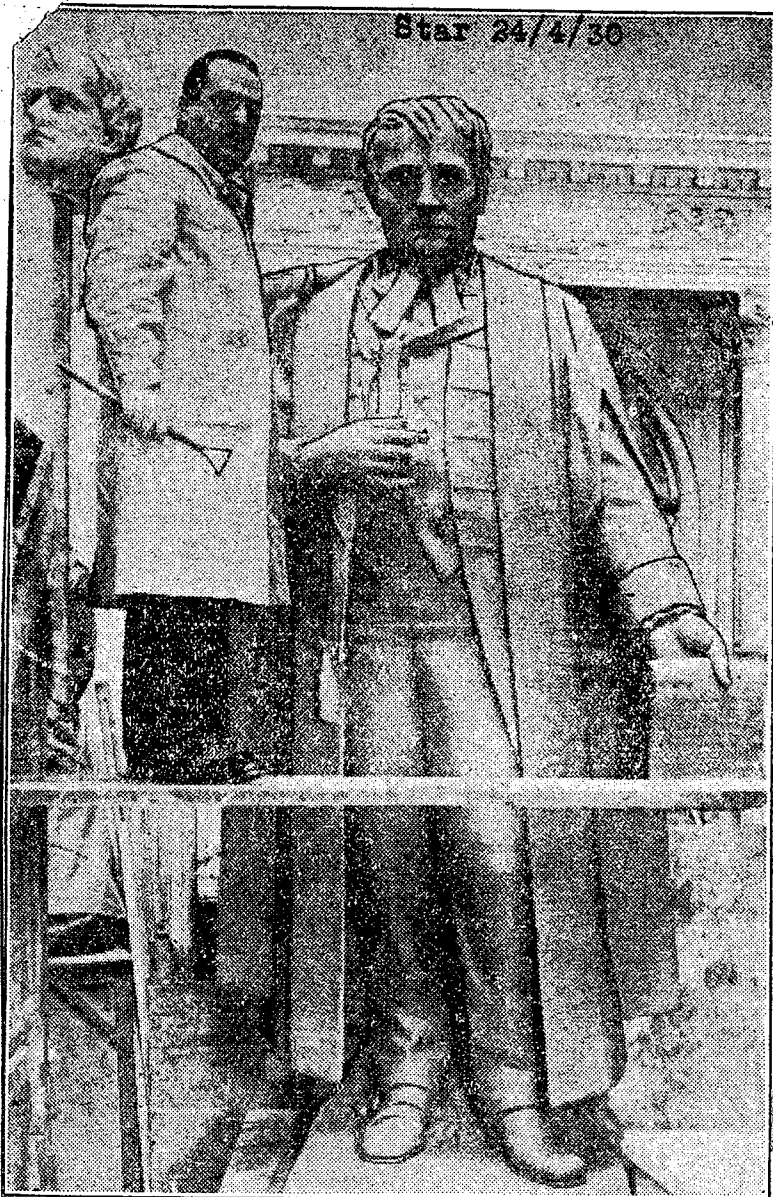
"Gold Mining, Cripple Creek," a landscape by Ernest Lawson, N. A., and winner of the Saltus Medal for merit in the current exhibition of the National Academy of Design, has been purchased with money from the Henry W. Ranger Fund, by the Academy, for presentation to an art museum. "Big Starbuck," by Roy Mason, A. N. A., also was acquired through the fund.

The Lawson canvas, a feature of the exhibition, recalls memories of the gold discovery days. Derricks, trestles and the Rocky Mountains are in the painting, which reveals Lawson in his forceful, rugged style. The Ferargli Galleries recently showed a number of his latest canvases.



## MENT TO CANADIAN LAWMAKER

Star 24/4/30



This photograph, taken in Paris, shows Henri Hebert, Montreal sculptor, working on the statue of Sir Hippolyte Lafontaine, famous lawmaker of Canada. The monument will be placed in Lafontaine Park.

## GAZETTE'S BUDGET OF LONDON TOPICS

April 19 (By Elizabeth Montizambert) 1930

London, April 3.—The fourth exhibition of paintings, drawings, engravings and sculpture, by artists resident in Great Britain and the Dominions, opened this week in the Victoria and Albert Museum, where these exhibitions have now become a yearly event, backed by the inspiration and munificence of Sir Joseph Duveen. Australia is not represented—they are reserving their efforts for next year—but there is an admirable display of work by members of the Royal Academy, the New English Art Club, the London Group, etc., the work of fourteen artists from the Irish Free State, nineteen from India, while Canada has sent an admirable collection of pictures by H. S. Palmer, J. E. H. Macdonald, Paul B. Earle, Marion Long, J. W. Beatty, G. Horne Russell, J. L. Graham, A. Y. Jackson, G. A. Reid, Charles W. Simpson and L. A. C. Panton. F. H. Brigden has sent a very beautiful watercolor of a winter stream and Herbert Raine a charming drawing, "The Mastmenders, Massachusetts." A. Laliberte has sent his bronze figure of "Canada." The Canadian pictures have a definite individuality of their own so that one can pick them out at some distance on any wall. There is something of the vast spaces and clear air of our country in all of them—in the rich, Persian-carpet-like pattern of Mr. Macdonald's "Gleam on the Hills," as well as in Mr. Palmer's brighter and more obvious "On the Gatineau River, Quebec," or Horne Russell's "Coast of Nova Scotia." Miss Marion Long's portrait called "Shadows" is an example of clean painting and good portraiture and the entire Canadian exhibit is quite at home among the works of such artists as Eric Gill, Richard Sickert, C. R. W. Nevinson, Ian Strang, Muirhead Bone, David Muirhead, Henry Lamb, Henry Tonks, Paul Nash, William Rothenstein, Sir William Orpen, William Nicholson, William Steer, Philip Connard, Dod Proctor, Duncan Grant and Roger Fry.

Leaving the art exhibition which, by the way, will be open till the end of June, I went to see how the per-

manent Canadian exhibit was progressing. One diorama of Vancouver Harbor is already in place and Sir William Furse's clever staff of artists are working on four others, which will portray an Ontario apple orchard scene, wheatfields, a logging camp, and activities of the salmon industry. One interesting diorama shows Quebec at night with lights from the upper town piercing the shadows. The idea of picturing Quebec at night was due to the director, Sir William Furse, who brought back from Canada a vision of the mystery and beauty of the old city seen at night for the first time. Sir William is wisely waiting for the arrival of all the Canadian exhibits before deciding on their arrangement in the centre of the narrow space. When the Canadian section is open it is possible that there will be as much heated criticism over the gaudy frieze painted, I am told, incredibly enough, by a Frenchman, as there has been over the Brangwyn frescoes in the House of Lords. The latter are the work of a great genius but the glaring decorations of the Canadian section can lay no claim to that argument and the presence in the nearby exhibition of so much Canadian work of real merit will make every visitor during the next three months ask why, if the skilled artists creating the dioramas were not to be employed, a Canadian artist was not engaged to decorate these spaces, instead of a foreigner whose crude conceptions everyone who sees them must deplore.

### A GREAT PICTURE.

The Editor, Montreal Daily Star:

Sir,—One of the really great paintings in the contemporary Academy showing at Burlington House, London, is Dame Laura Knight's "Ballet-dancer and Dressmaker." There is something about that picture—I know not whether it is the drawing, the composition, the technique, or color of life or activation, or perhaps it is all these combined—that makes it compelling in magnetic attraction and gives, as we say, colloquially and artistically speaking, as well—a beautiful vista, a satisfying "eye-full." To attain this quality as beholden upon the server is not easy. It would be a plan to have this picture brought to Canada this winter. Perhaps the Montreal Art Association could use its influence to have this excellent oil painting shown in Montreal.

LEONARDO DA VINCI.

### Star FAKED MASTERPIECES

ONCE more public attention is called to the pernicious practice of faking famous works of art, by the arrest of Jean Charles Millet, grandson of the noted French artist, and Paul Cazeau. The two are charged by the French Government with having executed and sold "false" old masters, among them a copy of the world-famous "Man with a Hoe".

The practice of offering spurious works of art as the authentic product of this or that old master has long been indulged in Europe. In fact, in Italy it grew to such an extent that the Government was compelled to institute severe action against the offenders. Tourists are warned officially to be on their guard against such frauds. But the victims have not been confined to tourists. Some of the most famous art collections in the world have been embellished by "old masters" which turned out to be copies of the originals by some modern fakir. Enormous sums of money have thus been secured by fraud, and in some cases the purchasers, too proud to admit their error or their gullibility, have insisted upon the genuineness of their purchases, even after it has been proved that the original was elsewhere. The practice of many of the old masters of making one or more copies of their smaller paintings has tended further to confuse the situation.

Even art experts disagree upon old masters. Often the infallible test can only be made at a risk of injuring the painting. Life enmities have arisen over arguments concerning the signature to a few square inches of canvas or of wood or copper. But worst of all is the harm done to the national character by frauds of the nature indicated. It is against this that the Governments of the European countries concerned have directed and are directing their energies; but the evil is a deep-rooted one, and is proving extremely difficult to extirpate.

## BUYER QUESTIONED IN PICTURE FRAUD

Interesting Sidelights on Business Revealed Before Magistrate.

Gazette — 15/5/30

(Special Cable to The New York Times and Montreal Gazette.)

Paris, May 14.—A French magistrate questioned today Auguste Michaud, the manufacturer who purchased the false Millet painting entitled "Winnower in a Red Cap" for \$7,000.

The sale was made through a Paris dealer, Alfred Bourzat, acting for Jean Charles Millet, grandson of the painter, who is now in jail at Melun for picture frauds.

M. Bourzat testified he acted in good faith, believing the certificates furnished by M. Millet proved the picture's authenticity, but he admitted his own inability to judge. An interesting sidelight on the picture business was contained in a statement by M. Bourzat that he paid M. Millet \$3,000 and sold the picture to M. Michaud for \$7,000.

More evidence upon how forgeries of Millet and contemporaries were made by Paul Cazot, the younger Millet's confederate, also was obtained today from Leon Desiry, a junk dealer in the suburb Saint Ouen. He testified that M. Cazot was one of his regular customers, and that he always readily purchased any old picture, no matter how worthless, provided it belonged to the epoch of the Barbizon school. Desiry said that after a year he became on intimate terms with M. Cazot and recounted how the artist once confided to him that the reason he bought the pictures from him was that he could retouch almost any old painting from the epoch, making it a valuable picture that the keenest experts could not detect as a fraud.

Desiry's daughter, Mme. Marthart, confirmed this statement as having been made by M. Cazot.

## BUYERS OF PICTURE FORGERIES SOUGHT

Difficult Task Faces French Justice—Work Going on

For Ten Years

Gazette — 7/5/30

(Special Cable to the N.Y. Times and Montreal Gazette.)  
(Registered in Accordance with the Copyright Act.)

Paris, May 6.—An attempt is being made by French justice in charge of the investigation of wholesale forgery of paintings by Francois Millet and others to discover to whom the forgeries were sold. Jean Charles Millet, the great painter's grandson, and reproductionist Paul Cazeau have been for the present left at liberty on parole. It is likely, however, even if their co-operation in tracing the false paintings is assured that it will prove an exceedingly difficult task, for fabrication has been going on for nearly ten years and Cazeau has been industrious. One of the false Millet's was, it is stated, resold in England recently for \$60,000.

Picture dealers interviewed today sought to maintain that the number of forgeries could not be as great as was stated. The price usually asked by young Millet was \$4,000 for Cazeau's admirable imitations of his grandfather's work which, it is stated, he signed himself with his grandfather's name. Sometimes, as in the case of "Le Vanneur," the painting which led to the discovery of the fraud, he made the mistake of signing at the top, whereas Millet always signed at the bottom of his pictures.

Many pictures which were sold by young Millet were, it is said, accompanied by a guarantee signed by Charles Millet, son of the famous painter and father of the seller of the fraudulent reproductions. Charles Millet's signature was forged to these guarantees, which were cleverly worked. Thus the history of "Le Vanneur" was given from the time of its exhibition in the Paris salon in 1848, with just this alteration that it was stated to have disappeared and have been found in an attic at Maison's Lafitte in 1922, whereas it was in reality burned in a fire in the home of its American purchaser. Two other paintings of the same subject, with some slight variations by the Millet hand, are in the Louvre, and the copyist used these and photographs of the destroyed picture in making his reproduction, which was admitted itself to be a picture of value.

At Barbizon museum sixty copies of Millet souvenirs were found, most of them drawings.

Millet, in a declaration to newspapers today, sought to throw the whole blame on Cazeau who, he said, sold him two copies of his grandfather's paintings as originals before he admitted they were his own work.

## Samples Of The Art Of Robert C. Crawford On View At Morgan's Now

An exhibition of about seventy-five examples of the work of the late Scottish artist, Robert C. Crawford (1884-1924), is now being held at the Henry Morgan Art Galleries on City Councillor street.

The late Mr. Crawford, who was a graduate of the famous Glasgow School of Art, was one of Scotland's best known portrait and landscape painters. The present exhibition contains some beautiful canvases of Scottish scenery. This display will continue for several weeks, it is announced.

# CANADIAN MARTYRS IN PAINTING

Star +275/30



This is a photograph of the painting of all the North American martyrs, which hangs in the Church of the Immaculate Conception in Rachel street and Papineau avenue. It was painted by Sister Helene de la Croix, of the Order of St. Anne, Lachine. Reading from left to right the figures are: (At the back), Fathers Anthony Daniel, Noel Chabanel, John de Breboeuf, Gabriel Lalemant and Isaac Jogues, and John de la Lande, the last being the only layman of the martyrs. Kneeling in front are Father Charles Garnier and Rene Goupil, the latter being a novice. The five figures on the left represent those who died on Canadian soil and the three on the right are those who died in territory that is now part of the United States.



# New Era in Canadian Art Dawning, Massey Claims

Star 23/5/30

New High Commissioner to London Addresses Closing Banquet of Royal Society on "Art and Nationality in Canada"—Growth of Exhibitions and Music Festivals Shown

SIGNS of the dawning of a new era in Canadian art were observed by Hon. Vincent Massey, former Canadian Minister at Washington and recently appointed Canadian High Commissioner to Great Britain, in an address on "Art and Nationality in Canada," delivered last night in Moyses Hall under the auspices of the Royal Society of Canada. The concluding meeting of the society was presided over by Dr. A. S. Eve, who has just completed his term of presidency. Sir Andrew Macphail tendered the speaker a formal vote of thanks.

Despite Canada's youth and preoccupation with material development there is already a marked interest in art. It is surprising to learn, Hon. Mr. Massey said, of the scores of exhibitions of pictures now held annually throughout the Dominion, or to hear that nine or ten cities are planning the erection of art galleries or museums.

In music the growth of interest is widespread, the great music festivals of the western provinces telling their own story of achievement. Likewise in other realms of art, Canadians were envisioning the future before her in this field, the speaker said.

## WHAT IS MEANT BY ART.

Mr. Massey said in part:

There is nothing, of course, very elusive or metaphysical about the word "art" as we commonly employ it. It conjures up, for one thing, an alluring subject of collegiate instruction, to be selected by the resourceful student as a substitute for duller items in an over-generous curriculum. We all can remember certain grisly apartments in educational institutions full of enduring monuments to just such a choice. Art, too, represents an innocuous theme of discussion appearing in the women's page of our daily newspaper when the supply of personal intelligence and hints on prevailing styles happen to run low. Again, if an enterprising salesman wishes to give a lampshade of bizarre conception and pretentious design greater allurements, he calls it an "art" lampshade. And the far-seeing bookseller, if the demand for literature seems to pall, adds a mysterious commodity to his stock and calls his establishment "Book and Art Shop." But whether we employ the word "art" to signify the meretricious substance we label "artistic," or whether we use it in its proper sense, the fact remains that we commonly think of it as a commodity—as something external—as representing one side of life—a hobby to be played with—a subject for examination—a superficial embellishment—a sort of sociological cosmetic.

However, we probably know best what we mean by art when we attempt no elaborate definitions of it at all. Possibly art meant most to human beings when they were not conscious of its existence. If we do not idealize them unduly, there were periods in ancient Greece or in Italy of the Renaissance when men and women had a natural feeling for beauty which influenced all that they did and shaped what they called beautiful as well as what they thought merely useful, because they admitted no distinction between them. They lavished the same fine sense of proportion on a wine-jar as on a Doric column. In XVth Century Florence there were no lectures on interior decoration or illustrations of "the room of the month," but their everyday life revealed a sense of taste that was part of the daily round. Their plumbing may have been deplorable and their social habits open to question, but they

possessed a feeling for beauty both natural and unconscious.

Since those days, of course, a profound change has taken place. It requires no description. Physical science and its application to life in industry have given us new values. As we were faced with different forms of truth we learned to talk about the practical as contrasted with the aesthetic. We can even look on them as mutually hostile. Perhaps this anti thesis is only part of our passion for dividing life into water-tight compartments.

## BETRAYED FROM WITHIN.

If art, and all that is implied in that over-burdened term, is segregated from the average man's daily existence, the fault, it seems to me, may lie, not so much with the philistine who attacks it from without, as with the pedant who betrays it from within. We have all encountered the expert who, apparently in a spirit of professional self-protection, invents a dialect of his own in which he expounds the charm of painting or of sculpture. An American critic has enjoyed himself in gently satirizing those fellow-craftsmen of his who make dreary observations about the "tactile values" and "morphological traits" and "deep spiritual content" of this canvas and that. It is a wonder that any enjoyment of painting remains after the process of verbal sterilization which it so often suffers.

And the gulf between art and life is widened, too, by the sentimentalist who rejoices in an emasculated interpretation of the artist's efforts. We remember Max Beerbohm's drawing of Robert Browning having tea with the Browning Society—a robust and full-blooded lover of life, surrounded by a group of anaemic and angular maidens, indulging in simultaneous admiration and censorship. It is the professionalized criticism of the arts, or the mawkish, unthinking admiration of them, which has helped to create the divorce between beauty and utility.

## ART IN UTILITARIAN THINGS.

It is, of course, a hoary truism, to say that there is no real quarrel between them. There must, surely, be clear, disciplined intelligence in the construction of every picture or play or poem, just as there is in the making of a bridge or power-plant. Artistic temperament, as good artists

will tell us, is no excuse for loose thinking. On the other hand, there is inherent poetry in the creation of the engineer, although efficiency is his only conscious aim (and to be called a poet—even a practical one—might be professionally most disadvantageous to him). Let me go further and suggest that much that is supposedly beautiful is simply commercialized decoration which we could easily spare. I can think of certain stained-glass windows which possess less charm than many humble erections in respectable steel and concrete, which have received no touch of anyone daring to call himself an artist, but which honestly do their appointed job.

In Canada it is peculiarly necessary to realize that the human imagi-

nation can express itself just as well in engineering and in business as in poetry. The "unseen harmonies" which are discerned by the painter and the musician are no less the discovery of the man who masters the forces of nature. Our Northern wilderness is, in an especial sense, the scene of the poetry of action with its great treasure hunt conducted from the sky, its railways nosing their way through the forest to northern oceans, the harness which is being thrown on rapid and water-fall. It is natural in a country like ours, unique in the possession of a frontier with the provocation and allurements of unknown riches, that the minds of men should turn to a sphere of practical achievement with a great romance and glamour of its own. These north-

ern wilds have cast the same spell over us as has the sea upon the life of England. This treasure-laden wilderness with its legend and mystery will not only inform our literature and art with a spirit of its own, just as the ocean has shaped those of the older land, but our North is like the sea to England in the imagination it lends to commerce and to trade.

## STUBBORN GULF BEING BRIDGED

We are a practical people in Canada and we live in a practical age, but one can see that everywhere in the modern world the stubborn gulf between beauty and utility is gradually being bridged. To speak in the jargon of the market place, we are becoming more "art-minded." The arts are no longer honorably immured in gallery and concert hall. They are being brought into constantly closer relationship to everyday life. Commerce and art are becoming allies. The cynic, of course, as usual, will have a word to say. He will point out that, although the new profession of advertisement, for instance, has summoned to its aid the painter of genuine merit, it is regrettable that too often on the highways, his work is in successful competition with those beauties of nature which it so effectively obscures. He will remind us, too, that, although we now hear music more than ever before, we have ceased to make our own, and most of what we now enjoy is intimately related to the charms and virtues of the motor-tyres and tooth-paste and washing machines which it heralds.

(Perhaps even in this there is an advantage if, at our morning ablutions, or in the act of changing a tyre, we are reminded of the Bach fugue or the Chopin sonata heard the evening before. But this is a digression.)

## ART AND NATIONAL LIFE.

Art has always been closely related to national life. Much of the painting and music and sculpture, of which we are the heirs, had its birth in the travail of nations or of those communities which existed before the modern nation emerged. It was, I think, Jean Jaures who said that the nation was "the treasure house of humanity." Art, since civilization dawned, has been created under the impulse of communal feeling. In England, Chaucer had reflected national sentiment even before nationality was a recognized force. We can recall the sneer which Mr. Shaw, in his "Saint Joan," with historical accuracy, put in the mouth of Warwick at the conception of a nation springing from a feudalized Europe.

In modern times we would often do well to seek a comprehension of the mind of a people through its literature and its art, rather than through the blue books of its government. The national character of Ireland shines through the pages of Yeats and Synge and Lennox Robinson. Pre-revolutionary Russia is best understood through the medium of Tolstoy and Turgenev. Without the spiritual forces which nationality creates, how much would have been lost to the world. Nationality has been the excuse, it is true, for deeds of violence and selfishness since nations were known; but, on the other hand, it has inspired the creation of beauty in every form. Those abstract minded persons who would obliterate all frontiers would do well to remember that men's imagination must be stimulated, and their allegiance evoked by something less remote and more intimate than the solar system. The question, however, will be earnestly asked: At a time when our horizons should be broadening and our sympathies extended beyond national boundaries, should we ask that art should still express national feeling? The answer is, of course, that art should consciously express nothing but itself. Propaganda is the death of art. The Anglo-Saxon with his inherited Puritanism and honest zeal for the reform of his neighbors, has too often misused and degraded the materials of the artist to make them the vehicle of a gospel. The play with a moral, and the novel with a purpose and the picture that tells a story may, each of them, serve as an effective tract, but can hardly hope to be regarded as being in the sphere of art. Art, therefore, let us say, is not a medium for self-conscious nationalism, but rather a natural expression of national character. The calculated exuberance of some synthetic patriotic songs belongs to the former category.

On the other hand, we can rightly regard as art nationally inspired and expressive of national feeling, to take examples at random; the buildings of Wren, revealing like a written document the restraint and common-sense and temperance and hatred of theatricalism, characteristic of English life in its finest mood; or the paintings of Renoir, with their vivacity and sensuous charm and honesty of statement, so expressive of France that one critic has said "the race speaks through Renoir"; or the music of Bach, which breathes the simple piety and mysticism of the German race at its best; or the architecture of the modern United States, which reveals the boldness and resourcefulness and originality of the American character. And so on, the examples will occur of the artist as a national interpreter. And natural enough it is. True art probably never consciously conveyed a national "message." But if it is true that the artist responds to all human emotions and reflects them, it is surely natural that he should be influenced by that feeling for his country which should be his.

**CANADIAN INTEREST IN ART.**  
But what of Canada? Can we yet speak of a national art? It is striking to realize that, despite our relative youth and our natural pre-occupation with the vast material tasks before us, what a growth of interest there is in Canada in the arts and what they signify. The events of each year reveal a significant movement in this sphere of activity. It is surprising, for instance, to learn of the scores of exhibitions of pictures now held annually under national and local auspices throughout the Dominion, or to hear that nine or ten cities are planning the erection of art galleries or museums. It is significant that when an important club of business men in a Canadian city wished to mark an anniversary, it presented, as has happened in two instances recently, a Canadian picture to the local art gallery. In a great Canadian university, the senior year commemorates its graduation by leaving a piece of Canadian art behind them.

In music the growth of interest is rapid and widespread. The great musical festivals of the Western provinces tell their own story of achievement. Canadian music is gradually winning for itself a place in Canadian programs. One of our great railways has done much to introduce our composers to a public who knew but little of them. The other great railway is transmitting fine music to our community through the air. A great audience awaits it in Canada which is by no means limited to the sophistication of

the cities. The listener is most apt to enjoy where there is none to say he should. A string quartet whose movements I follow closely often finds the most sincere appreciation of Haydn, Beethoven and Brahms in the communities which are farthest from the urban conservatoire and concert hall.

## ARCHITECTURE IS PROGRESSING.

A survey of all the arts will reveal an equal growth of interest and distinction of performance. The observant will not need to be told of what Canadian architects are doing. Our sculptors, long neglected, are producing excellent work. Those war memorials which have their origin in studio rather than factory are a proof of this. Mr. Allward's great monument which is rising on Vimy Ridge is a supreme example. Even in drama we can point to achievements in production and to the volumes of plays which are a Canadian creation.

And so we could drop into a catalogue of efforts if we were prepared to allow statistics to tell the story.

## ECONOMIC LAW GOVERNS.

The artist, of course, as we do well to remember, is not exempt from the law of supply and demand. Like a material producer he must have his market. Most communities in the world seem occasionally to exhibit a zeal for the scriptures in an over-scrupulous application of that text which denies a prophet honor in his own country. But although we have, in the past, sometimes allowed our writers and artists to receive the considered praise of other lands before admitting them to our own full confidence, they can now be increasingly certain of a growing appreciation in their own country. In the sphere of painting, for instance, our collectors now add more and more Canadian canvases to the paintings with which their walls are enriched.

In architecture we have a national profession so well-equipped in both the science and art of the craft as to inspire us with pride. Our architects have kept pace with and outstripped the opportunities which the volume of construction has given them. We are coming to realize that there is no problem in architecture which Canada offers which cannot now be solved by Canadian architects, trained in Canada. In the realm of music, as in that of letters, we are, of course, faced with the problem of a population which still provides a restricted market for the publication of the works of our composers. But even this obstacle is becoming less formidable each year. One can be confident that with a public increasingly ready to enjoy the work of their own artists—not in the spirit of narrow exclusive nationalism (no true artist would welcome such a meagre compliment to his craft)—but in a spirit of generous appreciation, the opportu-

nities at home for our own workers in the arts will widen constantly.

## WHAT IS CANADIAN ART

Is Canadian art Canadian? What must it do to be Canadian, to reflect Canadian national feeling? Nationality is, as I have said, an elusive thing. National characteristics are as difficult to determine as those of a human being. The experimental psychologist, in his well-intentioned activities, endeavors to express our attributes, mental and spiritual, in tables and diagrams and graphs and, I rejoice to think, fails to do so. Who can say what elements compose such qualities as "strength of character" or "charm," or "power of initiative"? The things that matter most elude the yardstick and the scales.

We can, perhaps, accept no better definition of a nation than that of Renan:

"Avoir fait des grandes choses ensemble, vouloir en faire encore, voilà la condition essentielle pour être un peuple."

The formula involves a recognition of the past and its influences. To ask the Canadian artist, in looking forward, not to look back as well, is surely to rob him of a major source of inspiration.

We are in little peril of an overgrown historical sense. Indeed we may look to the artist to arouse us from a lethargy from which we too long have suffered in relation to our own past. The monuments to our struggle in former generations to discover and maintain and build Canada seem too often to be rather, in their ruined state, memorials to our indifference. Perhaps we are emerging from the state of mind which permits a blockhouse of 1812 to be scrapped for the oak timbers in it, as actually happened too recently. This province has given the rest of Canada an excellent example in the preservation of the relics of past generations, from which we might well profit. The intelligent visitor who desires to see what he can of the historic Canada—the Canada that is not imitative of, but resolutely different from, other countries—will ultimately shame us into being more faithful to our own origins.

I am not, of course, suggesting that the materials of our history should be used by the artist like the sterile substance of a costume play or a commonplace historical novel. This suggests an artificial process. Our history should be second nature to us—its monuments venerated and its spirit absorbed. Such an attitude of mind in another country gave birth to the fine epic of Stephen Benet. "John Brown's Body" was written, not because of a desire to use the stage properties of a "period," but because a great crisis that stirred a nation to its foundations

has been written into the consciousness of succeeding generations. We can recall epochs in our own history just as significant to our own development and stimulating to our own emotions.

## EMOTION AND INSIGHT NEEDED.

This suggests the vexed question of "local color." It is natural that Canadian plays and pictures and music should have Canadian subject-matter. Such is the fitting substance of our art. But they must have something more Canadian even than that. Local color can be applied externally with all the lavish generosity of a white-wash brush and fail to distinguish one standardized production from another. The local color which is real must be "dyed in the wool." Log-jams and harvest scenes and white churches and totem-poles and red-coated riders and snow-covered hills will not, in themselves, make art Canadian—unless there is something more profound in it than this, the product will not be national, it will be merely provincial. The local colour which is merely pictorial, can, after all, be acquired by any casual and distant observer in the illustrated press. Emotion and insight are needed to portray national character.



Our painters were painting Canadian things before they produced Canadian pictures. These came when, through an intense feeling for Canada, they developed a style appropriate to their task. They gave their canvases the colour which is evoked by our brilliant sun. They acquired a directness of statement and boldness of stroke and simplicity of temper which suggest Canadian traits. One feels that even if our contemporary painters returned for subject matter to the Dutch windmills and Venetian canals which they abandoned when they learned that Canada was worth painting, they would paint these in Canadian manner. The spirit in this, as in all else, is more significant than the letter. We know that Shakespeare never drew English character more skillfully than when he portrayed Athenian players or seamen on the mythical coast of Bohemia.

#### OLD MASTERS AS A STIMULUS.

It is natural that those who are concerned with a national art, who are elated over the discovery of new springs of inspiration and new methods and manners, should resolutely turn their back to the old. It is not unnatural that they should look with misgiving at the influences which they have discarded. But it will be well to remember that, if we in Canada find ourselves fearful lest we shall lose our way, we reveal a sense of weakness unworthy of our own achievement. A knowledge, for instance, of the masters of the old schools of painting will not rob our own painters of their Canadianism. We need such examples in our midst. Insofar as they have a power to influence, their influence is sound. Our own robustness should be proof against false teaching. Familiarity with great works not suppress originality, it rather stimulates it.

The safe path to a national art lies

through the increased consciousness of our environment—of our geography as well as of our history. Our buildings now show a realization of this fact. Our craftsmanship, for example, is beginning to reveal Canadian motifs in iron and wood and paint. Why should not the leaf of the maple-tree and the pine cone, duly conventionalized, take their place with dignity along with the acanthus and the lotus. Our architecture is thinking more closely in terms of Canada.

#### CANADIANISM STRONG FACTOR.

I wonder whether those who work in the arts and letters do not sometimes fear that the more national their work is in content and manner, the more limited will be its appeal abroad. There could not, of course, be a greater fallacy. Our contribution to the world, whatever it is to be, will be true to ourselves and welcomed by others in direct proportion to its Canadianism. As we grow more conscious of our past and our surroundings, we will produce the art which will be increasingly significant. We have a wealth of material; in music, for example, we have a vast quarry in the folk-songs and chansons of French-Canada, so splendidly collected and preserved at Ottawa. In the Indian music which is being discovered there are themes which will be used in the future, just as Dvorak used the melodies of Negro spirituals. We have distinguished composers—if we give them time to compose. There, too, is an audience for them, not only in Canada but beyond her boundaries, interested in proportion to the Canadian atmosphere which they have infused into their work.

#### PUBLIC ATTITUDE TO DRAMA.

As to the Canadian drama, I am not so sure that the audience has yet arrived. A little experience with the amateur stage would suggest that the public seems to combine an insistent demand for Canadian plays with an almost religious abstention from their performance. One of our best-known playwrights has observed, modestly enough, that he finds writing about the Canadian drama "like discussing the art of dinghy sailing among the bedouins." Our professional theatres are beyond our control but we have amateur theatres, increasing in numbers every year. An important addition to the number is about to be made here in Montreal. What is their function? Of the greatest importance, if properly managed and given a reasonable chance. More plays than we know had their birth in amateur theatres. To quote one which has moved us all, "Journey's End" was written for a casual group of players (and incidentally if there is a national document in the realm of art, this is one).

One defect in the amateur theatre in the Anglo-Saxon world is that it has been used too much as a conscious instrument of edification. The theatre is primarily a place of entertainment—intelligent entertainment, of course,—and not an institute of archeology or a school of economics. I am one who believes there is a sounder criticism of life, and therefore more education, in a comedy like "Le Bourgeois Gentilhomme," or light opera like "Iolanthe," than in all the morbid dramatic efforts which erroneously pass as realistic. We should not allow the weapon of gentle satire to rust in our hands. Experience of a little theatre in Canada reveals the interesting fact that among the amateur plays submitted in confident hope of production, there is one comedy for many alleged tragedies. Our infant drama seems to need the influence of Mr. Leacock. The corpus of Canadian plays is, however, already promising. All that it needs to develop it is the

hope of an audience. Mr. Granville-Barker has pointed out that a play written for the library is "like a ship built for the harbor."

#### PAGEANTRY TO BE ENCOURAGED

There is one art allied to drama which is peculiarly appropriate to us—the art of pageantry. We have inherited from Great Britain and France a natural feeling for ceremonial. We have, one is thankful to say, preserved much of our legacy of fine traditional ceremony which has historical significance. (May we never lose it but rather employ it as we have not yet fully learned to do, as a means of education. Youth can learn better from pageantry than from precept, the meaning of our constitution.) There will be an increasing number of occasions when great events in the past can be fittingly celebrated on a vast stage by the use of personnel with aptitude for just such effort. The great pageants of the Tercentenary of Quebec in 1908, and at Ottawa three years ago, are efforts to be emulated in the commemoration of historical events, both national and local.

#### CRITICISM, AN ESSENTIAL.

But, let me recover the path of my argument, if such path there be, by saying that, just as in the case of the drama, the audience is tardy, the audience would seem to be the key to our national problem in all the arts. We, as a public, would do well to consider our relation to the painters, sculptors, musicians, novelists, playwrights, architects and poets, who, in greater numbers every year, are creating something in the name of Canada. They do not ask indiscriminate approbation on the one hand, still less do they deserve indifference on the other, but rather a friendly and not uncritical loyalty. No national art, of course, can prosper without the critic. Without criticism it resembles a ship without a rudder. We can agree to reject that churlish definition of the critic as one who has failed to accomplish and therefore talks. True criticism is not less creative than art itself and it is perhaps natural that it should develop in a country after real achievement in the arts has been realized. Its function is constructive.

In the realm of art it is as reasonable an activity of the amateur as performance. Amateur performance in Canada is, of course, increasing. A grand assize would reveal each year more lawyers and bankers and doctors and manufacturers who would confess to the secret vice of painting, or, under the pressure of a search warrant, would reluctantly surrender a sonnet or a play composed in stealth. But whether as a participant or simply as a friendly critic, the layman has his function to perform. He can become something more than "a patron of art." For patronage we can substitute companionship. A national art cannot flourish without a public which is both honest and loyal.

Our art will be the sturdier for our practical problems; our practical life will be fuller for what art can give it. We can pay our craftsmen in the arts and letters no higher compliment than to say they are abundantly worthy of Canada. Their work is fit to play its full part in our diversified national achievement. Under the spell of Canada of yesterday and today and with the co-operation which they merit, they will lend increasing richness to the orchestration of our life.

## HON. V. MASSEY ON TREND OF ART IN CANADA

Gazette  
Star 23/5/30  
Gulf Between Beauty and Utility  
Being Bridged

### MARKET IS RESTRICTED

Minister Sees Lack of Patronage for Musical and Dramatic Effort

The "unseen harmonies" which are discerned by the painter and the musician are no less the discovery of the man who masters the forces of nature, and in Canada it is peculiarly necessary to realize that the human imagination can express itself just as well in engineering and in business as in poetry. Hon. Vincent Massey, Canadian Minister to the United States, said in delivering the popular lecture at the meeting of the Royal Society of Canada in Moyse Hall last night. The subject chosen was "Art and Nationality in Canada."

"Our northern wilderness is in an especial sense the scene of the poetry of action with its great treasure hunt conducted from the sky, its railways nosing their way through the forest to northern oceans, the harness which is being thrown on rapid and waterfall. It is natural in a country like ours, unique in the possession of a frontier with the provocation and allurements of unknown riches, that the minds of men should turn to a sphere of practical achievement with a great romance and glamour of its own," Mr. Massey stated.

Canada and we live in a practical age, but one can see that everywhere in the modern world the stubborn gulf between beauty and utility is gradually being bridged. To speak in the jargon of the market place, we are becoming more art-minded. The arts are no longer honorably immured in gallery and concert hall. They are being brought into constantly closer relationship to everyday life. Commerce and art are becoming allies."

The internationalization of art, for which many are waiting, may be a false ideal, Mr. Massey thought. "Nationality, rightly understood, surely provides the very pillars on which a sound internationalism can rest. Nations form the very framework of a coherent and integrated world. Art has always been closely related to national life. Much of the painting and music and sculpture of which we are the heirs had its birth in the travail of nations or of those communities which existed before the modern nation emerged. Art, since civilization dawned, has been created under the impulse of communal feeling."

"In modern times we would often do well to seek a comprehension of the mind of a people through its literature and its art, rather than through the blue books of its government," Mr. Massey added.

"The question, however, will be earnestly asked: 'At a time when our horizons should be broadening and our sympathies extending beyond national boundaries, should we ask that art should still express national feeling?' The answer is, of course, that art should consciously express nothing but itself. Propaganda is the death of art."

#### CANADA'S NATIONAL ART.

"But what of Canada? Can we yet speak of a national art?" Mr. Massey queried. "It is striking to realize, despite our relative youth and our national pre-occupation with the vast material tasks before us, what a growth of interest there is in Canada in the arts and what they signify. The events of each year reveal a significant movement in this sphere of activity." The speaker mentioned the scores of exhibitions of pictures held annually, the erection of new art galleries and museums, and the part that men and women in all walks of life are playing in the development of Canadian art.

In music Mr. Massey saw the same rapid and widespread growth of interest, indicated in the great musical festivals of the West, in the special departments formed by the two great railways and in the orchestras developed in various parts of the Dominion. Canadian sculptors are producing excellent work in various fields, while in drama can be found achievements in production which are a distinct Canadian creation. Architects have kept pace with and outstripped the opportunities which the volume of construction has given them. There is not a problem in architecture which Canada offers that cannot now be solved by Canadian architects trained in Canada.

"In the realm of music, as in that of letters, we are, of course, faced with the problem of a population which still provides a restricted market for the publication of the works of our composers. But even this obstacle is becoming less formidable each year," Mr. Massey declared. "One can be confident that with a public increasingly ready to enjoy the work of their own artists—not in a spirit of narrow, exclusive nationalism—but in a spirit of generous appreciation, the opportunities at home for our own workers in the arts will widen constantly."

Mr. Massey next discussed whether Canadian art is Canadian, and what it must do to be Canadian and to reflect Canadian national feeling. "If we apply to Canadian nationality the familiar criteria of race, religion, occupation, geographical compactness, we find not unity, but a diversity which has, of course, enriched our life." It would be better, he thought, to accept the definition phrased by Renan, "To have done great things together, to wish to do even greater—such is the essential condition of nationhood."

Canadians are in little peril of an overgrown historical sense, but

should be aroused by the artist from a lethargy which has too long been suffered in relation to the past. Mr. Massey felt that history should be second nature to the citizens of this country, its monuments venerated and its spirit absorbed. "It is natural that Canadian plays and pictures and music should have Canadian subject matter," he said. "Such is the fitting substance of our art. But we must have something more Canadian even than that. Local color can be applied externally with all the lavish generosity of a whitewash brush and fail to distinguish one standardized production from another. The local color which is real must be 'dyed in the wood.' Log-jams and harvest scenes and white churches and totem-poles and red-coated riders and snow covered hills will not in themselves make art Canadian. Unless there is something more profound in it than this the product will not be national, it will be merely provincial."

"The local color which is merely pictorial can, after all, be acquired by any casual and distant observer in the illustrated press. Emotion and insight are needed to portray national character. Our painters were painting Canadian things before they produced Canadian pictures. These came when through an intense feeling for Canada they developed a style appropriate to their task. They gave their canvases the color which is evoked by our brilliant sun, they acquired a directness of statement and boldness of stroke and simplicity of temper which suggests Canadian traits. One feels that even if our contemporary painters would turn for subject matter to Dutch windmills and Venetian canals, which they abandoned when they learned that Canada was worth painting, they would paint these in a Canadian manner. The spirit in this as in all else is more significant than the letter."

"The safe path to a national art lies through the increased consciousness of our environment, of our geography as well as of our history," said Mr. Massey, pointing to the developments in architecture, for example, along lines which mark it as distinctly Canadian. He suggested that there are many ways in which paintings and other forms of art can combine with architecture to achieve finely conceived monuments of Canadian history and life.

"I wonder whether those who work in the arts and letters do not sometimes fear that the more national their work is in content and manner the more limited will be its appeal abroad. There could not, of course, be a greater fallacy. Our contribution to the world, whatever it is to be, will be true to ourselves and welcomed by others in direct proportion to its Canadianism. As we grow more conscious of our past and our surroundings we will produce the art which will be increasingly significant."

#### NATIVE DRAMA.

"As to the Canadian drama, I am not so sure that the audience has yet arrived. A little experience with the amateur stage would suggest that the public seems to combine an insistent demand for Canadian plays with an almost religious abstention from their performances. One of our best known playwrights has observed, moderately enough, that he finds writing about the Canadian drama 'like discussing the art of dinghy sailing among the Bedouins.' Our professional theatres are beyond our control, but we have amateur theatres increasing in numbers every year. What is their function? Of the greatest importance if properly managed and given a reasonable chance. More plays than we know have their birth in amateur theatres. A theatre is primarily a place of entertainment—intelligent entertainment, of course,—and not an institute of archeology or a school of economics. I am one who believes there is a sounder criticism of life and therefore more education in a comedy like 'Le Bourgeois Gentilhomme' or light opera like 'Iolanthe' than in all the morbid dramatic efforts which erroneously pass as realistic. We should not allow the weapon of gentle satire to rust in our hands."

"The audience would seem to be the key to our national problem in all the arts. We as a public would do well to consider our relations to the painters, doctors, novelists, musicians, playwrights, architects and poets who in greater numbers every year are creating something in the name of Canada."

"Each science in Canada needs the other. Our art will be the sturdier for our practical problems, our practical life will be fuller for what art can give it. We can pay our craftsmen in the arts and letters no higher compliment than to say they are abundantly worthy of Canada. Their work is fit to play its full part in our diversified national achievements. Under the spell of Canada yesterday and today and with the co-operation which they merit they will lend increasing richness to the orchestration of our life."

Dr. A. S. Eve, president of the Royal Society of Canada during the past year, occupied the chair and introduced Mr. Massey as one well qualified to speak on the subject he had chosen. In a few words he traced the career of the Canadian Minister at Washington and congratulated him on his new appointment as High Commissioner in London.

A vote of thanks was proposed following the address by Sir Andrew Macphail, while a few words were said in French by Gustave Fauteux, on behalf of the French section of the Royal Society.

## R. HOLMES, R.C.A., DEAD Gazette 15/5/30 Well-known Toronto Artist Stricken Suddenly

Toronto, May 14.—Robert Holmes, R.C.A., O.S.A., died suddenly here tonight immediately following delivery of an address before third and fourth year students of the Ontario College of Art. Canada's foremost painter of floral life was stricken as he settled in his chair on the platform after the address and died within a few minutes in the hall of the Arts and Letters Club here.

Robert Holmes was born at Canington Ont. and studied his profession in Canada and England. Elected R.C.A. in 1909 he was admitted to full membership ten years later. He was elected a member of the Ontario Society of Artists in 1909 and was president of that body, 1919-1923.

He was also president of the Society of Graphic Arts, Toronto, 1909-1911. He was master of the departments of Design and Art History at the Ontario College of Art, Toronto.

He is represented in the National Gallery of Canada, Ottawa, by two flower studies in watercolor—"Moccasin Flowers" and "Wild Geranium."

## STRENGTH OF CANADIAN ARTISTS

**T**HE Hon. Vincent Massey, Canada's new High Commissioner to Great Britain, has done the cause of the arts in Canada a signal service by his outspoken and thoughtful address delivered last night before the Royal Society. So much twaddle is written about art, and by so many people whose knowledge of art is more assumed than real, that the average man with a desire to know something about art is first bewildered, then misled, and finally disgusted. Mr. Massey brings to the discussion of the subject a wide culture, intensive study, and a broad catholicity of judgment. What he says is worth thinking over.

He sees the Canadian people as becoming more art-minded. "Everywhere in the modern world the stubborn gulf between beauty and utility is gradually being bridged. . . . commerce and art are becoming allies." But Mr. Massey warns against any mistaken acceptance of art forms. He also lays emphasis, very properly, upon the fact that propaganda is the death of art. He might well have added that it is the safest way in which to kill all artificial and insincere so-called "art" movements. His conviction is that Canada is making real headway in an intelligent appreciation of the arts and what they signify. In music, in sculpture, and in architecture particularly does he find most cheering and substantial evidence of this.

The safe path to a really Canadian national art lies through the increased consciousness of our environment, of our geography as well as of our history, Mr. Massey declares. Emotion and insight are needed to portray national character. He warns against ignoring the past, —the tendency of those engaged in cutting out a new path to reject the lessons of the past. A

wledge of the old masters and their work serve as a stimulus to originality, he points out. This is an argument that may well be put upon in particular regard to more than distinctively Canadian movement. There is nothing to be gained by starting off with the assumption that all that has gone before is worthless. The wise student acquaints himself with past history in order that he may profit by its triumphs as well as avoid its errors.

Mr. Massey is rather pessimistic in regard to the Canadian drama—or rather, the Canadian drama's audience. He is not sure that it has yet arrived. He puts the matter rather neatly when he says that "the public seems to combine an insistent demand for Canadian plays with an almost religious abstention from their performance." But even there is room for optimism. The growth of the Little Theatre movement cannot but help to develop a native drama. Mr. Massey's tribute to constructive criticism is a happy one, and deserves to be noted particularly by those engaged in amateur effort. His whole address breathes a stimulating and inspiring spirit and may well be taken to heart by all who are interested in the progress of the arts in this Dominion.

## VALUABLE ADDITION IS MADE TO MUSEUM

Gazette—29/5/30  
Dr. McKenzie Presents Plaster Cast of Head of Wolfe Statue

In connection with the unveiling of the statue of General Wolfe, the work of Dr. Tait McKenzie, early in June in the Royal Park in Greenwich, England, it will be of interest to Montrealers to learn that Dr. McKenzie has presented a full size plaster cast of the head of the statue to the McCord Museum, Sherbrooke street. It has been placed on a polished wood pedestal at the top of the circular staircase, near the room which houses the museum's most interesting collection of Wolfe material, and makes a valuable addition to the many portraits of this famous warrior-hero which form a large part of the exhibit.

In addition to the large replica of the head, Dr. McKenzie has also sent a number of fine photographs, showing the complete figure, which will be nine feet in height when finished. The pictures show in detail the face from various angles, the uniform, which has been faithfully reproduced to the most minute particular, and give a very clear idea of what the completed sculpture will look like, when it is placed upon its column eighteen feet in height.

In the Wolfe collection at the McCord Museum are some fine paintings and miniatures, including four of the original Townshend caricatures, and the Townshend portrait, a water-color. It is interesting to note the different manner in which the various artists have depicted the General, and among the pictures are some showing him as quite a young man, before his career on this continent.

Visitors to the museum will find much to interest them in the various Wolfe exhibits. An added point of interest to the unveiling ceremonies in England is that the Marquis du Montcalm, a direct descendant of Wolfe's old rival, who shares a common monument and fame, is to take a leading part in the proceedings.

## Dead



W. R. MILLER

Well known Montrealer who died this morning.

## WILLIAM R. MILLER DIED IN 65TH YEAR

Gazette—12/5/30

Was Formerly Senior Partner of R. Moat & Company, Stockbrokers

## HAD VARIED INTERESTS

Was President of Canadian Red Cross Provincial Division—Had Been Keen Sportsman

William Robert Miller, long identified with Montreal's financial life as well as with local social and philanthropic circles, died early on Saturday morning at his residence, 43 Surrey Gardens, Westmount. He was in his 65th year.

A former senior partner of the firm of R. Moat and Company, stockbrokers, Mr. Miller had held a seat on the Montreal Stock Exchange for upwards of forty years and was chairman of the exchange from 1899 to 1901. He retired last July after having actively served with the company over which he presided since 1881. Out of respect to Mr. Miller, the Stock Exchange will close today at two o'clock, his funeral being held half an hour later from Christ Church Cathedral.

Mr. Miller was born at Londonderry, Ireland, the son of Sir William Miller, Kt., M.D., of Termonbacca House, and Mary Moat, of Moat Park, Dunmurry, Ireland. He was educated at Weston super Mare, Trinity College, Stratford-on-Avon, and at Foyle College, Londonderry.

Entering the firm of R. Moat and Company in August, 1881, Mr. Miller was admitted to partnership on November 1, 1884, and to the floor of the Montreal Stock Exchange that same year as attorney for his uncle, Robert Moat. In 1889, he was elected a member of the Exchange, having bought the seat formerly owned by D. Lorne MacDougall, the first chairman of the Stock Exchange. In 1892, Mr. Miller became president of R. Moat and Company, a stockbroking organization that is one of the oldest in the city. It was first established by Robert Moat in 1863, and during the 66 years that have elapsed since its establishment the following have been partners: Robert Moat, John Moat, W. R. Miller, J. H. Wallace, Major D. C. S. Miller, W. D. Benson, John R. MacDougall and A. E. D. Tremaine.

Mr. Miller was also vice-president of the Montreal Telegraph Company and a director of the Canada Starch Company.

## COMMUNITY ACTIVITIES.

Deeply interested in social and philanthropic work, Mr. Miller had earned for himself a name as one of the most ardent Red Cross workers in Canada, and was president of the Quebec Provincial Division of the Canadian Red Cross Society. He was also greatly interested in matters pertaining to education, and was a life governor of McGill University. In addition, he was closely linked with the work being done by many Montreal social institutions and hospitals.

Mr. Miller was a keen sportsman, and in his youth was a member of the champion Montreal football team of 1884. In 1885, he won the Montreal Lawn Tennis Club open championship, and was amateur racket champion in 1903. He was also keenly interested in hunting and was a member of the Montreal Hunt Club and its Master of the Hounds from 1905 until 1908. He was a member of the Mount Royal Club, St. James's Club, Canada Club, York Club, Toronto; Montreal Hunt Club, Back River Polo Club, Montreal Jockey Club, Royal Montreal Golf Club, Kanawaki Golf Club, Whitlock Golf Club, Montreal Racket Club, Forest and Stream Club, Royal St. Lawrence Yacht Club, Thousand Island Yacht Club (Alexandra Bay).

## PARIS SPRING SALON FEAST OF BEAUTY

Gazette—28/5/30  
Canvas Painted by Fougerat in Canada Among Most Outstanding

(Canadian Press Cable.)

Paris, France, May 27.—The spring salon has ransacked the world for beauty, transfigured it in forms or canvasses of glowing color. Over six thousand pictures and as many sculptures—twice as many as ever before—are collected this year in the Grand Palais.

Artists of every nation have given of their labor. One sees the sun of Africa beating on the white streets of Algiers, on desert scenes, on the muscled backs of negroes bending over their burdens. Venice vies with Indo-China, the pale seaports of Brittany with scenes of primitive life where nymphs play on enchanted islands. Five master artists from Japan follow the audacious lines of modern Paris schools. Burmah and Egypt, India and China, Spain and South America mingle in a riot of force and color.

One of the most remarkable exhibits of the spring salon is a Canadian canvas by Fougerat, "The Novice: Canadian Nuns Reading the Scriptures." The beauty born of the murmuring voices of the seated nuns, grown old in faith, seems to have passed into the radiant, upright figure of the novice. Of it one critic observes: "The fine and grave observation of character raises this work above most of those of the salon. It is of a simple and strong humanity. The faces correspond with the spirit and different ages of the characters united in their mysticism. It is the best example of the genius of Fougerat, for which some of his Breton studies prepared him."

The artist, who is of French origin, painted the picture in Canada. Frederick William Ryan of Charlottetown, P.E.I., also displays a portrait of fine workmanship.

Critics seem overwhelmed with the infinite variety and number of exhibits. They agree only in faint praise.

The public which daily throngs the Grand Palais hails this year's spring salon with refreshing enthusiasm.

## QUITS DOG DRAWING TO PICTURE HUMANS

Miss Diana Thorne, Native of Canada, Won Success in New York

Gazette—12/5/30

New York—Diana Thorne, etcher of amusing dogs, has turned to satirical etchings, portraying the human comedy with penetration, sympathy and humor.

Miss Thorne has herself led an adventurous life. Born in Winnipeg, the daughter of a wealthy farmer, she was educated in Munich and Berlin. But when the war broke out her property was confiscated, her 16-year-old brother was held in a detention prison and she was accused of being a spy. With her younger sisters she escaped to England, with just a few pounds between them and starvation.

But she was versatile. For several years she supported herself and her sister by becoming in turn bicycle shop owner, typewriter repair woman, librarian, newspaper reporter and scenario writer. She went at these things gaily, treating life not as a problem to be met but as a gallant adventure. As opportunity offered, she studied etching under William Strang and painted in her spare moments.

After the armistice she came to New York with her sisters and became a copy writer for a mail order house. She also became publicity director for several actresses, who rewarded her with magnificent evening gowns.

"They hung on my hook, lovely to look at," laughed Miss Thorne. "But I never had a chance to wear them, for I was too busy working. Picture a twenty-dollar stenographer with a gorgeous Parisian creation when she hasn't a single party to go to and you'll know how I felt."

In time, however, the younger sisters became self-supporting and Miss Thorne was able to turn to the work that she had longed to do from the day she drew her first picture of a dog in a school book. In 1926 her plate "Rollin' Home" was published, establishing a vogue at once for her dog etchings. In 1927, "Fine Prints of the Year" and the "Fifty Best Prints of the Year" selected her whimsical study of Pan of Buck's hill as one of the year's best productions.

Thus encouraged, she made up her mind that she would escape somehow through her art from any possible implication that her work must be limited to the depiction of lovable Scotties, Sealyhams and fox terriers, and took to satirical etchings.

## ELIZABETH WOOD, SCULPTRESS, SHOWS SPIRIT OF CANADA

Brockville Record  
Excels in Warm Interpretation of Nature Scenes.

## IS INTENSELY CANADIAN

To Sculpture What Prudence Heward, of Montreal, Is To Painting.

Toronto, April 10.—(Written for the Canadian Press by Jehanne Bietry Sallinger)—There is a Sculptor Society of Canada, now fully established and actually functioning. There are a number of sculptors scattered throughout the Dominion and every important exhibition includes a so-called sculpture section, yet the question arises: "Is there such a thing as Canadian sculpture?" Whatever has been seen, during the last 10 months, in the nation-wide exhibitions of art tends to narrow the field of Canadian sculpture to a very scant beginning.

While Canadian painters drew their inspiration and much of their style from a purely Canadian background and environment, Canadian sculptors are still doing goodly work which hails from the art school and could be seen without any chance of it betraying the country or particular atmosphere in which it was created.

There is perhaps one exception to this general non-identity of sculptors in Canada and it is to be found in the work of Elizabeth Wood of Toronto, who was represented by three pieces of work at the 58th annual exhibition of the Ontario Society of Artists. She

alone seems to have found an inspiration in her own background and country for the work she produces. She combines imagination with a true feeling for plastic art and an adequate understanding of the value of the three dimensions in sculpture work.

Indeed other sculptors throughout Canada are creating pieces of work not altogether indifferent. In portrait studies, in the class of imaginative compositions, in the descriptive style and in some cases in more monumental achievements one finds, here and there, pieces that have sculptural merit. Emanuel Hahn, Henri Hebert, Florence Wylie, Francis Loring, Suzor-Cote are undoubtedly equally serious in their approach to sculpture, although they individually differ in moods and intention yet when looking for a Canadian art expression one has to turn to this silent, puzzling little woman. Elizabeth Wood. Her figure compositions drift away from the academic viewpoint as much as her interpretations of nature themes. She is a born sculptor and her temperament is distinctly an artist's temperament.

## Canadian Archipenko.

She is to sculpture what Prudence Heward is in painting, only she is more sophisticated than the Montreal painter and her technique is more brilliant. She also is in plastic art a sort of Lawrence Harris except the intellectual contents of her work overbalance every time the purely spiritual elements one finds in Harris paintings. She is further than that a young Canadian Archipenko with more purity to her line than is to be found in Archipenko's work and with less extravagance of design.

She is the first reason on which we

may base our confidence in the ultimate awakening of a Canadian sculpture.

A "Head," "Dead Tree," and "Passing Rain" were the pieces she contributed to the O.S.A. annual this year. These contributions stood out with remarkable distinction and in them one discovered the elements of a new chapter to be soon added to the history of contemporary art in Canada. Elizabeth Wood is bound to inspire other artists and when she does there will happen in the field of sculpture, in Canada, what happened when the Group of Seven came into being and Canadian painting became conscious of its possibilities and destiny.



# PROFUSE VARIETY MARKS ART SHOW

Star — 12/5/30

Third Exhibition of Works by  
Quebec Artists at Eaton  
Galleries

287 ITEMS CATALOGUED

Display Fulfills Educative Aim,  
and Tends to Familiarize  
Public With Good Work  
Accomplished

Occupying three rooms in the Fine Arts Galleries, the third exhibition of paintings, etchings and woodcuts, by Province of Quebec artists, organized by the T. Eaton Co., Limited, of Montreal, is on view and attracting much attention. Numerically the show is stronger than in past years, and with the quantity of entries received the arrangement has been well done, but big exhibitions—the items total 287—are prone to be wilder, and, in view of the importance of setting (galleries that usually house old and modern masters of the British and Continental schools), fewer works would have tended to raise the standard. As a move to show the general public, as distinct from habitual picture gallery devotees, what painters in this province are doing, the exhibition fulfills an educational aim, besides giving the professional and amateur artists a chance to make their work better known.

Among the artists are many who show their paintings at the Royal Canadian Academy and Art Association of Montreal spring shows, and these, in the main, form the backbone of the present exhibition, while among the works by the lesser known there is evidence of talent that guidance and hard work will develop. In the black and white section there is much that is acceptable—a distinctly encouraging sign, in that in this sphere of artistic activity the importance of sound drawing is paramount, a requirement that in much so-called "modern" painting is lamentably neglected. The exhibition represents an immense amount of effort on the part of the organizers, who have reason to be satisfied that they have done all that can be reasonably expected to—as the catalogue note says—"stimulate the interest of the public in the progress of art in our province."

Harold Beament in "Autumn Gale" has a spirited work, with bending trees in glowing leaf, lake and rolling hills. Flowers have attracted Alberta Cleland, who is successful with "Zinnias," and "A Mixed Bouquet." "Birches" is her offering in landscape. Paul Caron finds the habitants, with trusty pony and gay-painted sleigh in typical Quebec country, much to his liking, and presents them in clean, fluid water color. Bertha DesClayes shows "The Red Sleigh," "River, St. Andrews, Que.," and "Melting Sun, St. Andrews, Que." Alice DesClayes gives evidence of her skill in painting horses in "Ploughing." Paul B. Earle is happy in his rich, freely-handled landscapes—"A Northern Bush," with birches and snow, and "Early Winter," with trees and little pool. George G. Fox is fresh and forceful in "Cottage in the Woods," and Adrien Hebert well suggests port activity in "Depart," with bulking grain elevators, steamers and wharf laborers. M. Grant is happy with her waterside subjects, and especially so with "In the Harbor"—schooner under sail off-shore, with another near a wharf with sheds and figures. There is dance to the reflections and the sense of gentle movement to the watercraft. Landscapes are the offering of A. Wilkie Kilgour, who shows four typical works, and Kathleen M. Morris, A.R.C.A., has found an agreeable arrangement in "La Promenade"—a nun with her little charges. Fishing boats interest Rita Mount, while Jean Munro, besides Quebec landscapes, shows two Italian scenes. J. D. Schaffeln, depicts strong sunlight in "Noontime," an angler, and "The Pioneer," a man driving a wagon. H. Mabel May, besides two sketches and two drawings, has "A Laurentian Village, Quebec," with road, buildings and distant hills. James McCorkindale, in "The Magic of Winter," shows lumbermen at work felling trees and teaming logs. Narcisse Poirier in "Val David" has made an effective winter composition of distant sun-lit hill, church, buildings, and road with bridge in shadow. A. M. Pattison, who is an indefatigable sketcher of old bits of Montreal, shows a view at Mount Royal Heights and "The Law House Near Molson Stadium." Hal Ross Perrigard, A.R.C.A., besides "The Old Road"—houses backed by a hill with figures in the snowy road—reveals in color in "September." There is a good suggestion of heat haze in "The White Sail"—moored vessel and buildings that cover the face of a rounded hill. Belle C. Richstone likes vivid color and gives a good impression of rosy sunlight on the sheaves in "The Harvest." Rich color marks "Sunlight, Late September," by Thurston Topham, and four capably treated sketches are by Emile Lemieux.

Three soundly painted works are the offering of W. H. Taylor, who has capably managed light and shade in "Afternoon Sun, Venice," and shows a fresh directness of attack in "Fisherman's Cottage," and "Sunny Day," both done at Peggy's Cove, N.S. Dudley Ward shows humor and gift of invention in his fabulous figures, a la Cox's "Brownies" with original embellishments, among his items being "An Elopement" and "The Alchemist." A. S. Brodeur has an effective water-color in "Le Ruisseau."

Among the pastels, etchings, drawings and woodcuts may be mentioned Gertrude DesClayes' "The Island, Melbourne, Que.," and "Flowers," pastels; the portrait of Senator W. L. McDougald, M.D., in pastel by Georges J. Delfosse; etchings by Simone M. Hudson; "Portrait d'Italienne," a pastel by Marguerite Lemieux; "An Old Corner in Quebec Province," by Lorna Lomer Macaulay—a capably handled pastel of a quiet shadowed street with buildings; Ernest Newman's woodcut of a seated beggar holding out his hat for alms; "A Hair-Pulling"—a child in arms being energetic, by F. Pemberton Smith; and woodcuts of game birds in reedy streams, by Felix Shea.

In sculpture, A. Laliberte has capably modelled single figures—"La Causeuse," "La Broyeuse de

Lin," "La Salle," and "La Barate." Chas. Fainmel in "The Muse" is expressing some idea based on an egg. Eileen Maclean shows a portrait bust, A. Trudeau has a base relief of Lamartine. "Vieux Charretier, Canadien," is by Albert Rousseau, and "Les Deux Soeurs" and "La Balance" are among the works of E. L. de Montigny-Giguere.

Others who exhibit works in various media are Phyllis C. Abbott, Ernest Aubin, Andre Bieler, Jessie Beattie, Beryl Butler, M. Boyer, Mrs. M. Burns, Octave Belanger, Edgar Contant, Dorothy Rhynas Coles, Aline C. Delfosse, L. Dufresne, J. H. Egan, Claire Fautoux, Marc A. Fortin, M. M. Guerin, Miriam R. Holland, John Humphries, Ruth B. Henshaw, Eve Heneker, Lillian Hingston, Ida M. Huddell, Elizabeth M. Harold, Frank Iacurto, J. Jutras, Ernestine Knopf, A. Kyles, Agnes E. Knox, Jean D. Kyle, Mabel Lockerby, Jane C. Luke, Warwick J. Low, Jean Paul Lemieux, Andre Morency, Mary E. Mullally, J. M. Maclean, Helene McNichols, T. R. Macdonald, C. R. Mangold, A. E. Martel, Amy Mulock, Eleanor J. Macfarlane, Laurent Morin, Phyllis M. Percival, Annie Pringle, Jean Palardy, Raymond Pellus, Sarah M. Robertson, M. Richard, Albert Riecker, John A. Ritchie, T. Xenophon Renaud, F. Ramus, Ethel Seath, Annie D. Savage, H. Leslie Smith, M. M. Scott, Margaret Sanborn, Florence Turner, R. L. Weldon, H. Croteau, Sylvia Daoust, Edgar Gariepy, Arlene Genereux, Ethelwyn Holland, Rachel Julien, Laurent Marion, Marion Robertson, Barbara Stephens, and Gaetane Tessier.

## Quebec Artists'

Work

Star 14/5/30

FOR the third year in succession, examples of the work of Quebec painters, professional and amateur, are on exhibition in three rooms of the galleries of the T. Eaton Company, Limited, of Montreal. There are close upon three hundred exhibits and the show represents the work of a large number of aspirants, as well as of several artists who have arrived. There is not, of course, any even standard, and that is not to be expected; but at least the exhibition affords those interested a good opportunity of acquainting themselves with what is being accomplished here by those who wield the brush. The des Clayes, Alberta Cleland, Rita Mount, Paul Caron, Georges Delfosse, A. M. Pattison, W. H. Taylor, Jean Munro, A. Wilkie Kilgour, Kathleen Morris, H. Mabel May, Paul B. Earle, Harold Beament, Andre Bieler, Simone M. Hudson, F. Pemberton Smith, and Dudley Ward are among the more prominent exhibitors. Many students are represented, and there is promising work to be seen in more than one direction.

In oils, watercolors and black and white the majority of the exhibitors manifest a tendency to adhere to safe methods, and while there are some examples of an effort to break into revolt, these are fortunately few and far between. The drawing is as a rule sound. What is lacking in large measure is originality, but that may come later with many. The avowed object of the exhibition is to stimulate the interest of the public in the progress of art in this province, and it ought to contribute in a material degree to this end. Considerable interest is being manifested in the pictures hung, and the arrangement is such as to facilitate inspection with the least effort.

With such a large number of individual exhibits it is impossible, within the limits of a brief notice, to particularize, but the exhibition as a whole will repay a visit, and while it inevitably includes some work of an inferior nature, it also embraces much that is among the most promising of the output of the younger artists. The absence of any marked inclination to be led astray by unsound ideals is, perhaps, the happiest augury for the future.

S. Morgan-Powell.

## BRITISH ETCHINGS LOANED BY OTTAWA

Gazette — 14/5/30

Representative and Satisfying  
Exhibition Opens at  
Art Gallery

VARIED TASTES SUITED

Show Has Been Made Possible  
Through Courtesy of  
National Gallery of  
Canada

There is much to delight the print lover in the exhibition of modern British etchings on view in the Lecture Hall of the Art Association of Montreal. This show was made possible through the courtesy of the National Gallery of Canada, and is the second kindly consideration shown connoisseurs and students through the Montreal Association within a few years, as the Ottawa Institution, it will be recalled, loaned its comprehensive collection of etchings by Anders Zorn a short time after the death of the Swedish master.

After a plethora of so-called "advanced" painting—misshapen images and strident color—looking at the beauty of inked lines restores composure and brings peace. In the Lecture Hall there are well over two hundred prints expressing the many and varied viewpoints of their creators, but all within the bounds of reason. Here there is nothing to insult the intelligence of a wholesome-minded healthy person, and no key is required to understand what is depicted. There is not one print that would look just as well and mean as much if hung upside down. From first to last there is, in different degrees, evidence of sound drawing. Some of the exponents of the etching needle are born draughtsmen who cannot help doing the right thing in the inspired way, while others have by strict discipline and hard work attained an excellence of no mean standard. Fine-combing the prints might reveal the occasional contour of dubious accuracy but, as becomes the importance of a national collection, there are no examples that on the score of shortcomings hit the viewer in the eye.

All the "big" men in British etching are represented. Short, Sickert, Bone, McEay, Rushbury, Cameron, Osborne, Brangwyn, Blampied, Briscoe, Griggs and Walcott, to mention a few, are there with typical examples.

All that is on the walls will not meet the same acclaim, for the enjoyment of form rendered in line is a purely personal concern. Some may prefer the directly literal scene done in hard wiry lines, some the almost engraving-like technique of Griggs, while others will prefer the rough sketchiness of Brangwyn or the free suggestive scribble that brings atmosphere into the skies by McEay.

Sir Frank Short is represented by "Sion House from Thames at Kew," water, trees and the building in the distance, and by "The Street, Whitstable," much more delicate in treatment, which depicts a strip of pool-dotted mud that stretches to deep water, men engaged with scoop nets, and in the foreground a row of those wheeled conveyances—dressing places that are drawn by horses into water deep enough to swim in. W. Richard Sickert has a typical print of an audience in the "gods" of a theatre, and "Ennui"—a terribly bored middle-aged couple, the rotund woman leaning against a chest of drawers gazing at a glass case of wax flowers, and the man, with a long drink nearby, finding some solace in tobacco. Henry Rushbury is strongly represented by fine spacious examples—"Ile de la Cite," a group of irregular buildings, bridge and quays in Paris; "Carriere," with stretch of distant country beyond the prison; "Les Baux, Provence," with its suggestion of height above the plain; "St. Olaves, Tooley Street," a church in process of demolition, and "Place des Victoires, Paris," with its good arrangement of light and shade and vivid suggestion of street traffic. W. P. Robins finely suggests a rain squall in the broad landscape with stream called "The Hundred Foot Cut," and the versatility of Malcolm Osborne is shown in his contributions, which include a dignified portrait of Professor A. J. Grant seated in his library; the very human cafe scene, with figures and dogs, called "Wayside Tales, Dieppe"; an animated market scene entitled "Goose Fair, Albi," and the attractive "Dordrecht"—shipping, wharves and buildings dominated by a tower.

C. R. W. Nevins shows, among others, "Blackfriars," with distant bridge, glimpse of the towers of the Houses of Parliament, bare trees edging the embankment and a hurrying Thames-side crowd. James McBey manifests varying moods—calm in "Bosham," a waterside scene, in "Spring, 1917," a timbered landscape, and in "Hastings," with fishing boats high on the beach. There is marked movement and wind in "The Squall, Kampen," where a heavy boat with belled sail keels in a smother of white water, while two other craft bob at the edge of a reed-dotted shore. E. S. Lumsden finds inspiration in those regions that have intrigued Bauer, the Dutch artist, and shows temples and waterways of the East. There is a strong sense of the gigantic in the treat-

ment of the rocks in "Jodhpur," and he has found a ready-made composition in "The Banyan Tree," through the many perpendicular stems of which junks on the river can be seen. Sydney Lee is impressive in "A Mountain Fortress," set against a dark, angry sky. In his moonlit group of buildings he well suggests the title "The House of Mystery," and has captured the impression of silveriness in his nocturne called "The Sleeping Square." Dame Laura Knight shows figures, two of them back-stage studies—"Putting on Tights," and "Tying Her Shoe." Augustus John, besides three heads of girls, has a group of interesting small prints including a portrait of Jacob Epstein, whose sculptures always cause a rumus. Martin Hardie shows four, among them a fine study of arches in sunlight and shadow called "A Market, Fez," and a print that suggests the quietness of peace is "The Sleepy Ferry" with boatman in the shadow of riverside trees and distant poplars mirrored in the calm sun-lit water. Oliver Hall depicts an expanse of country in "The Northumberland Coast," and shows skill in the treatment of buildings in "Villeneuve," and "Lindisfarne Priory." F. L. Griggs, with a line that suggests engraving, shows his love for ecclesiastical buildings in "The Minster" and "Ex Anglia Perdita," and Miss Sylvia Gosse reveals homely scenes in "The Toilet," a girl on a bed adjusting a stocking, and "Shelling Peas," in which, with pan on lap, a young woman is busy in a kitchen. Besides "Spanish Ox Driver," which well suggests barren country, Francis Dodd shows Stephen Bone about to attack a wood block, and Charles Cundall at his easel. Sir George Clausen has, among others, a print that is typical of a favored theme in paint—the interior of an old timbered barn where men are engaged in filling sacks. Sir David Y. Cameron has solidly drawn buildings with figures in "Beauvais," has almost dramatically handled light and shade in "Tewkesbury Abbey," and is more atmospheric in his handling in the graceful "Isles of Loch Maree" and "Evening on the Firth-horn." Gerald L. Brockhurst shows his usual high finish and sidled drawing in a group of figures, among them being the very human woman and child called "The Two Melasands." Arthur Briscoe goes to the sea for inspiration, and in "All Hands" well suggests the power exerted by the men hauling on a rope. In "The Old Man" he shows a skipper plotting his course by the light of a lamp. Industry is evident in "Mending Sails" and the dramatic in "The Bucko Mate," who has settled a saucy deckhand by knocking him down. Frank Brangwyn has typical examples—clear line in "The Tinker," grinding a knife, and heavier mass in "Old Mills, Meaux," and "Bend in the River," among others. Muirhead Bone has a print of lovely values in "Tontine Gate, Glasgow," shows his penchant for excavations with carts and laborers in the print called "Leeds," and invests with interest the formal architecture of "Somerset House." Edmund Blampied shows dash in "Aperitif," with three old cronies, huddled over a table, seeing that equality is observed in the amount that one pours into the glasses. "Potato Planters," men in procession carrying loads, is pure outline, and there is an incisive brevity suggestive of Forain in "Les Deux Petits Verres," a waiter at a cafe table attending a buxom couple who have ordered liqueurs. There is good characterization in "The Accordion Player" by A. R. Middleton Todd, who is also represented by "The Silhouette," a girl in an old-time dress seated near a fireplace, her shadow darkening the wall. William Walcott, besides a lovely delicate print called "Fishing Boats, Venice," has an imposing vision of skyscrapers called "Brooklyn Bridge, New York," and "Anthony's Palace."

Others represented are Graham Sutherland, D. J. Smart, Job Nixon, F. Marriott, Allan McNab, Ian MacNab, Lionel Lindsay, James A. Grant, Paul Drury, Charles S. Cheston, Charles W. Cain, H. J. Stewart Brown, Edward Bouverie-Hoyton, Robert Austin, Frederick Austin, Miss Winnifred Austen, Stanley Anderson, E. Herbert Whydale and G. H. Wedgwood.

Star 14/5/30

WORK OF "GROUP OF SEVEN"

The Editor, Montreal Daily Star:

Sir,—I should like to thank Mr. Morgan-Powell most sincerely for having given such a splendid criticism of the work of the "Group of Seven." I am quite sure that he has voiced the opinions of a very large majority of the Montreal people. I have never yet heard any one admire the work of this group—except themselves and their friends.

When I went to their exhibition I felt as if I were having a dreadful nightmare, with horrors to the right of me, horrors to the left and all round me. I really cannot understand any (so-called) artist daring to say that those dreadful pictures are in any way like our beautiful Canadian scenery. Nothing could be more unlike (in my opinion). If there are such places anywhere, no one would want to go there. The drawing of this group is dreadful and the coloring even worse. If ugliness is what the "Group of Seven" are trying to portray they certainly succeed. I do not see how they can dare to caricature the works of the Almighty as they do. Surely nothing in Nature can be more beautiful and graceful than trees, but the "Group of Seven" either draw them like telegraph poles, or make them look like broken fences. As to foliage, there is generally none. Most of the mountains are drawn like tin, or iron inverted funnels. Nothing could be uglier and more unlike mountains. Two winter scenes have trees with projections the shape of geese in one picture and chickens' feet in another.

Many people are wondering such things are ever hung in beautiful Art Gallery.

A LOVER OF NATU

Convocation of the graduates of McGill University will take place this morning at the Capitol Theatre, with all the solemnity and grandeur that distinguish these occasions annually, following the resplendent parade from the Arts Building to the theatre in which the entire university staff, the candidates for honorary degrees and the graduating classes of all faculties, take part in full academic dress. The absence of the chancellor of the university, Mr. E. W. Beatty, will be regretted. Mr. Beatty had to leave Montreal last week in order to personally attend to important business of the Canadian Pacific Railway in Europe, and particularly to be present on the occasion of the launching on the Clyde of his company's new steamship, the Empress of Britain, by the Prince of Wales two weeks hence.

In the chancellor's stead, Sir Arthur Currie, principal of the university, will present the degrees, and the convocation address will be delivered by the Right Honorable Lyman Poore Duff, judge of the Supreme Court of Canada, who possesses, amongst other high qualities, the gift of eloquence. Mr. Justice Duff, a graduate of the University of Toronto and Ontario Law School, will be the recipient of one of the six honorary degrees that the McGill authorities have decided to confer this year. Two of the others named for honor are Miss Ethel Hurlbatt, former warden of the Royal Victoria College, and Mr. Thomas Bassett Macaulay, a pioneer Canadian in the life insurance field, whose degree of Doctor of Laws is given in recognition of his interest and assistance in scientific work and because of generous help given by himself, and caused to be given by the Sun Life Assurance Company of Canada, to the extension of public health work in the Dominion. Next on the list to receive honorary degrees are Charles B. Kingston, a Montrealer and McGill graduate, who has won world distinction as a superintending and consulting mining engineer; Professor J. C. McLennan, who has had a distinguished career as physicist at the University of Toronto and is a member of the Royal Society of London; and William Bulkeley-Evans, C.B.E., M.A., barrister-at-law, of London, secretary to the Headmasters' Conference and honorary secretary of the Empire Migration Committee of the Royal Colonial Institute.

The selection of Miss Hurlbatt for honor gives convocation this year a special distinction. As one of the few women to be awarded an honorary degree by McGill, Miss Hurlbatt will rank on the university records in this respect with Queen Mary, who, as Duchess of Cornwall and York, was granted an honorary degree when she visited Canada in the course of the tour the Duke and Duchess made of the British dominions in 1901; the former warden of Royal Victoria College will rank also in like distinction with Lady Drummond and Dr. Helen R. Y. Reid. For many years Miss Hurlbatt, a native of Kent, England, was one of the principal leaders in the movement for the higher education of women. She was for a time principal of Aberdare Hall at the University of South Wales, and after filling a similar position at Bedford College for Women, at the University of London, she was appointed head of Royal Victoria College at McGill University. She served there with great distinction and did much to develop and extend educational facilities for women. None of the honors to be accorded today, therefore, will be more worthy than the honorary degree given to Miss Hurlbatt, for the widespread fitness as witnessed by the capability which very many former students at Royal Victoria College are actually showing in positions of responsibility and in activities which were closed to women when Miss Hurlbatt first took up her work, is the result in a considerable measure of the cultural training they enjoyed under her direction in college; and to her as to others it must be a matter of some pride to know that, included in the unusually large number of diplomas that are to be awarded at this morning's convocation, more B.A. degrees will be conferred upon women than upon men. As the women's presence today will give a brightening and vivifying effect to the proceedings, so their record of successes will testify to the thoroughness and intensity with which they applied themselves to their college work and studies, and these successes may possibly add to a growing popular conviction that whatever a woman attempts in an educational course, as in so many other elevating spheres of human endeavor, she will accomplish—and at times with greater success than men.

#### "GROUP OF SEVEN" METHODS.

The Editor, Montreal Daily Star:

Sir,—It would be interesting to hear what the "Group of Seven" and other adherents of modern painting have to say in defence of their ideals and their methods. Although the writer of these lines does not pretend in their name to answer recent criticism, she would like to make only one remark. Why is it that in literature Daniel, Dante, Milton and other poets should be allowed to describe their extraordinary visions in words and verses, while painters should be denied the privilege of fixing their fantasies and dreams on canvas by means of line and color? If literary artists refuse to be pinned down to a photographic reproduction of life as it is, why should pictorial artists be expected to represent nature always and absolutely as God made it?

Star 4/6/30 FAIR PLAY.

## LINER'S DECORATION STIRS UP DISPUTE

Gazette — May  
Frank Brangwyn, R.A., Earns  
Severe Criticism Over The-  
ories on Shipping Art

Frank Brangwyn, R. A., the famous British artist whose mural decorations for the House of Lords earned him the severe criticism of fellow artists and whose entries were not accepted by the hanging committee of the Royal Academy this year has stirred up a controversy by a recent statement on ship decoration.

Many interesting remarks have been made on both sides of the question, and as structural steel experts on the one hand have offered advice with regard to mural decoration and the artists, on the other hand have been trying to be helpful in their suggestions about steel construction, England has been having a merry time.

The whole question first saw the light when Brangwyn stated that, in decorating the dining saloon of the new 40,000 ton Canadian Pacific liner Empress of Britain which will be launched by H. R. H. the Prince of Wales early next month, he was in favor of following Rudyard Kipling's oft repeated recommendation that nothing should be done that would suggest the subject was anything but a ship.

Brangwyn, whose decorative work in the gallery of the House of Lords called down on his head the disapproval of his fellow artists, in a recent interview in England stated that he was "out to kill the idea of a hotel on the water or a prison of upholstery." This statement brought out a chorus of comment that worked its way from the Savage Club and other haunts of the artistic and "highbrow" through the columns of letters to "The Times" to the pages of "Fairplay," the shipping magazine that is the bible of those interested in the construction and operation of steamers.

Some experts in the construction field agreed with Mr. Brangwyn; others violently disagreed. Various reasons were given in support of both sides of the argument, but the general consensus of opinion appears to favor the decoration of a ship in artistic fashion without paying tribute in particular either to the hotel or shipbuilding branches of the building industry.

Ashby Tabb, managing director of Heaton, Tabb and Co., Ltd., says, in "Fairplay," that attempts to follow Kipling's dictum have heretofore been unsatisfactory. "It is an ideal which will never be realized."

Sir Charles Allom, R.A., another famous artist who is decorating other parts of the new Canadian Pacific liner, suggests that Mr. Brangwyn would be the first to realize "the hideous appearance of steel plates in the interior of the cabins and public rooms of a ship. Such an idea might be carried to the extreme of having no doors to the cabins."

#### WISER COUNSELS PREVAIL.

Just what effect the controversy has had on Mr. Brangwyn is not stated in "Fairplay's" article, but it seems that wiser counsels have prevailed judging by the statement that

his scheme includes two large panels in the main dining saloon with smaller panels in the two private dining rooms that adjoin. The subjects are to be natural, rather than of objects, the artist's idea being that when a painting must be looked at for four and a half days—which will be the crossing time of the new Empress of Britain—it should not be of such a nature as to become tiring to the eye.

Canadian Pacific officials in Montreal disclaimed the distinction of being art critics when questioned regarding the Brangwyn interview; the decorative scheme of the Empress of Britain will be the most pretentious effort that trans-Atlantic shipping has known, they said. Every public room on the ship is under the direction of an outstanding artist, and there is no danger that any such ideas as leaving the steelwork uncovered are to be attempted. According to the latest reports received at the Windsor street head office of the company, the new 40,000-ton liner will be a seagoing gallery of what posterity may hail as old masters.

Mr. Kipling's views on the controversy may be given an airing next month when he sails from Montreal to England on the Canadian Pacific liner Duchess of Bedford on June 6th.

#### THE "GROUP OF SEVEN"

The Editor, Montreal Daily Star:

Sir,—Not an artist myself, I have long studied pictures. I asked an artist, both distinguished and broad minded: "What about the picture of the 'Group of Seven'?" My friend who is not of this school, answered: "These pictures are not nature altogether; they are symbolic, and, don't forget, each of these artists can paint beautiful pictures. After all, look at their clean, fresh colors and then look at some of the muddy Dutch studies." Because there has been so much practical work to do in this mighty country, Canada, so advanced in many fields, certainly lags behind in educating the general public in art. In the Old World cities one can view masterpieces of beauty on the public streets. In New York they have the Metropolitan Museum of Art, affording great opportunities, besides other excellent galleries. One can scarcely judge art without wider visions than contained in our own galleries.

Star 39/5/30 RUFUS.

## WILLIAM HILLER SHOWS PAINTINGS

Gazette — 31/5/30  
Seventy Subjects by Saxon  
Artist in Eaton's Fine  
Art Galleries

### WORLD-TRAVEL PRODUCT

Modern Presentation of Famous Paintings by Old Masters Forms Interesting and Educational Section

In the Fine Art Galleries of the T. Eaton Co., Limited, of Montreal, William Hiller, a Saxon artist, is holding an exhibition which includes religious subjects, landscapes and copies of Old Masters. These paintings will be on view until June 14.

Mr. Hiller has spent the greater part of 12 years in the museums, galleries and churches of Paris, Rome, Florence, Madrid, Dresden, Munich and Vienna and states that he painted more than 600 religious pictures, portraying the life of the Saviour, which to him is the most fascinating and interesting work. Mr. Hiller is also a widely travelled artist and author, with four trips around the world to his credit.

The show is an interesting one since the artist has conceived the idea of presenting modern interpretations and copies of the Old Masters alongside his own originals to show art students, connoisseurs and visitors the difference between ancient and modern methods of painting, technique, color and composition. In this modern presentation of famous paintings, correct in drawing and size, Mr. Hiller has changed and modernized color, technique and backgrounds according to his own conception. For his straight copies, with convincing simulation of color and finish the painter has taken his subjects from the Louvre at Paris—"La Vierge au Diademe bleu," by Raphael; "La Joconde," popularly known as "Mona Lisa," by Leonardo da Vinci; "Les Glaneuses," by Millet, and "La Source," by Ingres. These works indicate an immense amount of industry and discipline of the strictest kind, since in his original works Mr. Hiller attacks his subjects with a sense of abandon, is free in brushwork and is partial to bright, clean, cheerful color. In fact, the painter is distinctly happy in the torrid, glaring sunlight in such subjects as "The Sheikh of Wadi Halfa, Southern Egypt," with its well painted camel; "The Algerian Gleaners," and "A Pearl Fisher in Ceylon," bare to the waist in a boat. "Fatollah, Persian Shepherd Boy," with faggot on his back while his charges crop the grass on a slope, is another striking work. An unlisted work of good qualities in "Cedar Forest, Japan," in which the character of the trees is convincingly caught and the arrangement of light and shade capitally done.

This wide-travelled painter has found subjects much to his liking in Peshawar, India, in Kading and Hangchow, China, in Japan, in Persia, and on the continent in Alsace, in the Tyrol, and the Berner Oberland; in Paris, with a sunlight and shadow vista of "Sacre Coeur, with Notre Dame de Lorette"; in Italy with "Fishermen off Sorrento," views about Lake Como, Gabriel d'Annunzio's house in Venice, and the Swiss-German frontier, waters of Lake Constance. "Take-Rah, Arabian Dancer in Tunis," is an interesting work done with evident enjoyment.

Apart from the original paintings of religious subjects by Mr. Hiller, which are done with the reticence and sympathy becoming such works, the artist in his modern interpretations of famous paintings by Old Masters has gone to Murillo, Van Dyck, Titian, Dolci, Reni, Raphael, and Ribera.

The hanging of the works, which generally are rich in color, presented problems which have been successfully solved.

#### THE "GROUP OF SEVEN."

The Editor, Montreal Daily Star:

Sir,—Mr. Morgan-Powell's fine criticism of the "Group of Seven" ought to bring such people (I refrain from calling them artists) to their senses. In Toronto one gets so exasperated with all the talk about this group and the exhibitions they send all over the States.

In Montreal, with their fine collections of Dutch paintings, they know what art is, but in Toronto we have nothing to make comparisons with; and many people cannot tell the difference between "Group of Seven" distortions and real art. And while this kind of work is being exhibited all over America as "typical Canadian art," our fine painters like Horne Russell, Archibald Brown and Geo. Reid are hardly known outside of Canada. Must they go on paying the price for their modesty?

It is good to know there is one place where the distorters of nature will win no approval.

Star 30/5/30 REAL ART.

## MONTREAL ARTIST DIED SUDDENLY

Gazette — 30/5/30

A. Wilkie Kilgour Mortally  
Stricken in Summer Home  
at Strathmore

A. Wilkie Kilgour, well known in art and curling circles in Montreal, who died on Wednesday evening at his summer home, 297 St. Joseph road, Strathmore, Que., will be buried tomorrow afternoon from the William Wray Chapel, 2075 University street, where the service will be held at 2 o'clock.

Mr. Kilgour, whose passing was sudden, was in his 62nd year. He was born at Kirkcaldy, Fifeshire, Scotland, and came to Canada in 1910, settling in Montreal, where he followed his profession of artist. He studied at the Glasgow School of Art under Newbury and at the Heatherly School of Art, London, and in Montreal, under the late William Brymner, C.M.G., R.C.A., and Maurice Cullen, R.C.A. He was a regular exhibitor at the shows of the Royal Canadian Academy and of the Art Association of Montreal, his favored subjects being winter scenes in the Laurentian country adjacent to Montreal. One of his paintings, entitled "Fleeced by the Morning Sun," is in the National Gallery of Canada, Ottawa. He was a member of the Arts Club, Montreal.

Mr. Kilgour is survived by his widow, nee Robina Prain, and two children, Kenneth and Iris, both of this city.

For many years Mr. Kilgour was a member of the Outremont Curling Club, having joined in 1910, and was one of the club's oldest members. He was known as a good lead and played in that position in L. C. Tarlton's rink which won the Royal Victoria Jubilee Trophy during the winter of 1921-22. Although active as a curler and a member of several committees, he was never president of the club, owing largely to his quiet, retiring nature. He was also a member of the Outremont Lawn Bowling Club for a number of years.

### Still In The Game



In 1930 In 1880  
ARTHUR BROWNING  
Star — 2-7-30

Now that the cricket season is in full swing in England one of the interested spectators at the matches will be Arthur Browning, of Montreal, who is now in Europe. For long Mr. Browning held the record batting score for the continent of America and though he has now forsaken the game for golf, he is still a keen student of cricket.

Mr. Browning's play at a match in Montreal on Dominion Day 1880 won him the record score of 204. The Montreal Seniors were playing the Ottawa Cricket Club and while the former managed to knock up 402 runs, the latter scored only 130.

The score of 204 remained a record in the continent till A. M. Wood, of Philadelphia, made 278 runs in 1893 and in Canada till 1894 when George S. Lyon ex-golf champion of Canada knocked up 235 in Toronto.

So far as is known the only survivors of the team which represented Montreal Seniors on July 1, 1880, are Mr. Browning and W. F. Torrance. Mr. Torrance scored 14.

Mr. Browning first played cricket with the Burghley Park Cricket Club in England. When 19 years of age he played for Clare Cottage, Cambridge and on one occasion he made 117 runs for them.

### QUEBEC ART FEATURED

Gazette, July 18/30  
Comprehensive Exhibit Arranged for Toronto Fair

Toronto, July 17.—More than sixty paintings, as well as groups of sculpture, etchings and drawings by Quebec artists, are to be on view in the art galleries of the Canadian National Exhibition this year, according to an announcement by Fred S. Haines, commissioner of the Fine Art Section. Exhibition officials state that the Quebec section of the galleries will be outstanding, and express their gratitude for the whole-hearted assistance of the provincial authorities in making the exhibit possible.

This is All-Canada year at the world's largest annual exposition, which opens on August 22nd, and Quebec is to have the largest general display of the province's natural resources, manufactured products and natural beauties which it has ever had. Quebec Day will be celebrated on August 23rd, and Exhibition officials are hoping that Premier Taschereau will find it possible to attend on one of the 14 days of the exposition, if not on Quebec Day.



# Paris Day by Day

Star 4/6/30

Millet Art Scandal Brings Much Ado About Faking

BY RAYMOND G. CARROLL

(Special to New York Evening Post and Montreal Star, Copyright.)

PARIS, June 4.—Jean-Charles Millet, grandson of the famous Jean-Francois Millet, who painted "The Angelus," and his confederate, the painter, Cazeau (the skillful imitator of the style of various celebrated dead artists), are not alone in the profession of faking art. They only bear the brunt of being found out, arrested and brought to trial in France.

The other groups of fakers are safe for the time being. Perhaps, for all time, as their dupes are not eager to be exposed as victims when they hold local reputations as "great patrons of art."

Such is the contention of an important Paris artist who added:

"Faking art has been the companion of the centuries. To say what is genuine and what was faked and palmed off as the product of the old masters with the best advertised names is beyond the ken of the living. Who is there among us, to drop back fifty or one hundred or three hundred years, and establish that this or that work was not painted by the owner of the name claimed for it?"

"The test of the worth of a painting in the true sense should be whether the buyer can live with it. It should be loved like a child; respected and valued, not for who did it but for what it is in beauty and association."

"Unfortunately many old paintings are purchased solely to demonstrate the power of money. It tickles the vanity of the wealthy collector to be referred to as a patron of art—art that he knows nothing about. He takes a fierce delight in assembling through agents, a gallery of famous names, and showing to the world how his money has mastered the old masters, brought them into his home, to be will to some public art gallery at his death."

"As there are not enough old masters to supply the widening demand, new old masters had to be found. Thus was provoked the profession of deception in art. Good pictures done by new painters went begging. Obviously, in order to live, talented artists yielded to the temptation of imitation so as to secure the fat prices the money-bags would open for what was supposed to be paintings by men of noted names."

\* \* \*

## French Art Lacks Agencies

THE extent to which art sales have been commercialized by crafty picture dealers who know how to rig the market, is shown by the fact, says another authority, that artistically, the French seem to be living upon their dead selves rather than stepping upon them to higher things, and there is practically no living French artist, now that Claude Monet is dead, who really has a world-wide reputation.

There are still, however, hundreds of excellent and conscientious painters who struggle on in Paris, all of whom are more or less secretly delighted over the exposure of the Millet-Cazeau group. They hope that the big buyers now will pay some attention to the work that carries the signature of its true author, and judge it upon its merits.

Private buyers may be divided into three classes; those who buy at sales, those who go to dealers of established reputation and those who are always looking around for bargains.

In the first class, the purchaser's interests are protected by the catalogue which the auctioneer is legally responsible. Any doubtful article can be brought back and submitted to the association of auctioneers. The case is investigated and if a mistake has been made or the article pronounced a forgery, the money is refunded.

In the second instance, too, the private collector runs no risk. French law allows him 30 years in which to put in a claim against the vendor of any doubtful work of art. No reputable dealer would sacrifice his reputation by selling something that he knew to be spurious.

The third method consists of trying to pick up cheap bargains in the hope

of finding something good which can be resold at a big gain. Collectors of this kind are the natural prey of imitators.

To discover really valuable paintings under these conditions calls for extraordinary knowledge and perception. Discoveries of this sort are becoming more and more rare. No one with common sense would count on the possibility of discovering a Millet, a Corot or a Delacroix under such circumstances.

## International Registry Urged

THERE has been some talk of the establishment of an international registry of the known works of all the great, celebrated and famous painters away back in the centuries. At least it would bring a halt in the traffic of the spurious paintings.

What is feared in the listing of the paintings and other works of art is the revelations that might accompany the setting up of the registry. There are quite a number of well-known paintings that are owned in different places—exactly the same pictures—and it would never do to attempt to establish which are genuine. It is argued that it is better to let each owner continue to think that his or its (in the case of a museum) is the only true and authentic painting.

Not so long ago the Louvre Museum paid 1,500,000 francs (\$60,000) for two supposed Watteau paintings that came out of an English estate. They were subsequently discovered to have been painted by Quillard, a pupil of Watteau. While the Louvre is entitled to have all the money it paid returned the paintings are so beautiful and have made so many friends that it has been decided to keep them, provided a refund is made to cover the difference between the value of a Watteau as against the value of a Quillard.

Quite often the fake painting has very superior qualities, and occasionally qualities that outrank that of the work of the master they are intended to imitate. When one realizes that many of the dead artists when they were at work had "ghosts" (men who worked for them and remained unknown), there is no need to get excited about "ghosts" who carried on in their style after they were dead.

It is admitted that Cazeau, the unknown painter who perfectly imitated Jean-Francois Millet and a dozen other dead artists, not copies but original paintings done in their style, has most exceptional talent. It is being predicted that when he has done whatever penance the law imposes upon him he will emerge equipped to take rank as a celebrated painter on his own account. He was educated in a village school near Avignon, began life as a house painter, and then continued as a sign painter. He has had few art lessons.

Few believe that the Millet-Cazeau scandal will have any serious effect on Paris as a market for modern or ancient pictures. The art-dealers are most anxious to have it made known, particularly in the United States, they are determinedly against faking art. They have been calling us up on the telephone and writing us elaborately to that effect. As if they or anybody else could detect a clever fake unless somebody confessed doing the faking, as was the case in the Millet-Cazeau scandal.

## WILL PAY TRIBUTE TO TOM THOMPSON

Gazette, July 21, 1930

Boys and Girls in Camp to Perform Unique Ceremony on August 2

Canoe Lake July 20.—A unique ceremony is in preparation here for August 2 when the 600 boys and girls and young people at Camp Ahmek and Camp Wapomee, on Canoe Lake, will pay tribute to the memory of Tom Thompson, artist, guide and fisherman, who lived for many years in the district and who died in Canoe Lake in July, 1917.

Thompson became one of the best known of all Canadian painters, though his career as an artist was not more than five years long. His canvases have been exhibited in every art centre in Canada and in many small places as well, and have been received enthusiastically in the British Isles and France. At present, one of his canvases is touring the United States with the Canadian Exhibition taken across the border by the American Federation of Fine Arts. Prints of his three best known canvases, The Jack Pine, Northern River and The West Wind, are in every town and city in Canada.

On Friday night, August 1, four episodes will be produced at the log theatre at Camp Ahmek, depicting the history of this country and Thompson's life on Canoe Lake. The West Wind will be used as a setting for each episode. On the following day, officially designated Tom Thompson Day, there will be a regatta in the afternoon and at sunset a picturesque ceremony at his memorial cairn. Hundreds of watercraft will assemble and with appropriate ritual, a birchbark canoe filled with wild flowers will be deposited at the cairn. A Thompson totem, designed, carved and painted by the boys at Camp Ahmek will also be unveiled.

## MEMORY OF NOTED PAINTER IS HONORED

QUEBEC, July 25.—(Star Special)—A posthumous award of the French decoration of Officer of Public Instruction was made yesterday on behalf of the French Government, Miss Alice Huot receiving the decoration for the late Charles Huot, Canadian painter and artist, who died some time ago.

Mr. Carteron, French consul-general in Canada, bestowed the decoration upon Miss Huot, for her father, stating that France was glad to be able to bestow a token of appreciation for his excellent work.

Gazette 30/5/30

THE

## FINE ART GALLERIES

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BY

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FIFTH FLOOR

THE T. EATON CO LIMITED OF MONTREAL

## MONTREAL ARTIST PRAISED IN PARIS

Gazette 5-7-30  
Flower Paintings at R.C.A.

by Mrs. Donald Hingston  
Are Described

In the issue of Revue du Vrai et du Bon of May 25, a critic of this Parisian journal of art writes of the floral paintings of Mrs. Donald Hingston, of Montreal, exhibited at the Royal Canadian Academy here during the spring.

I was fascinated, he says, at the exhibition of the Royal Canadian Academy, by the incomparable grace of Mrs. Lillian Hingston's flowers. This great artist possesses a delicacy of touch and a freshness of color which place her among the foremost of contemporary painters. Her "Poppies" and "Hortensias" are alive; their delicately shaded petals retain on the canvas all their fragile velvety quality; their texture is luminous.

Mrs. Lillian Hingston combines a sure technique with a veritable genius as a colorist; her impeccable design gives the most complicated flowers their true appearance while her palette dispenses in abundant measure its riches, giving vividness and life without the slightest suggestion of heaviness in the composition.

This artist knows, with a truly feminine grace, how to group flowery sprays in harmonious bouquets that have nothing forced or unnatural about them, the critic notes, in describing the effects obtained by Mrs. Hingston in her floral paintings.

The article is illustrated by photographs of three pictures by Mrs. Hingston.

## WILLIAM HILLER'S PICTURES

The Editor, Montreal Daily Star:

Sir,—There is on view in Montreal at the present time an impressive group of paintings by William Hiller. After visiting the exhibition twice, a curious spell came over me which, I feel sure, will not be broken down unless I go up to the show once more to satisfy the eager urgings of my mind and eye. Here is to be observed an unusual series of artistic productions. In fact, they are out of the general run of things seen hereabouts. Mr. Hiller is to be thanked for bringing Millet, Ingres, da Vinci, Van Dyck, and Raphael to our very door-steps, as it were. He is to be congratulated upon showing us how to do composition wholesomely. Montrealeers will do well to go in hundreds—yes, even, in thousands—to see something new in the world of artistic genius.

MADELEINE ELLSWORTH.

## WILLIAM HILLER'S PICTURES

The Editor, Montreal Daily Star:

Sir,—I have just had the great fortune to see the paintings by the German artist William Hiller, which are being exhibited in Montreal. I must say that never before have I seen such a fine, clean, wholesome and interesting collection of pictures. To me the exhibition has been a real and unusual joy and I want to draw the attention of the art lovers of Montreal to these wonderful pictures. Mr. Hiller paints in vivid, living colors, with bold and forceful strokes, yet every brush mark is in its right place. He paints so unlike the photographic effects of the older schools, yet he expresses the trend of the 20th century, what modern art will be, after futurism, cubism, matisism have died or have been forgotten. AN EXPERT.

## PAINTING LAKE O'HARA.

The Editor, Montreal Daily Star:

Sir,—Artists for years have flocked to the Canadian Rockies for inspiration, with varying success, and a recent Royal Academy picture of Lake O'Hara, by a well-known English artist, again demonstrates how poorly equipped the average wielder of the brush is to give the spectator but a faint idea of their extraordinary grandeur and magnificence. This last R. A. picture, as far as a "black and white" can give in a catalogue, might just as well be labelled "The Delectable Mountains," a la "Pilgrims Progress." Everything softened down in height and sharpness, everything well-rounded, even the trees might just as well have been copied from New England or Nova Scotia.

Sargent, in his "Lake O'Hara," now at Fogg Museum at Cambridge, Mass., has done it gloriously, giving a hint, at least, of the gigantic scale of nature in that wonderland. A New Englander, Aldro Hibbard, now nationally known, has painted since a stunning series that were astonishing in the grasp presented of the Rockies, tremendously imposing features.

I have seen many attempts in oil and water color and have reproductions of others of Lake O'Hara, Lake Louise, etc., but so far I can think of none, either English or American, than are anything more than Hamlet with Hamlet left out. As a Canadian I regret it, and down the ages artists will go to Lake O'Hara, trooping, trooping, bristling with blue, red and yellow, as light-hearted as if they were to paint a New Orleans Mardi Gras, instead of the "Last Judgment."

WILLIAM GILL.

Newton Highlands, Boston, Mass.  
Star 3/6/30

## WILL SAIL ON BEOTHIC

Gazette 1930.

Two Canadian Artists to Join Arctic Expedition

Ottawa, July 15.—Two Canadian artists will accompany the Canadian Arctic expedition this summer. A. Y. Jackson and Lauren Harris, both members of the Group of Seven, will sail on the steamer Beothic which leaves North Sydney at the end of the month. Mr. Jackson accompanied the expedition in 1927 when Dr. Banting, discoverer of insulin, was also a passenger.



## From Our Readers

Gazette June-1930  
A World Interest in Art.

To the Editor of The Gazette:

Sir—I wrote some time ago drawing attention to the world's growing interest in art. In the highly industrialized United States it is reaching the proportions of a new religion. Millions in money are being spent on Art Galleries and Museums, and wherever pictures have been shown, whether old masters, or the work of contemporary artists, the public have shown the greatest enthusiasm. Some thinkers are of opinion that this love of art will grow steadily in intensity, for art is an ever unending escape from the world of materialism. Man has hunger in his soul for beauty, and the growing mechanization of industry, and even his daily life, leaves him strangely unsatisfied. So art becomes man's solace for the beauty-loving side of his nature, and the artist once more finds his place in the world, as a prophet or a priest in the temple of the Muses.

In a world of rapidly changing values, of superficial externals, of moral flux, where notoriety is so cheaply won, or so soon diminished, the artist comes, looking below the surface to the eternal verities, to the spiritual reality and final significance of things, and we are made to feel the nobility or beauty that is everywhere, if we will try to understand. A pig-stye to Morland was beautiful, a beggar to Rembrandt was "a man for a' that." And while I have mentioned Rembrandt, let me quote some news from Detroit, where they have been holding an exhibition of his pictures. "Surpassing all previous records, the attendance for the month of May at the Detroit Institute of Arts totalled 87,250. On account of the very real enjoyment which the Rembrandt exhibition gave to people of all classes (four to five thousand a day) the Institute was kept open in the evenings during the last few days. So great was the interest shown in the pictures that over 9,000 catalogues were sold...reprintings were frequently inadequate for the daily demand." So Rembrandt spoke across the centuries to citizens of Detroit, where mass-production leaves man's thrifty souls to quaff from Art's chalice. And what did most of these people see in the calm portraits of merchant prince and men of letters, or the expression of the emotions of the heart or the creations of the mind?

"There is nothing but acres of amateur pictures of sugary sentimentality, dribbling inanities, or uninspired representation of some scene at which the artist should never have looked, much less tried to paint." "These are the ghastly pictures that year after year debase the British public, debauch their souls with sloppy compromise, and cause mental diabetes by cramming their minds with a sticky sugary prettiness." "That is why modern artists of virility boycott this institution, and will never submit their work."

Rembrandt is of the 17th century, art is of all time, and has many things to praise, you may find significance in a Sumerian torso, or in the drawing of a clown by Rouault, in "Mountains Forms" by Harris, or in a totem pole. Art is not a bird in a cage, confined to one place or limited in song. Genius may be blown on the winds of any country and have some strange new thing to say that man will listen to. Here in Canada, still strongly of the pioneering spirit, our art celebrates the glory of open spaces, mountains, woods and farmlands; and we are developing a saga racy of the soil and of heroic labor. Perhaps in the future, in some wholly refined and completely mechanized epoch, a descendant looking at a Cullen or a Jackson, will understand the timbre of our spirit as revealed in their art. In the meantime every encouragement should be given to the development of our culture; we must be allowed to see the masters of the past, for, like history, they project into the present and help us to understand it. We must feel the continuity of man's love for beauty, finding it to be a race necessity, without which, the greatest material wealth is worse than poverty.

W. R. W.

June 16, 1930.

## IRISH PAINTER DEAD

## Patrick J. Tuohy Found in Gas-filled Apartment

New York, September 3.—Patrick J. Tuohy, 37, Irish painter, who was regarded as one of the leaders in the literary and artistic renaissance that grew out of Ireland's search for political freedom, was found dead today. Police said he had committed suicide.

He was found on a couch in his gas-filled Riverside Drive apartment and apparently had been dead for several days. A friend said Tuohy had recently suffered a nervous breakdown.

Tuohy numbered among his friends James Joyce, Padraic Colum, William Butler Yeats and George Moore, and he had painted portraits of several of them. Among his better-known paintings are "Baptism of Christ," and "The Agony in the Garden," both of which hang in Dublin.

He came to the United States about a year ago, and was recently represented in an exhibition of contemporary Irish work.

## A Montrealer's Diary

Herald 7/6/30

FIVE of the paintings of the famous English artist C. R. W. Nevinson were purchased by the Canadian War Memorials Fund, and are now in the great collection of war pictures at Ottawa.

This fact gives additional interest to a scathing denunciation of the Royal Academy by Mr. Nevinson in the London papers. On the eve of the opening of the Academy's annual exhibition an article by him appeared saying the Academy "is worse than a useless institution; it is a blight and a loathsome centre of decay and stagnation that does more to pollute living art than any other institution in the world. It drags the art of England in the dirt and covers English artists with ridicule."

"The time has now come for artists to speak plainly to the public, to tell plainly why nearly all professional painters of distinction boycott this institution."

"I have never been repented by the Royal Academy. As far as my professional and personal careers are concerned, the Royal Academy has never existed. If I should lose all my ideals and accept, if asked to become, an A.R.A., I would lose all my money, as my good will would go, and my clientele would never—rightly—purchase a work of mine again."

HIS argument is that the Academy helps no real artist and encourages amateur nonsense. "The Academy art," he says, "is based on the vulgarized Tate Gallery illustrative art; not on the art of the National Gallery in Trafalgar Square—an unpleasing and undecorative art which is representative in the dullest manner of some sentimental incident that would make Ethel M. Dell blush."

"Sentiments are expressed in paint that would make a German schoolgirl feel hot. Every problem is touched on by the amateur illustrators but the problem of improving a space by the creation of beauty or form, colour, rhythm, draughtsmanship, manual dexterity, or the expression or illustration—if you will—of the emotions of the heart or the creations of the mind."

"There is nothing but acres of amateur pictures of sugary sentimentality, dribbling inanities, or uninspired representation of some scene at which the artist should never have looked, much less tried to paint."

"These are the ghastly pictures that year after year debase the British public, debauch their souls with sloppy compromise, and cause mental diabetes by cramming their minds with a sticky sugary prettiness."

"That is why modern artists of virility boycott this institution, and will never submit their work."

## EXHIBITS OF ART STUDENTS SHOWN

Display at Ecole des Beaux-Arts Has Several Interesting Features

Gazette—4/6/30

A unique interest attaches to the exhibition of the Ecole des Beaux-Arts which is now being held in the school galleries, 3450 St. Urbain street. The interest comes from the fact that there are several representations of each study in the exhibits hung from the various classes. Viewing these, one sees plainly the contribution made by instruction and by native talent. As in previous years, the contribution made by both these factors is a rich one, a guarantee of the future of the art of this country.

Another interesting feature of the exhibit is its comprehensiveness. Occupying five galleries, it contains still life, studies from the antique and from living models, posters, illustrations, architectural drawing in media, including oil, water-color, wood-cut, pastel, charcoal, plaster.

Some still life groups containing books, drapery, plaster casts, violin and brass instruments and some of vegetables or flowers show an effective handling of textures. Portrait studies of picturesque and charming types display a nice feeling for characterization as well as capable draftsmanship and color work. A sound knowledge of anatomy and good flesh tints mark the studies of a nude figure lying on his back with legs drawn up.

The poster collection on view is marked by its brilliant color and its appropriately simple composition. Considerable atmosphere has also been attained in these pieces. Those for the poultry show are delightfully pastoral; the motor show exhibits are highly dynamic; while those for a travelogue series will inevitably stimulate wanderlust. Brilliance of color and originality of design is also to be found in the patterns for stained-glass windows.

The sculpture exhibit contains some competently modelled busts and some fine plaques in relief. Interesting adaptations of the modern vertical style are to be seen in some designs for churches.

## ANNUAL EXHIBITION BRILLIANT AFFAIR

Wealth of Talent Displayed in Work of Ecole des Beaux-Arts

Gazette—4/6/30

Montreal's wealth of young talent was brilliantly displayed last night when the annual exhibition of students' work was opened at the Ecole des Beaux-Arts, 3450 St. Urbain street. The work on view included oils, water-colors, charcoal, modelling and architectural drawing, all of which was well up to the excellent standard which this school has already established. So many entries had proved acceptable that galleries on three floors of the building were required to hang them.

A critical and appreciative throng, composed of students, their friends, and many persons prominent in pedagogical fields, crowded the building until the closing hour.

Prizes for the fourth and fifth year students were announced by the principal's office last night. Results in the first three years will be available at the end of the week. The results announced are:

Architectural diplomas: Emile Daoust, Gerald Leger, Gerard Deroome, Gaston Gagnier, Georges Blanche, Henri Mercier.

Minister's prize: Remi Arbour, Armand Fillon.

Prizes given by the Consul-General of France: Aime Normandeau, Henri Belisle, Blandine Boudrias.

Prizes given by the Council of the Beaux-Arts: Gaston Gagnier, Madeleine Desrosiers.

Prizes given by the director of the Beaux Arts: Stanley Cosgrove, Maurice Descoeteaux.

Painting, first section: 1st medal, Simone Denechand, Rose Dionne; 1st prize, Henri Belisle; 2nd prize, Marcelle Tetraut, Irene Senecal, Armand Fillon, equal; 3rd prize, Madeleine Desrosiers; 1st honorable mention, Elie Shainblum; 2nd honorable mention, Cecile Fontaine.

Painting, second section: 1st prize, Blandine Boudrias, Mary Gilmour, equal; 2nd prize, Arthur Dampousse, Rolande Scotte, equal; 3rd prize, Charlotte Freyvogel; 1st honorable mention, Remi Arbour; 2nd honorable mention, Louis Parent, Rene Chicoine, equal.

Antique design: 1st prize, Maurice Descoeteaux; 2nd prize, Paule Brals; 3rd prize, Marguerite Croissant, Cecile Gravel, equal; honorable mention, Jean Brassard, Juliette Cote, Iva McPhee, Germaine Schetty.

Decorative composition, fifth year: 1st prize, Remi Arbour; 2nd prize, Armand Fillon, Irene Senecal, equal; 1st honorable mention, Paul E. Mallette; special prize, Roland H. Charlebois.

Fourth year: 1st prize for illustration, Blandine Boudrias; 2nd prize for stained glass window, Jean J. Chevalier; 2nd prize for poster, Rene Chicoine; 3rd prize for tapestry, Henri Belisle; 3rd prize for net, Blanche Dion; 1st honorable mention for poster, Jean C. Faucher; honorable mention, Angeline Leduc.

Ornamental modelling, 5th year: 1st prize, Fleurimond Constantineau; 2nd prize, Armand Fillon; 3rd prize, Remi Arbour; 4th year, 1st Aime Normandeau; 2nd prize, Henri Belisle; honorable mention, Jean J. Cuvelier.

Architectural design, 5th year: Prize, Emile Daoust, Gerald Leger, equal; 4th year: prize, Patsy Colangeles; honorable mention, Georges Charland, Claude Cote.

Anatomy study, 1st prize, Aime Normandeau; 2nd prize, Armand Fillon.

History of Art, 1 prize, Roger Larose; 2nd prize, Pauline Demetre; 3rd prize, Marguerite Croissant; honorable mention, Christine Demetre.

Night classes. Senior class working from living model: 1st prize, Fleurimond Constantineau; 2nd prize, Henri Bisson; 1st prize, Guillaume Roy, Henri Belisle, equal; 2nd prize, Remi Arbour, Israel Malamud, equal; 3rd prize, Paul Resther; honorable mention, Edmond Lamonthe, Andre Morency, Louis Parent, Juliette Cote, Gwendolyn Salt.

Antique design, senior class, 1st prize, Stanley Cosgrove; 2nd prize, Clifford Fleming; 3rd prize, Romeo Vincelette; honorable mention Paul E. Mallette, Harry McOwen, Pierre Morency, Medore Raymond.

Modelling, for living model, senior class: 1st prize, Aime Normandeau; 2nd prize, Elie Shainblum; 3rd prize, Eva Prevost; honorable mention, Herbert Miller, Morris Zimmerman, Marg. Demontigny-Lafontaine.

1930  
Gazette-July 18 THE

## 1,000 PAINTINGS TO BE SHOWN AT EVENT

Canadian Artists Sending Works for Exhibition at Murray Bay

## WIDESPREAD COLLECTION

Manoir Richelieu Offers Appropriate Setting for What Is Likely to Become Annual Affair

Nearly a thousand Canadian canvases, representing the best efforts of more than a hundred Canadian artists, will be exhibited at Murray Bay, Quebec, for the first Canadian Art Week at the Manoir Richelieu from July 28 to August 2.

Toronto and Montreal have been the central clearing depots for this huge collection, probably the largest that has ever been assembled in the Dominion. From as far west as Vancouver and as far east as Halifax Canadian artists have sent their prized works to be represented at this exhibition. Every school of art is represented in the collection and the names of the artists include many who enjoy international renown.

It would be hard to find a more appropriate setting for this exhibition than the Manoir Richelieu. At this famous resort there exists one of the finest collections of Canadian art to be found anywhere. It was gathered in less than two years by Canada Steamship Lines to complete the decoration of the hotel. Old maps, rare prints and interesting documents, lithographs, engravings and wash drawings to the number of 2,000 items make the hotel a treasure house of Canadian history.

In the Manoir Richelieu hang two splendid murals, the work of C. W. Jefferys, of Toronto, who is noted for the authenticity and delicate treatment of his subjects on early Canadian history.

The exhibition of modern work, which is to become a yearly event, has attracted a great deal of interest not only in art circles but among the general public as well. American tourists, who visit Murray Bay in large numbers each summer, are strongly attracted by all things representative of Canada both in the days of the French regime and in modern times.

## GROUP OF SEVEN SHOWING WORKS

Gazette 9/5/31  
Oils, Watercolors and Drawings Occupy Two Rooms at Art Gallery

Paintings and drawings by The Group of Seven and by other artists invited by them to contribute, are on exhibition in the galleries of the Art Association of Montreal. As evidence of what some painters in the Dominion are doing the show is not without interest—the view probably taken by the Association in placing the upper hallways and the central and eastern galleries at the disposal of the exhibitors, but that the pictures can be seen in the typical Canadian art is, fortunately, a misleading and unwarranted assumption. Press and platform propaganda has invested the painting of this group with an importance out of all proportion to its performance, as indicated by the present show. Beauty in form

and tone seem taboo and, with a few exceptions, drawing is a superfluity.

Viewing what has been done with the beauties of Canadian landscape prompts more growls than cheers, and one must assume that the annual visitors from beyond our boundaries see more in the countryside, or a return tour would not be considered. It cannot be regarded as an inspiring exhibition, but it is a short step from the central into the western gallery if an antidote is required.

The exhibitors include Bertram Brooker, Toronto; Frank Carmichael, Lansing, Ont.; Emily Carr, Victoria; A. J. Casson, Toronto; L. L. Fitzgerald, Winnipeg; Lawren Harris, Toronto; Prudence Heward, Montreal; Edwin Holgate, Montreal; A. Y. Jackson, Toronto; Arthur Lismer, Toronto; J. E. H. Macdonald, Toronto; Thoreau Macdonald, Toronto; H. Mabel May, Westmount; Yvonne McKague, Toronto; Doris Mills, Toronto; Kathleen Munn, Toronto; Lilias Torrance Newton, Westmount; George Pepper, Ottawa; Sarah M. Robertson, Montreal; and F. H. Varley, Vancouver.

The oils, watercolors and drawings will remain on view until May 18.

## ART EXHIBITION AT MURRAY BAY

Star 17-6-30  
Paintings by Canadian Artists to Be Shown at Manoir Richelieu

More than six hundred paintings, watercolors, etchings and drawings by contemporary Canadian artists have been assembled for a week's exhibition at the Manoir Richelieu, Murray Bay, next month. These pictures, which are from all parts of Canada and some by Canadians studying abroad, will make one of the most representative shows of modern Canadian art to be held this year. They will be on display in the ball room of the Manoir from July 28 to August 2, and it is possible that the dates may be extended. Mr. Paul Caron, of Montreal, is doing much of the executive work in preparing the exhibition, and he will be in charge during the week the pictures are on display.

The modern art exhibition is part of a larger programme of summer activities at Murray Bay, which include a week of golf events beginning July 7. Bridge talks and bridge games will be features during the week of July 14; between July 21 and 26 a series of tennis tournaments are being arranged on the new en-tout-cas courts; the week of August 4 will see some of the best amateur and professional swimming in the country, and from August 11 to 16 the Quebec Handicraft Show of last year, under the auspices of the provincial Government, will be repeated.

For the Canadian art show to be held late next month some of the best-known names will appear in the printed catalogue which is now being prepared. Among the exhibitors will be: A. Y. Jackson, Manly Macdonald, Arthur Lismer, Paul Caron, E. Holgate, Paul Alfred, Lawren Harris, The late Wilkie Kilgour, Thoreau Macdonald, C. W. Jefferys, G. A. Reid, Annie D. Savage, Kathleen M. Morris, Arthur Drummond, Clara S. Hagarty, Marion Long.

Seventy-five entries are to be made—artists and 60 are ex-

# SHOWING TRAVEL POSTERS IN CANADA

Gazette. July 26. 1930

Teaching Led Miss Guy to Make Collection Now Numbering 1,100

From teaching in the grammar school at Brighton, England, to the adventures of a world traveller, is the story of Miss Winifred Guy, who was yesterday in Montreal, and she explained that it all came about accidentally, too. As a teacher she conceived the idea of using posters to supplement her lectures in geography and her collection grew to such a point she gave up teaching and devoted all her time to holding exhibitions and travelling through the countries depicted. She has now been away from England three and a half years and expects to return after the National Exhibition in Toronto.

Her first exhibition was arranged in the English grammar school where it attracted wide attention, in the press and drew many visitors. Lord Burnham sponsored an exhibition in London immediately afterward and Miss Guy reports that it was visited by more than 65,000 people. Her success encouraged her to visit foreign lands and travel through the Empire. She defrayed her own expenses along the way by arranging exhibitions and giving lectures.

The I.O.D.E. has sponsored her exhibitions in Canada under the patronage of Lady Willingdon. The T. Eaton Company have employed her for three shows. Her collection includes more than 1,100 posters.

## CATALOGUE ISSUED ON VALUABLE WORKS

Gazette — 21/8/30  
Data Compiled on Canadiana in Manoir Richelieu, Murray Bay

The publication of a catalogue of one of the largest collections of Canadiana in existence is attracting more than ordinary interest among collectors and historians as well as those who have only a casual interest in these matters. The catalogue of the Manoir Richelieu collection of Canadiana has just been issued by Canada Steamship Lines. Twelve months of research work were involved in the compilation of this 73-page book, which contains brief descriptions with historical and other interesting information of nearly 1,600 exhibits.

This collection consists of stipple, mezzotint and aquatint engravings, lithographs, etchings, and photographs, a number of original works of art and colored drawings.

The exhibits comprise what are known to collectors as Short's Quebec Set, Smyth's St. Lawrence Set, Bourne's Quebec Set, Murray's Montreal Set, Sarony and Major's Set of Quebec Views, Hunter's Eastern Townships, Hunter's Ottawa Scenery, Pye's Gaspé Views, a number of military views, showing operations in different parts of the eastern section of the Dominion.

Listed in the catalogue also are groups of paintings in oil, water colors, wash, pen and pencil drawings by such artists as C. W. Jefferys, R.C.A., Sir Daniel Wilson, Sir James Archibald Hope.

A wood engraving of the martyrdom of the Jesuit Missionaries, who were recently canonized in Rome, is included in the collection.

The collection includes a survey of Canada from United States boundary and Lake of the Woods to the summit of the Rocky Mountains. There are sketches in the Maritimes also paintings by Kreighoff, curious Indian domestic scenes, and sketches and paintings of many British, American and Canadian celebrities.

In the catalogue are a considerable number of historical notes by the compiler, Percy Godenrath.

### MONTREAL AS ART CENTRE

The Editor, Montreal Daily Star:  
Sir, — I have heard it said that Montreal ranks third among the cities of this continent as concerns the value and importance of private collections of art treasures and paintings. It would, therefore, be a splendid gesture on the part of the wealthy owners if they could pool their resources mutually and collaborate with the Art Association of Montreal in presenting an exhibition of representative pieces from these notable collections. I do not by any means suggest that my proposal is by any means original; in fact, such plans have been, on a minor scale, put into action elsewhere in Canada and in the United States. We have had "one-man" shows in Montreal taken from private owners; but what I advocate is a showing of world master-painters' creations loaned from the private homes of our Montreal citizens. This art undertaking should appeal to many Montrealeers, and I hope that they will grasp the opportunity to forward and support the idea.  
ROSA BONHEUR.

## CANADIAN ARTISTS TO DISPLAY WORK

Gazette — 19/8/30

Unusually Large and Varied Collection at This Year's Exhibition in Toronto

### QUEBEC CONTRIBUTES

Provincial Government Sends 70 of Own Paintings and Important Group of Sculpture

Toronto, Ont., August 18.—On the busy grounds of the Canadian National Exhibition, which opens here next Friday, one is attracted by the circus-like sight of two lions standing at the entrance of one of the palaces. These would-be imposing animals are painted in a vivid reddish yellow and the fresh black varnish of their manes evokes a sorry vision should a heavy rainfall occur. These haughty lions neither roar nor sniff the air in quest of prey, yet you cannot help wanting to investigate whom or what these guardians keep so "zealously" and you then discover that beyond the closed gates which they guard there dwells the peaceful Kingdom of Art.

Yes, even art is given a place at the C.N.E., and this year we are promised the unprecedented treat of a whole Canadian showing. In years gone by, no more than two rooms were filled with pictures and sculptures by Canadians. Two entire pavilions have, this year, been found wanting in space to house the whole Canadian exhibition.

In the Art Palace, which includes six rooms, will be seen oil paintings, sketches, sculpture and black and white work. At the Graphic Arts Building will be found an exhibit of native crafts, hand woven material, pottery, rugs and many other picturesque items. The salon of photography will contribute a collection of great interest, a group of drawings outlining the tendencies of Canadian architecture and a large section of water colors will complete the offering.

#### TWO HUNDRED ARTISTS.

More than 200 artists will be represented. Among these are some fifteen sculptors. With the exception of a small group of paintings given to the past history of art in Canada, the exhibition is of a contemporary nature.

Kreighoff, the German-born lover of his adopted French-Canadian surroundings, who with a naive passion tried to interpret a country new to him, the peasant life in Quebec; Jacobi, another interesting figure, although his art could never express his Canadian environment, in spite of the skill he possessed; Paul Peele, the "French salon painter" who was acclaimed as a Canadian because he was born in this country; Bruce, an heir to impressionism who brought Monet's traditions to Canada; Gagen and Fraser, these two ancestors of the Ontario society of artists, and Tom Thomson, who loved the Canadian woods and became a painter and an artist because he wanted to describe them, are among the men who will give, so to speak, a panoramic view of the background of Canadian art.

#### WORK ALL INVITED.

All contemporary artists represented in this showing were invited. Their work was not juried and whatever was left out of the showing was discarded only on the ground of space limitations. J. E. H. MacDonald, director of the Ontario College of Art; Kenneth Forbes, portrait painter, and several of the artists from Quebec are exceptions to the rule applied to all contemporary exhibitors who will have but a single work of one class in the show. The list of invited artists was drawn from the catalogues of the important annual and recognized exhibitions of established art associations. It is why every school of art in the country will be represented, the sternest academicians keeping company with a few of the most independent young painters who call themselves modern.

While the representation of art at the C. N. E. covers the whole ground, from coast to coast, the provinces of Ontario and Quebec will offer the most important groups of work. The Government of Quebec has made a worthy and notable effort and has sent 70 of its own paintings and an important group of sculpture. This gesture is in keeping with the interest the Quebec Government is showing for its local art and the liberal expenditure it allows every year for art education and the buying of paintings, some \$200,000 being devoted to this double purpose.

#### QUEBEC GROUP.

The room which last year was hung with Danish contemporary paintings has been given this year to the group of Quebec art. Among the paintings to be exhibited there, we are promised several of the finest paintings by Horatio Walker, Clarence Gagnon, Suzro-Cote, and by Maurice who painted French snow with so Canadian a heart. A collection of sculptures describing peasant life in Quebec, by Laliberte will be one of the other features of that gallery.

will be the main exhibitor of the black and white section. He will have 98 wood blocks and etchings of the total showing of that collection. A few of the other exhibitors will be Mary Winch of Toronto, C. Gagnon, H. Holgate and Ivan Nilsen.

A private view of the fine and graphic arts will be held on Thursday evening, August 21. The exhibition will open to the public on August 22.

## BIG PRICES RULE AT SILVER SALE

About 150 Lots—One Piece Made About \$16,500

LONDON—(By Mail)  
Over \$14,600 was realized for about 150 lots of old silver at Sotheby's rooms recently.

One piece alone, a James I. silver gilt steeple cup and cover, made \$3,300 and 17 other items made over \$10 an ounce.

The steeple cup, a magnificent example of early 17th century silversmith's work, was one of the features of the silver exhibition at Seaford House last year, and was until recent years in the collection of the late Lord Montagu of Beaulieu.

The general belief among experts was that it might reach \$3,000, but this sum was exceeded owing to the efforts of the Goldsmiths and Silversmiths Company to defeat the persistent bids of Mr. Crichton, who was declared the victor at \$3,300.

As the cup weighs 25 oz., this price works out at exactly \$132 an ounce.

Though a remarkable price, this is not a record, the famous Tudor Cup, dated 1500, having made \$10,000, or \$590 an ounce, at the famous Swaythling sale in 1924.

#### COSTLY WINE CUPS.

Remarkable prices were paid for a series of 17th-century wine cups, one of the Commonwealth being bid up to 1,750s. an ounce, while 1,250s. an ounce was given for an Elizabethan beaker made by the same maker as the Westbury cup.

Other prices deserving of record are:

	Ounces.
James I. tall beaker.....	1,040s.
Commonwealth wine cup.....	940s.
Charles I. wine cup.....	900s.
Charles II. wine cup.....	700s.
Commonwealth beaker.....	660s.
Charles I. beaker.....	610s.
Charles II. beaker.....	540s.
Charles II. porringer.....	470s.
Elizabethan beakers (pair).....	450s.

Early in the sale a collection of 69 Queen Anne silver tongs were sold for \$175.

#### LURE FOR COLLECTORS.

The prices prove that, of all antiquities, old English silver now holds the palm with collectors as a safe investment.

It is not unreasonable to predict that many of the prices paid will be doubled in the next three years, such pieces becoming rarer in the saleroom every season.

### CANOE FOUND BY LAD

Gazette — 8/8/30  
May Have Belonged to Artist Drowned in July, 1917

Canoe Lake, Ont., August 8.—Lionel Roher, aged eight years, of Toronto, while out in a cruise on the pirate ship from Camp Ahmek, Canoe Lake, discovered what is believed to be Tom Thomson's canoe. The artist was drowned in Canoe Lake July, 1917, and his canoe was in use for some years afterwards at Mowatt Lodge. It was finally taken into a small fishing lake west of Canoe Lake and abandoned. Camp Ahmek boys have been searching for it since news of its whereabouts reached the camp a few weeks ago.

The canoe, is now being held at Camp Ahmek for identification. It is hoped to have it identified before Tom Thomson Day, which is August 18.

A very fine Thomson totem, designed at Camp Ahmek, is being erected near the Thomson cairn on Canoe Lake and will be unveiled on the 16th. There is also to be an exhibition of 25 Thomson sketches which are being loaned for the occasion by the National Gallery.

### Helen Wellein, Former West Hill Student, Exhibits Work in New York

Local friends of Miss Helen Wellein daughter of Mr. and Mrs. Hugo Wellein of 246 Wilson ave., will be interested to learn that the studies made by Miss Wellein have been accepted by New York authorities and will be hung in an art exhibition there.

Miss Wellein, who is a gifted artist was a former pupil of Herbert Symonds and West Hill High, and was a graduate this year of Mount Allison College in N.B. She is now taking post graduate work in fine arts. The recognition given her work by New York artists is a distinct compliment and Helen's many friends will be delighted at the honor accorded her.

## A. D. PATTERSON DIED IN 76TH YEAR

—77th

Well-known Canadian Artist Painted Portraits of Many Outstanding Men

Gazette — 1-8-30

A. Dickson Patterson, R.C.A., who during his career as an artist painted the portraits of many outstanding figures in Canadian life, died in Montreal early Wednesday morning in his 77th year, after a month's illness.

Born in Picton, Ont., the son of the late Hon. Christopher Salmon Patterson, Judge of the Supreme Court of Canada, and Mary (Dickson), he was educated at Upper Canada College and studied for his profession at the South Kensington Art School, London. Following particularly the branch of portraiture, he numbered among his sitters Sir John A. Macdonald, Hon. J. Sandfield Macdonald, Sir George W. Ross, Hon. J. B. Plumb, Sir William J. Ritchie, Sir Casimir Gzowski, Sir Charles Fitzpatrick, Sir Oliver Mowat, Sir Daniel McMillan and Hon. J. B. Snowball to mention a few. He was an exhibitor at the Royal Canadian Academy shows, at the Chicago and St. Louis World's Fairs, and at the Pan-American Exhibition at Buffalo in 1901 he was awarded a medal. He was elected a member of the Royal Canadian Academy in 1885, and his art is represented at the National Gallery of Canada, Ottawa, by a painting entitled "Portrait of My Mother in a Garden Hat." He married Edythe Lalande, daughter of the late John H. Ravenshaw, of the Indian Civil Service.

The remains are to be taken to Guelph for interment.

### DICKSON PATTERSON, R.C.A.

The Editor, Montreal Daily Star:  
Sir,—I wonder if Canadians are aware of the big loss they underwent in the death of Mr. A. Dickson Patterson, R.C.A., that most talented artist-portrait-painter? Mr. Dickson Patterson died July 30, 1930, at the age of 76. Only a month ago he was taken ill. Up to that time he was continually at his work. Mr. Patterson knew and portrayed the most famous men in Canada. But one of his best known portraits was one of himself. It would be a great pleasure for all his admirers to know that this portrait would be put in the permanent exhibit in the Canadian National Museum. He was a clear artist in his soul; without the least tint of self advertising. This good-hearted man always was afraid he would ask too much money for his work. Very few of his admirers understood this crystal clear human being. But those who understood him were true to him until his last day. He was a big man, and he must have his place as a prominent Canadian citizen, for he most assuredly was one.  
ADMIRERS.

## HANDICRAFTS GUILD PLANNING EXHIBIT

Star — 5/8/30  
Annual Display Will be Held in Art Gallery, Sherbrooke Street

The annual exhibition of the Canadian Handicrafts Guild will be held at the Art Gallery, Sherbrooke street west, during the last two weeks of October and applications from intending competitors are invited by the exhibition committee of the guild which is under the convensership of Mrs. W. Oliver Smith. Requests for entry forms, accompanied by stamped and self-addressed envelopes, should be made to the guild secretary.

In addition to prizes to the value of \$450, which will be awarded according to the finding of the committee's judges, an "honorable mention" ribbon expressing recognition of a high standard of design or execution will be supplied by the Guild.

All articles submitted must be hand-made within the Dominion of Canada by the person whose name is attached to the article, the guild reserving the right of requiring a declaration to this effect before paying over prize money.

Articles must arrive in Montreal not later than Thursday, October 10, and the box or parcel containing the entries must be sent in, transport paid, to the Art Association of Montreal, 1379 Sherbrooke street west, being addressed on the outside, "Prize Competition, Canadian Handicrafts Guild." Return transport of entries to points outside Montreal will be paid by the exhibition committee, all Montreal entries being called for November 7 and November 15, inclusive.



# MUSIC

"Star"  
Sept. 6/30 **ONCE**

UNIQUE is a word that is often used as a term of praise,—quite wrongly, of course. A thing may sometimes have more cash value because it is unique, but being unique does not make a thing any better, though it may sometimes be a consolation for its badness; but what is of more interest in Montreal is that a thing may be unique just because it is good, and this is most often true of things that are musical. Very many of the best performances of music that we get here are so good that hardly any one goes to listen to them and consequently they never happen again. There are, as every one knows, certain performers who are good and can always get audiences here, but that is not so much because they are good as because they have been well advertised and are well known.

It is quite remarkable how many of the good things that have been heard here in the past few years have gone with, apparently, very little chance of returning. The list of them would contain perhaps four out of every five of the best performances which have been brought here from outside, but uniqueness is even more characteristic of some of the music that has been produced locally. About a year and a half ago a concert of chamber music was given in the Art Gallery and every one who was there noticed what a good concert it was and what a good place the gallery was for the purpose; but it was the first concert that had ever been given in the building and it begins to look as if it would be the last;—let us hope not. Again,—a few years ago the choral societies of Montreal were got together for some combined concerts in the Forum. Apart from the defects of the building the concerts were well worth giving and, still more, they might have been a beginning of the sort of co-operation that is so horribly rare in Montreal; this last fact alone made them too good to be repeated.

Every one who has kept track of music in Montreal could make a long list of occasions of this kind,—occasions which were so good in some way that the indifference of the public made them unique. What one would like to know is, when shall we ever get concert managers in Montreal who will have enough capital or enough courage or enough of both to persist in doing good things until the public finds out that they are good and begins to pay for them? There seems no reason to doubt that it could be done and the people who do it are likely to be much better rewarded in the long run than those who confine themselves to backing comparative certainties

H. P. BELL.

## BASKET COLLECTION TO BE CATALOGUED

Mrs. Markland Molson Making Description For  
**Star McGill 30/9/30**

Another gift has been received by McGill University, according to an announcement today by E. Lionel Judah, curator of McGill museums. The latest gift is to be used for the cataloguing of the Molson basket collection.

The descriptive work is being done by Mrs. Markland Molson who was born and lived for many years in the heart of the basketry country on the Pacific coast. She was the first person to describe accurately and in detail how the celebrated imbricated basket was made, the description being published in various reports of the National Museum at Washington, D.C., under her name.

Mrs. Molson has been working on this catalogue for the past two years and it will take about 15 months more before it will be ready to go to press. It will be fully illustrated with various types of baskets and will be made up into a volume of about 200 pages.

The North American Indians are regarded as the finest basket makers in the world. Squaws do all the work. The natives of South Africa are regarded as being the next finest basket workers, the men doing the majority of the work.

With practically one or two types missing, the basket collection at McGill numbers practically all kinds of baskets produced by North American Indians. McGill officials hope, through friends, to be able to secure the missing examples in the next few years, making the collection, now housed in the Strathcona Ethnological Museum in the Medical Building, the most complete record of the fast disappearing basket-making art of North America.

## Old Master Pictures at Ogilvy's Gallery Make Very Attractive Show **Star 4/10/30**

In the Vandyke Gallery of Ogilvy's Ltd. there was opened this week the first of a series of exhibitions, arranged by R. F. Grisar, of works by old masters and modern European painters. Those which are now on view are a first instalment of a large number of pictures brought to this country from European collections. Five works of old Italian painters are in this first exhibition; chief among them is a Madonna by Procaccini, a painter of the Bolognese school of the late sixteenth century. It is a very good example of its school, with pleasing colour and free painting of draperies. A picture of the same time, by Caravaggio, of a baby sleeping, is a characteristic example with strong contrasts of light and shade. Two decorative heads of angels, earlier pictures of the school of Milan, hang on either side of the Procaccini. The fifth of these old masters is a small but interesting "Transfiguration" by Bonifazio Veronese.

The modern pictures are little, if at all, less interesting than the old ones. A living Italian, Roberto Panì, is represented by a few pictures in oil and water colour of buildings and coast scenes, painted in light tones. Of the other pictures, which are all by Belgian or Dutch artists, some of the best are the work of Louis Cambier, a living painter who is well known in Belgium, particularly as a portrait painter. These freely painted landscapes and river scenes may be considered works of his leisure. One of the younger Belgian painters, Dandoy, has four very attractive oil pictures, among which a sketch of sand dunes and another of sunlight among trees are particularly good. Pictures by Paul Mathieu, of Dunquerque, and by L. A. Neetsonne, of Duch fishing boats, are worth seeing. A river scene by Wynnberg, painted in the manner of the early nineteenth century, makes an interesting contrast to the more modern work.

## New Gallery Opens With Work of Hutton Mitchell **Star 4/10/30**

The New Gallery at 1452 Drummond street, a well lighted gallery recently converted from a less serious purpose, opened its doors for the first time this week with an exhibition of Canadian landscapes and scenes from other countries by the English painter, Hutton Mitchell. This is the fourth Canadian exhibition of Mr. Mitchell,

who is even better known in England as a cartoonist than as a painter, and who has often contributed pictures to other exhibitions in Montreal.

The works in this present exhibition cover a lot of ground, Canada, England, France and Italy,—pictures of land, water and towns. Mr. Mitchell, with a pleasant sense of light and color, treats all his subjects so sympathetically that his method, of work varies with his subject and his mood. In this exhibition some fifty pictures of beautiful places all have a charm of their own.

A small collection of English prints, chiefly etchings, are shown in the same gallery,—some good examples of Brangwyn and others.

## COLORFUL SCENES SHOWN IN EXHIBIT

Gazette 15/30  
Brilliant Array of Posters in  
Miss Guy's Display at  
Ogilvy's

The story of the origin of the collection of posters on exhibit this week at James A. Ogilvy's Limited in Tudor Hall and the Van Dyke Gallery is not less exciting than the posters themselves. They come from every corner of the earth where men of imagination have set forth their impressions in brilliant color and fresh design, and they have been collected by Miss Winnifred Guy, once an English school teacher.

Recently the collection was on display at the Canadian National Exhibition in Toronto. It was brought to Montreal by special appeal from Ogilvy's. Miss Guy, who is now on the last stretch of her trip around the world, has chosen from among the hundreds of posters as many as the walls at her disposal in Ogilvy's will bear; the rooms are gay.

Some of the designs by well known artists are those of Laura Knight, Charles Pears, Fred Taylor, Sir William Orpen, Frank Brangwyn, Spencer Pryse, a native of Burma called Ba Nyan, McKnight Kauffer, A. Mauron Cassandre and J. L. Carstairs, but there are many others by artists whose names are less well known whose brushes are not less facile in the fanciful delineation of scenes or the graphic depicting of ideas from all parts of the earth.

Africa, India, Australia, ships and the sea; trains on lithe tressles very high; an elephant stacking timber; natives fishing with spears in the afterglow of evening, long slanting rays of sunlight washing through equatorial foliage—these are but a few of the scenes. There one travels in fancy through the strange lands and the familiar places, discovering the unfamiliar in an artist's impression of the places that are known and dreaming pleasantly of the charm there would be in visiting those that are remote. And there are ships that would take one there, elegantly drawn to look as though they cut the water like a hunting shark.

When Miss Guy was a school teacher she must have realized that books called "Geographies" calculated to impress young pupils with the size and shape of the world were

not phrased to whet their young imaginations. "Why not get posters that tell in color what lies beyond the next horizon?" she asked herself. Then she wrote for them and hung them in her school room. The children were delighted. The fame of the collection broke out of the walls of the school and wandered all the way to London where it attracted the attention of some of the big papers. She was invited to exhibit in one of the large galleries of England's capital.

No one was more surprised with the success of the collection than Miss Guy herself. Stung by the desire to travel and know the world which she had tried to inculcate in others, she realized suddenly that the capitals of the world were waiting for her, eager to see her odd and very original collection of works of art. Someone took her place in the stuffy little school house and she booked her passage aboard a steamer bound for Cape Town. From there she sailed up the East coast, through the Indian Ocean, into the Orient. Everywhere her collection drew crowds. Now, after more than three years of travelling, she is passing through Canada on her way back to England, ready to lecture at length on any of the scenes her brilliant posters represent.

## ART TREASURE IS SOLD TO AMERICAN

German Nobleman Sells Van  
Delft Painting For  
**Star \$666,500 10/10/30**

BERLIN, Oct. 10.—(Special Cable to Star. Copyright)—One of the most valuable art treasures in this country, the "Girl with Wineglass" by Jan Vermeer Van Delft, known also as "La Coquette," will be sold by Duke Ernst August of Brunswick, to an American purchaser for 2,800,000 marks (\$666,500), according to a report published last night in the Vossische Zeitung. The painting which next to Rembrandt's family picture is considered the finest in the Brunswick gallery is, as far as its art value is concerned, compared frequently to Raphael's "Sistine Madonna" in the picture gallery at Dresden. No confirmation of the report could be obtained last night from Brunswick, but if it should prove correct, or even if negotiations for the sale of the paintings are under way, it will depend finally on the Brunswick Diet whether or not it will be sold, as the Brunswick Government is patron of the Brunswick Gallery as well as the Duke.

## FINE PAINTINGS BY CONTINENTAL MEN

Gazette — 30/10/30

Works by Boudin, Lhermitte  
and Monticelli in Collection  
at Watson's

## BARBIZON GROUP SHOWN

Typical Examples by Jacque,  
Diaz and Troyon—Contem-  
porary French and Dutch  
Painters Represented

At the Watson Art Galleries, 1897 St. Catherine street west, is being held an exhibition of paintings recently received from Europe. Discrimination has been shown in the selection of these works, both from the point of view of period and choice of subject. There are several beautiful pictures that art lovers will covet. In this category is an exquisite little pastel by Leon Lhermitte, entitled "Village of Chatres." This master is also represented by an important oil, "The Water Carrier," and one of the largest pastels that he ever did, entitled "An Idyll of the Spring," which is all that its title implies. Here is sentiment without sentimentality. In the foreground two figures recline upon a bank, amid the fresh green and flowers of spring; apple trees are in full blossom, and far in the distance curve the blue waters of the upper Seine. The composition makes a rare design, and in technique shows pastel work at its best.

Eugene Boudin, the greatest painter of the sea in France, is represented by five interesting works that range in date from 1885 to 1891. His "Trouville," with its turquoise blue sky and light floating clouds, is a typical example of this artist's work, making one really appreciate Corot's rich compliment when he said: "Boudin is the king of skies." Other works are "Brest Harbor," "Bordeaux," "The Rising Moon" and "Wind Storm: Port-reux."

Monticelli, that strange painter of dreams, may be studied in two works, "Girl Feeding Chickens" and "A Romantic Garden," which are both luscious in color, as if painted with crushed jewels. J. C. Cazin, whose landscapes breathe the poetry of the French countryside and especially at dawn and twilight, is represented by three pictures, all

lovely in tonality. A "Misty Morning" is pearly in color and delicate to the point of the ethereal. His "Cottage at Dusk" is also of high quality, but a little too dark for ordinary hanging.

## THE BARBIZON SCHOOL.

The ever-interesting Barbizon group of painters finds representation in Jacque, Diaz and Troyon. One can appreciate the perennial appeal of these artists, who did for painting what Wordsworth did for poetry, in bringing art to simple terms with Nature, revealing the innate beauty of homely things. "Interior of a Barn" shows a flock of sheep returning from pasture, and pressing into the dusty interior of an old barn. A simple subject, yet by sheer beauty of interpretation made significant. The dust raised by the moving sheep imprisons a golden light, bringing loveliness to an otherwise dim interior. The sheep admirably drawn, are alive with movement.

The Diaz is a typical forest scene, painted in the environs of Barbizon at Fontainebleau. The dark green trees of the foreground serve as a frame for the sunlit opening beyond. A favorite composition, but worthy of repetition when done with such perfection.

Among the more modern French paintings are five works by Henri Le Sidaner, most poetic of moderns, whose soul seeks ever for the strange and mysterious. He paints a few lonely buildings, yet sets us wondering at the mystery of the ordinary. Such a picture is his "Twilight: Pont Aven."

Sir D. Y. Cameron has four characteristic oils. A large and important canvas entitled "Bens and Braes of Perthshire" being a noble work. Here is a broad and open landscape beneath columned clouds and a deep blue sky, suggesting immense spaces, and is the interpretation of a scene dramatically felt, which feeling is conveyed to the beholder.

Among artists whose work is represented in this exhibition are Josef Israels, Weissenbruch, J. H. Jures, Blommers, Bosboom, Mauve, Neuhuys, Fantin Latour, Harpignies, J. L. Forain, Ziem, Lepine, Debigny and many others. The public are invited to visit the exhibition.

## Star 4 10/10/30 Lady Willingdon Attends Tea.

Her Excellency Viscountess Willingdon was the guest of honor yesterday afternoon at a reception, held at the Art Association of Montreal by the Women Teachers' Association of Montreal and vicinity, which was attended by over nine hundred guests. Lady Willingdon, who was accompanied by Colonel H. Willis O'Connor, D.S.O., A.D.C., was received by Miss Jessie Norris, president of the Provincial Teachers' Association, and members of the executive. Her Excellency wore a gown of grey georgette, with lizard slippers of a matching shade, and a close-fitting hat of red velvet with rolled brim. Upon Her Excellency's arrival at the head of the stairway, a presentation of a basket of sunset roses and asparagus fern, tied with a large orchid bow, was made to her by little Miss Freda Stephens. The large assembly of guests then proceeded to pass in single file past Lady Willingdon, who, assisted by Miss Norris, and by Miss Alice Buzzel, president of the Teachers' Association, shook hands with each guest. Tea was then served, the long tea tables being decorated with pink roses and tall vases of flowers in shades of burnt orange and mauve. Mr. Arthur Browning and Mr. Blackader were present, representing the Art Association.

# ART NEED NOT BE BOUND BY TRUTH

Gazette ~~10/12/30~~

## Camera Frees Painter From Real Objectivity, Miss Clara Leighton Finds

### SUBJECT NOT IMPORTANT

#### Observers Should Study Pic- ture to Find What Artist Has Put Into it, Forum Audience Told

The way to understand a picture is to look, and look, and look, said Miss Clara Leighton, A.R.E., last night at the People's Forum, in a lecture on "Pictures and How to Look at Them."

The way to misunderstand a picture was to go around with guide books, listen to other people, read what other people have to say about the artist or the picture, or look merely for the subject instead of for design, color and technique.

There is more hypocrisy in art than perhaps anything else, Miss Leighton went on. For when it is only a question of preferring oranges to grapefruit, people tell the truth. In art they are not sure of themselves and pretend. The man who says "I don't know anything about art, but I know what I like," probably gets the most out of it, and in any case the layman gets more than the artist, who is more concerned with practical details of tone, line, and color.

What was a picture? Most people had an idea of a heavy oil painting with a gold frame, the artist averred. Quite "civilized" people had massive paintings in their houses merely because they had picked them up cheap at an auction sale. But a picture could be a cave painting, a "Woolworth" painting, an engraving, or a drawing.

Then, the camera had freed the artist by taking from him the necessity of real objectivity. It was no longer needful for the artist to be truthful, in the popular acceptance of the term. For there were two truths—that of nature and that of beauty. What was the use of having an artist if you use him only as a camera? Directly the camera came the artist was free to "let himself rip."

The lecturer told how a lady once said to Turner:

"Really, I never saw a sunset like that!"

"No," agreed Turner. "Don't you wish you could?"

Another use for the camera in art was that it gave new ideas about perspective. The camera was the friend of art, not by any means its enemy.

A picture need not tell a story. Anyhow, it was not the subject that mattered. Rembrandt painted one of his most beautiful pictures when he painted the corpse of an ox. The artist quoted: "The subject is the springboard for the artist's jump into the infinite."

#### LOOK WITH OPEN MIND.

For what, then, should one look in a picture? Well, the artist had probably put as much pains into a picture as a novelist into his novel, and it needed pains to get it out. One should look at one picture, not a whole gallery-full. And one should look, and look, and look!

In fact, the picture should look at oneself, not oneself at the picture. One should look at it with an open mind and think afterwards. If necessary, one might read about the artist's craft and how he did his work, but on no account should one read what someone else had to say about the artist or the picture. The first thing to be looked for was design, which, although indefinable, was made up of balance, rhythm, contrast, and sympathy. One should try to get at the idea that prompted the artist to make the picture—that "seed pearl" of the picture.

Color needed less stressing. Most people had a good idea of color—women more than men. It was because people had more idea of color than form that sculpture was less popular than painting.

History had its part in a picture, though a comparatively small one. The terms "ancient" and "modern" have no meaning in art. But there were influencing factors, such as the fact that the prosperous Dutch who wanted to fill their homes with pictures actually brought about a separate school of art.

But most important was the necessity of looking, and looking, and looking! No one could teach others how to look at pictures.

The lecture was illustrated by lantern slides.



## OLD MASTERS AND COPYISTS.

The Editor, Montreal Daily Star:

Sir,—Some correspondents seem to ask for a little enlightenment on the value of Old Masters. Mr. Edison's statement that pictures of the Old Masters are valuable because of their rarity is of no value because he is no authority on art. It is his private opinion and should be dismissed as such. In a recent issue of The Star there is a report of a sale of Old Masters and the high prices paid for them. All connoisseurs of art agree that the value lies in the fact that the pictures or sculptures are the works of masters, the result of genius. The galleries of the world contain samples of most of the great painters and their works are certainly not "rare," but the genius that inspired them most certainly is; hence their great value.

There are plenty of painters who are good copyists but who cannot produce an original work worth five cents. These are to be found at this occupation in all the galleries of Europe, as I have seen them. But no expert is deceived by them, and there is no intention to deceive. There are rogues in every walk of life, and so there have been attempts to sell a fraudulent production. Very little or no success at all has been the result of their efforts. Appreciation of a work of art is not born in us. It is the result of study and understanding and an opinion or criticism is of no value without.

There are people who prefer a common magazine print to a Rembrandt—just as many prefer a cheap gramophone record to a work by Beethoven. In conclusion I will call attention to the works of that remarkable genius Turner, who stands alone and unrivalled. He was a most prolific worker and the National Gallery in London alone contains hundreds of his works. The value of these is certainly not due to their "rarity."

Star 6/10/30 A. BRUSH.

## APPEAL TO THE OLD MASTERS

The Editor, Montreal Daily Star:

Sir,—Your two correspondents, "E. H." and Ernest Damien, both confess indifference to the beauty of Old Masters. The former prefers Maxfield Parrish to Rembrandt, and the latter says "The human form was never better depicted than at present, and by artists whose work can be seen in the better popular magazines." Rembrandt vs. Maxfield Parrish, magazine artists and Valasquez!

"E. H." wants to know if the people at large can be made to see the magic in old paintings; and "more important, their value to the tune of thousands of dollars." But those dreadful words "more important" preclude the possibility of an answer on the plane of his question. The chief value of art is spiritual, in beauty and significance to life; and a Rembrandt masterpiece is a noble contribution to the aesthetic and spiritual wealth of humanity. The value is in itself, detached entirely from money, which neither takes from nor adds to it in the least. It is true that if an individual wishes possession of one of these treasures he must pay a tremendous price for it; and that is because there are more men who can make millions than men who can create masterpieces. Millionaires are far more common than artists like Rembrandt.

Rarity may influence money value, certainly, but rarity alone means nothing; it must be both desirable and rare. Pearls are both beautiful and rare; if they were as common as marbles they might sell ten for a quarter. But if marbles were as rare as pearls they would be no more beautiful, and have no more money value than they do now. But then when you are dealing with art, it is difficult to discuss it from the cashier's box, we might be led to value Milton's "Paradise Lost" at fifty dollars, the price paid for it. Or Rembrandt's "Descent from the Cross," at \$500; but these things have other and greater value to the world than that.

Unfortunately the majority of men are doomed to never understand or feel the emotional ecstasy of art in any form. They go through life esthetically dead, and to them Old Masters are naturally a closed book; a magic circle into which they cannot break. But why rush into print, and proclaim it, like color-blind men asserting grass is grey.

I conclude with an epigram, dedicated to whom you will...

ON LOOKING AT A REMBRANDT  
If in this work you see naught great or true,

Consider that the fault may be with you.

Art is a mirror—of a subtle kind;  
It takes, and truthfully reflects your mind.

W. R. W.

## EDISON AND THE OLD MASTERS.

Sir,—The natural arrogance of a mind dominant in its own sphere is apt to prove unacceptable beyond the limits of that sphere. Mr. Edison's undoubted supremacy in the world of invention does not necessarily fit him to expound dogma in connection with the works of the Old Masters.

There are many considerations that affect the price of ancient paintings, and those that reach the highest figures are not necessarily those of the greatest aesthetic interest. Pleasing subjects and harmonious coloring are still the glittering bait to attract a majority of buyers; and who shall say wrongly, so long as they afford pleasure commensurate with their cost? Pictures so bought rank with exploration, philanthropy and postage stamps. Mr. Edison's pleasure is, roughly, exploration.

On the question of aesthetic content, none but those susceptible to its presence should pronounce judgment. It is just as real to those who perceive it as the qualities of a raw steak to an experienced butcher, and equally imperceptible to the layman. Mr. Edison is manifestly a layman.

E. MACHELL COX.

## VALUE OF THE OLD MASTERS.

The Editor, Montreal Daily Star:

Sir,—I notice that "H. R. W." in a letter to The Star, takes exception to Mr. Edison's statement that the Old Masters were chiefly valuable for their rarity. He challenges Mr. Edison's remark, but makes no satisfactory reply. Personally I have never yet known any connoisseur who was able to explain satisfactorily just where the value of these old paintings lies. Because they are old? Because they are rare? Because the paint has kept its colors so long and so well? At the risk of bringing down derision upon my head I must say that Maxfield Parrish is to me infinitely more satisfying than Rembrandt, and I have no doubt that if his paintings were as rare, they would be just as valuable as the Old Masters. Will not some artist of profound knowledge and wide artistic experience enlighten the people at large that we too may see the magic in old paintings; and, more important, see value to the tune of thousands upon thousands of dollars in a painting which leaves us artistically cold?

E. H.

Gazette 29/9/30

## NOT STIRRED BY OLD MASTERS.

The Editor, Montreal Daily Star:

Sir,—Your correspondent "H.R.W.," commenting on Mr. Edison's statement on the value of Old Masters, makes such assertions that anyone taking the opposite view is automatically self-classed as uncultured, discouraging in this way discussion of the subject. There is left to one such as myself the consolation of being part of the great majority, and I beg the privilege of giving my views. Is it not a fact that reproductions of Old Masters have been produced so faithfully that experts have disagreed on their authenticity; and in some cases when the spurious copies were denounced their value dropped to practically nothing? Either the copies were as good as the originals or the originals as bad as the copies. Does not this substantiate Mr. Edison's remark that the scarcity of such paintings is what gives them their value?

I admit, with some diffidence though not shame, that the Old Masters (I speak of the human subjects) do not stir any emotion in me. In my opinion the beauty of the human form was never better depicted than at present, and by artists whose work can be seen in the better, popular magazines. While not denying that there are people incapable of appreciating subtle beauty, I do assert that, as "H.R.W." unwittingly hints, much of this regard for high art is an affectation.

ERNEST DAMIEN.

## ART IN MAN'S DEVELOPMENT.

The Editor, Montreal Daily Star:

Sir,—Appropos of the recent discussion on the value of great masterpieces—an endless subject—permit me to observe that your correspondent in The Star of October 1 was on the right track when he called attention to the difficulty of creating and the ease of copying noted pictures.

There is, however, among connoisseurs a still further point to be considered, namely, that all artistic expression must be viewed in the light of the age or culture which produced the artist. For example, Giotto's frescoes in Santa Maria Novella, in Florence, might be considered crude to the modern draughtsman, but as an early expression of the Renaissance they assume importance and are worthy of close study, which, in turn, will produce for them the genuine admiration of the thoughtful observer.

We must remember, moreover, that the present is a mechanistic and scientific age, and, as we differ from earlier times, so does the flowering of our thought and aspiration differ also. The ideas that swayed our forebears are now being subjected to the searching analysis of our present method of scientific thought, which attempts to dissect motives, and reduce to their elements the religious and artistic beliefs and feelings of former days. We even go so far as to attempt to assign a value in dollars and cents to the priceless, and to interpret the imponderable by the ponderable. Love, which has always been a mystery and a delight to the poet, is now explained by doctors and psychoanalysts, who prove, at least to their own immense satisfaction, that it is entirely a physical and not at all a spiritual experience.

So important a place in our modern life has the successful inventor, manufacturer or business man assumed, that his views on art, religion, and the future, as well as the present life, have been eagerly sought by and have considerable weight with the multitude. The thoughtful man, however, will maintain a wider vision that will extend over the whole history of man's mental and spiritual development, and, even though our scientific thinkers are unable to see the significance, inherent beauty or real worth in a marvellous work of art will recognize these qualities and enjoy them. Raphael's Madonna, the Marble Faun, the Dancing Faun, will always be beautiful and charming, quite aside from their utilitarian or commercial value. Such a man will remember that those who criticize or who cannot understand such creations have types of minds that by their very nature are the opposite of those who thus expressed themselves in the art they served. He will remember Keats' "Ode to a Grecian Urn," and will realize that in such enjoyment will be found pleasure and an uplift from the merely material to the realm of the imagination and the finer things of the spirit.

We should be thankful for our present age of the invention of labor-saving conveniences, but let us realize also that we need not lose our belief in nor our taste for the things, the appreciation of which distinguish the cultivated from the vulgar, the well-bred from the boor, the educated from the ignorant.

W. P. T.

## MODERN CANADIAN PAINTINGS ON VIEW

Gazette—21/10/3

Fine Exhibit at Fernleigh  
Ramus Galleries by Four  
Contemporary Artists

## SETTINGS IN DOMINION

Rugged Northern Landscapes,  
Typical Waterfront Scenes,  
and Old Quebec Farmland  
Subjects Prominent

Works by four noted contemporary Canadian artists now on view at the Fernleigh Ramus Galleries in the Dominion Square Building provide an illuminating comment on the high standard of art to which this country has attained. The exhibiting artists are Paul B. Earle, A.R.C.A., Charles W. Simpson, R.C.A., George T. Fox and Charles De Belle.

The picturesque, rugged landscape of the north country provides Mr. Earle with the subject for several very striking canvases painted in bold vigorous strokes of heavy pigment admirably adapted to this type of theme. An outstanding example is "Early Spring" showing clumps of green and burnished firs on the banks of a winding stream. The mass of the trees and the curves of the stream form a cleverly balanced composition; while additional notes of color are sounded in the russet grass from which the snow has just melted and the distant hills seen through the trees. Similar feeling and treatment appear in "Winter Evening," "Old Lumber Camp," "North River, Evening." Two smaller canvases, "Winter Afternoon" and "Early Morning" depict the countryside through and interesting screen of bare trunks and branches in the foreground.

Mr. Earle also has some fine pictures of water-front subjects. These are brushed in with a beautifully limpid fluency and keyed to lovely minor greys, greens and browns. "Low Tide, Grand Manan, N.B." shows two boats beside a pier lit by a misty sun shining through clouds and reflected in the remarkably translucent water.

All the inherent poetry of a setting, usually regarded as practical only, is captured by Charles Simpson in "On the Canal, Montreal." The angular lines of the heavy dredge in the right foreground and of the bridge behind it to the left form a surprisingly pleasing pattern, while the light of the sun, shining through from behind the bridge, transforms the workaday objects into things of mysterious, etherealized beauty; and the canal, into a shimmering sea.

## SETTINGS IN QUEBEC.

The quaint whitewashed cottages and farmhouses of the Quebec village are used by Mr. Simpson for a number of highly decorative pictures. "In St. Hermas, Que." shows one of these delightful old buildings with its high sloped roof and its inevitable additional wing, with a little garden at one side and the tree-shaded street in front. "The

Farm House, Mirabel, Que." has the typical country church peeping round behind the farmhouse. These canvases are painted in charming pinky-reds, clear greens and browns. Quite different again is "Sunset, North River" with its broad rhythmic painting of trees and water.

George G. Fox contributes a number of his lovely seascapes with their tremendous distances stretching from jagged rocks in the foreground to the horizon, almost tremulous through the intervening atmosphere. The water intervening has the irresistible motion and mass of the open sea.

An effective treatment of brilliant sunlight on gay color is seen in his "Fishing Boat, Manan, N.B." "Homestead, French Canada" gives a glimpse of a whitewashed cottage through heavy trees.

Three pastels of children's heads in his usual manner are shown by Charles De Belle. The effin little faces appear out of a hazy background in which the bodies are merely suggested or else quite lost, as befits the disembodied spirits they often portray.

A few paintings by earlier Canadian artists are also on view. These include Allan Edson, I. M. Barnsley, Kriehoff and Franchere.

## HORATIO WALKER'S WORK

"Mother and Pigs" Loaned to  
Art Association

There is now on exhibition in the central gallery of the Art Association of Montreal a fine painting entitled "Mother and Pigs," from the brush of the noted Canadian painter Horatio Walker, R.C.A., N.A.

This striking canvas was recently acquired by Harry A. Norton, of Ayers Cliff, Quebec, who has lent it to the Art Association.

N. LEB

## NOTED SCULPTOR REVISITING CANADA

Gazette—20/8/30

Miss Katherine Wallis Will  
Exhibit Work in Toronto  
Early Next Month  
—8/10/30

Before going to Toronto for an exhibition of some of her work, Miss Katherine E. Wallis, noted Canadian sculptor, is visiting friends in Montreal. In January she closed her studio in Paris temporarily so that she might set out on a journey around the world which has taken her over the Mediterranean, the Indian Ocean, across India, to China and Japan and thence to Honolulu and San Francisco. In June, she gave an exhibition in Vancouver.

Miss Wallis, who is one of the very few women sculptors to hold the distinction of being a Societaire de la Societe Nationale des Beaux Arts, of Paris, is an exception to the rule that a prophet is not without honor save in his own country. Canada possesses many examples of her work, in the National Gallery at Ottawa, the gallery of the Art Association of Montreal, the Government Museum at Toronto, the hall of the Women's Art Association in Peterboro—her native city—as well as in private homes, where there are several of her delightful statues of children. At the last Paris salon, her fine group called "La Lutte Pour la Vie" representing a mother protecting her child against an attacking wolf, was one of the most important pieces and as such was placed in a foremost position. This and another sculpture are now permanently in the Petit Palais. Still another piece is in the Walker Art Gallery, Liverpool.

At the exhibition in Toronto, which Miss Wallis will open on November 5, will be a number of reliefs done while in Bosnia. A statue of a young mother lifting up a little child who holds a torch, is carried out in a modern way, the lithe athletic figure of the girl being clad in a short-skirted frock which one might wear to play tennis. This piece suggests its possibilities as a monument. A relief, begun in Prince Edward Island, has two foxes squatting in the foreground, with a ridge of pines indicated in the distance. In a corner is the Indian name of the island—Abegweit—with a kingfisher in one corner.

While in this city, Miss Wallis is the guest of the Misses Haultain, Dorchester street west.

## MISS C. D. MORRISEY DIES IN ENGLAND

Gazette—2/10/30

Montrealer Was on Holiday,  
Visiting Friends, When  
Heart Attack Develops

News of the sudden death in London, England, yesterday morning of Miss Clara Darrell Morrisey, only daughter of the late T. L. and Clara Paterson Morrisey, of Montreal, has been received here.

Miss Morrisey, who was well-known in this city, especially in aesthetic and art circles, had left Montreal in September to visit friends in England. Early yesterday morning she was stricken with heart failure at the home of friends in London, and died. She was in her thirty-third year.

Born in Montreal, the only daughter of the late T. L. and Clara Paterson Morrisey, Miss Morrisey was educated at Miss Edgar's School here. Later, she became attracted to art and devoted much of her time to it as a hobby. She was a member of the Montreal Art Gallery and had gathered about her a wide circle of friends highly appreciative of her artistic abilities.

Miss Morrisey resided here at 2090 Sherbrooke street west, with her mother, Mrs. Clara Paterson Morrisey, who survives her, as does one brother, T. S. Morrisey, of Cedar avenue.

Cremation will take place in London, and the ashes will be brought back to Montreal.

## PORTRAIT PRESENTED.

Presented to the United Services Club by Geoffrey C. Merrill in memory of his late partner and friend, Major Harold Poole Stanley, D.S.O., one of the first presidents of the club, an oil painting of Gen. Sir Arthur Currie was unveiled yesterday by the commander of the Canadian Corps in France.

Sir Arthur is honorary president of the club where the portrait, painted by Robin Watt, formerly A.D.C. to the Canadian general, now occupies a position of honor. Brig-Gen. G. Eric McCuaig, president of the club, presided during the unveiling ceremony.

## JAPANESE PAINTING EXHIBITS ON VIEW

Contemporary Water Colors  
on Silk Shown at Print Room  
of Art Gallery

Gazette — 18/10/30

### EIGHT ARTISTS' WORK

Portraiture of Animal Life,  
Landscapes and Variety of  
Subjects Give Idea of  
Modern Oriental Art

Miss Ralston

A very interesting exhibit of contemporary Japanese painting is now on view in the Print Room of the Gallery of the Art Association, Sherbrooke street west. The exhibit, which opens today and will remain open up to and including Thursday, October 30, consists of water colors on silk by eight different artists.

While some of the paintings are in the style of the classical Japanese periods, there are many which show western influence in varying degrees. In some, this is limited to the introduction of Occidental chiaroscuro and linear perspective; in others it is so extended that only the medium used is typically Japanese.

The work of Take Suzuki, who is the most strongly represented artist in the display, covers the entire range. His portraits of ladies in the classical style have high-bred, mask-like faces, with the conventional narrow eyes, and the nose suggested by the single line; while above, the hair is combed into a solid black mass, and below, the magnificence of their many kimono is supplied with the delicate precise detail of an enamel.

In the more modern manner his ladies are allowed to become individuals. Their wide-open eyes are full of expression; and, though the flesh tones of the face are evenly applied, the nose and chin are slightly modelled, and the texture of the hair is accurately treated.

There are also some fascinating animal studies by this artist. That uncanny wisdom that monkeys seem to possess is mirrored in the puckered face and sorrowful eyes of a little brute whose body consists of a few deft strokes of the brush. Great attention to the depth and silkiness of the fur is seen in studies of a sly black puss and a demure grey tabby. Entirely western, is a landscape which might be New York seen from the Palisades. Suzuki also exhibits a charming flower group in manner of this country.

### FRUIT, FISH AND BIRDS.

The exquisite delicacy of the older schools appears in a painting by Koson Ohara of a bird, reeds and rain. The rising flight of the bird is full of motion, the reeds are restrained to two beautiful placed groups of fine green leaves, and the rain falls vertically in straight streams against the lighter grey sky. Another study by this artist shows a lotus and bird, the flower looming large above the tiny feathered creature so that the spectator has the illusion of being right among the leaves.

Another lovely thing by Sosan Kondo shows a plumtree and bird. The gooseberry-green leaves of the tree form a graceful series of wreaths against the grey silk, while the bird clings to one of the twigs. Remarkable movement is seen in a study of two fishes darting through the water. The fluid quality of the latter is cleverly reproduced with a fine economy of means. Vast space is suggested in an all-brown landscape of an ox crossing a stream. Keishyo Tanaka has some very effective landscapes. "Towing Raft on River" has the powerful pull of the coolies accentuated by the slant of a tree on the bank. "Breakers under Moonlight" is a striking example of Japanese impressionism in lovely blues and silver.

Then there are some delicate floral and bird studies by Koson Tokunaga done with dry color emphasis against flat washes. Vivid portraiture of wild geese and ducks and flowers by Kwagui Cho, a wreath of autumn's seven flowers by Koko Takahashi, and landscapes of delightful Japanese subjects by Yamaguchi complete the display.

## Miss Esther Botting HANDICRAFTS GUILD OPENS EXHIBITION

Gazette — 18/10/30

Comprehensive Display of  
Work of Many Types  
at Art Galleries

The annual exhibition of the Canadian Handicrafts Guild, which opens in the Art Galleries this afternoon with exhibits from every province in the Dominion, is more than usually extensive, occupying all available space in the large lecture hall and the adjoining gallery. There are several innovations this year, and the exhibition is full of interest to every one watching the development of the native crafts of the country, while there is much of beauty to be admired for its own sake.

As in former years, the hooked rugs are an important part of the exhibition, and the collection is a large one, with rugs ranging in size from the small mat to the piece of a size suitable for a living room floor. They come from Prince Edward Island and the other maritime provinces, from Quebec and Ontario, and there is a great variety in coloring and design. Many of the rugmakers show a preference for "picture" designs, farm scenes, birds, children, etc. One prize rug depicts a covey of game birds in a woodland setting. Other rugs are in conventionalized patterns, and these are usually in richer, more harmonious tones. For the first time, there are, this year, rugs from an Ojibway Indian worker. They are especially interesting in that some sort of Indian legend is wrought into the rug.

Patchwork quilts, the time-honored craft of women in different parts of the country, cover a large part of the wall space. The log cabin design makes its perennial appearance, and there are various patterns that have been handed down for generations. One example in mauve tones is composed of hundreds of tiny pieces put together with infinite patience and the neatest of stitches.

The homespun are of the high standard promoted by the Guild from the beginning. Several steamer rugs from Quebec and New Brunswick are fine in texture and pleasing in color, notably a pair in browns and tans, barred with dull green. A goat's hair rug has been sent by an Indian woman in British Columbia. A coat in loosely woven homespun has even the button hand-made of pottery.

There is an unusually good collection of leather work, in folios, purses, bags, boxes, blotters, writing cases, and the like, in tooled and repousse work, colored or plain. Woodwork and pottery have their usual place in the exhibition.

It is pleasing to note that the art of the ceinture flechee, the unique contribution of Quebec, which at one time seemed in danger of dying out, has been revived, and there are several new ceintures. A worker is to show the process going on, the last two Saturdays during the exhibition. Other crafts that will be demonstrated are Norwegian weaving and Swedish weaving on looms, also pillow lace by a Chinese worker.

Excellent examples of double-faced weaving are shown. Some of the catalogue is done in this manner with good results. Petit point and gros point are evidently receiving more attention than formerly. A charming example of the sampler illustrates a motor trip from Westmount to Chatham, Ontario, and is worthy to take its place beside the samplers that have been preserved for generations.

A novel craft comes from Alberta, developed out of paper, made into a pulp and manipulated into realistic forms. An Alberta homestead is represented in miniature, and another group shows a settler's cabin with furniture, complete to the clock on the mantel.

There is a good deal of finely woven linen, and some beautiful embroidery, one piece being remarkable for the variety and fineness of its stitches.

A special corner is reserved for the work of the educational classes of the Guild, where children of various nationalities are taught the characteristic crafts of the land of their ancestors. Here are examples of Russian cross stitch, Italian, Greek, and Hungarian embroidery, each distinctive in coloring and design. There is also needlework done by English children, some pieces in silhouette in black and white being especially worthy of mention.

The exhibition opens this afternoon at 2.30 o'clock. Among members of the committee assisting will be Mrs. Oliver Smith, who has been in charge of arranging the exhibits, Mrs. Walter Johnson, Miss Marion Wright, Mrs. W. O. Ryde, Mme. N. K. Lafamme, Miss Alice Lighthall, Miss Marjorie Cochran. A program of folk songs will be given during the afternoon, and tea will be served.

## Montreal Artists Are Holding An Exhibition At The Art Galleries

Starts 19/30

An exhibition of paintings by a group of contemporary Montreal artists will be held in the print room of the Art Association of Montreal from Saturday afternoon, December 20, 1930, until Sunday, January 4, 1931.

The group of local artists contributing include Lillian Torrance Newton, A. R. C. A., Kathleen Morris, A.R.C.A., H. Mabel May, A.R.C.A., Randolph Hewton, A.R.C.A., Annie D. Savage, Prudence Heward, Andre Bieler, Mabel Lockerby, Sarah M. Robertson, Mora F. E. Collyer, Ethel Seath and Frances Porteous.

## CANADIAN CRAFTS REVIVAL IS URGED

Gazette — 20/10/30

Dominion Ethnologist, Opening  
Exhibition Here, Suggests  
Guild Sponsorship

### SCORES CHEAP RUGS

Bad Dyes, Poor Materials and  
Uninteresting Designs Thwart  
Native Creative Ability, C.  
Marius Barbeau Believes

The revival of lost Canadian crafts, such as pottery making, was urged by C. Marius Barbeau, F.R.S.C., ethnologist of the National Museum of Canada, in the address in which he declared the annual exhibition of the work of the Canadian Handicrafts Guild formally open at the Galleries of the Art Association of Montreal on Saturday afternoon. Mr. Barbeau suggested that the Guild might do well to sponsor such a revival.

As for the hooked rug industry which has sprung up throughout the province in response to tourist demand, Mr. Barbeau declared that it would be a blessing if it went out of existence. It was a bastard art, he said, with its bad dyes, its poor materials and its uninteresting designs selected from the mail order catalogues of the big department stores. Regarding the rugs on view at the exhibition, he picked out the naive landscape and pictorial designs created by the workers themselves and the old traditional patterns as the type of work that should be encouraged.

Mr. Barbeau also gave a short survey of Canadian arts and crafts, both aboriginal and colonial. Practically none of the Indian things on view in museums is aboriginal, he said, most of them being not more than from 50 to 150 years old. The Indian was a very adaptable person and, with the coming of the European to his country, he passed from the stone to the iron age in a day. While the bead, silk and embroidery work which is shown as Indian work today was done by the Indians, it reflects conditions existing among the immigrant French Renaissance peasants.

Turning his attention to colonial art, Mr. Barbeau told how the first church built at Ste. Famille, Island of Orleans, about 1670 had cracked soon after because there had been no masons in the colony. Realizing that craftsmen were as necessary as farmers, the authorities had, accordingly, imported architects, sculptors and masons and these established schools which did not disintegrate until 1850. The fine old Renaissance churches in the province are all their work.

### CHANGE WITH NOTRE DAME.

The first change came between 1825 and 1830 with the erection of Notre Dame Cathedral in Montreal. With the increase in travelling the Sulpician fathers had probably gone to New York and seen the neo-Gothic churches there, Mr. Barbeau stated, and after that their churches at home were "like old hooked rugs to a New York architect, scrapped the old plans, and, in spite of the difficulties introduced by mutinous workmen who rebelled at working in the new style, the neo-Gothic building that still exists was raised.

This was the beginning of the end of the old architecture, Mr. Barbeau declared, for every small town person visiting the big city felt that his town must have a church like Notre Dame. In spite of the fact that the school of old French art has died out, there are still some woodcarvers following it today who, he felt, only need encouragement.

Neither weaving nor hooked rug making were among the original French crafts, the speaker explained. When the colonists first came out, France planned to use the new country as a dumping ground for its manufactured goods and it was against the law to do any weaving here. Luckily, however, people continued to do a little secretly, for in the year 1703 the French boat carrying fabrics to the colony was sunk by the English. A Mme. De Repentigny came to the rescue by organizing the women and teaching them whatever they might have forgotten of the forbidden art.

It is only during the past 50 years that French-Canadians have been making hooked rugs, Mr. Barbeau continued. The art came originally from the British Isles and appeared in this country first among the Scotch in the Maritimes and in the New England states.

Another interesting feature of the opening programme was the singing of old French-Canadian songs by M. de Repentigny. Prof. Henry F. Armstrong, for many years president of the Guild, introduced the speaker, and Dr. W. D. Lighthall proposed a vote of thanks to him.

## HANDWORK EXHIBIT IS BEING PREPARED

Gazette — 10/30

Colorful Scene at Art Gallery  
as Canadian Handicrafts  
Guild Work Arrives

Gay masses of color that would make an exhibit of modernistic painting pale by comparison now fill the lower galleries of the Art Association building, Sherbrooke street west, in preparation for the Canadian Handicrafts Guild annual exhibition, and prize competition of handwork made in Canada which is being opened on Saturday at 2.30 p.m. by C. Marius Barbeau, B.Sc., F.R.S.C., ethnologist of the National Museum of Canada. Another feature of the opening programme will be the singing of French-Canadian songs by M. de Repentigny, who will appear in habitant costume. Prof. Henry F. Armstrong, who has been the president of the Guild for many years, will occupy the chair.

At present the judges are busy weighing and balancing the merits of the various entries, and in order to facilitate their task they have spread the floors with a dazzling carpet of hooked rugs. Other exhibits, which include coverlets, blankets, linens, needlecraft, wood, metal, leather, homespun and basketry, are piled high on every available chair, bench and table. By Saturday, however, the exhibit will all be transferred to walls and counters. Prizes will be announced during the course of the exhibition.

The object of the Guild is to encourage native and immigrant Canadians to continue the crafts of their homeland; and, by accepting only the best work, to keep the standard high. The exhibition is being conducted under the conensorship of Mrs. Oliver Smith.

## OLD AND MODERN PAINTINGS ON VIEW

Autumn 1230  
Collection of Continental  
Works Exhibited in Van  
Dyck Gallery

Paintings by Continental artists on view in the Van Dyck gallery of Jas. A. Ogilvy's, Limited, St. Catherine street west, will meet the varied tastes of those interested in the work of the old and modern schools. Oils, watercolors and a pastel are included in the collection, which is shown to advantage in the tastefully appointed room.

Among the modern works are several by the Belgian artist Louis Cambier, who handles paint in a solid manner and has a liking for the rich greenery of summer landscape. A view on the Meuse shows houses set amidst trees in full leaf, a red boat in shadow and water a-dance with reflections. A painting done at Namur has for its subject a wooded hillside, some noble poplars, houses, and a barge in the moving water. The effect of strong sunlight is well suggested in the shore scene with pines and figures at Antibes. Beyond the stretch of deep blue water, white buildings glow in the strong light.

Juliette Cambier finds her inspiration in flowers, which in color and arrangement are distinctly decorative. In a graceful jug is a gay bouquet, in which the high note is supplied by poppies. Dahlias in a blue jug, with an added decorative note supplied by a hanging Japanese print, make a rich showing. Less definite in treatment is a green bowl holding small red roses and a blue vase filled with deep purple pansies. A woman and child walking a country road, with distant figures and a misty building under a growing sky, is the pastel by Dalbono.

Meenbergh signs a typical Dutch landscape where beneath a cloudy sky seven windmills dot pastures edged by reeds and water. High warm colors mark canvases by A. Dandoy—cliffs in sunlight and shadows edge a placid stream; red-roofed cottages and a tree in vivid autumn leaf is another small work, and a sun-lit wood interior is the third offering from this brush. Spacious in feeling and free in treatment is the cloudy sky above wharves, bridge and buildings in Paul Mathieu's painting of the canal at Dunkirk.

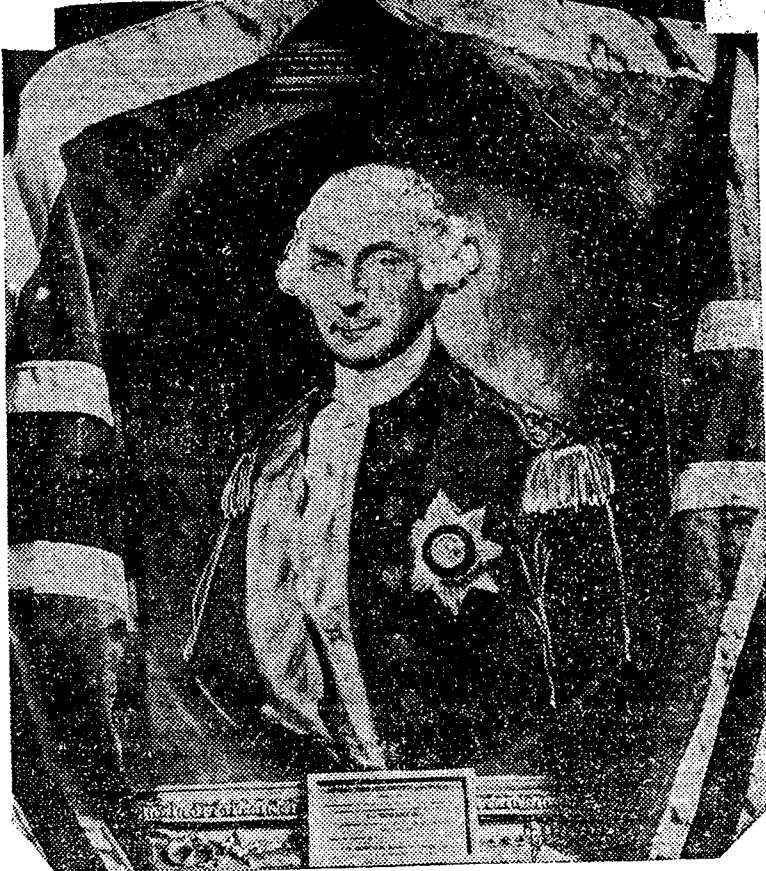
Verlat has a minutely painted dog sitting on its haunches and balancing a cube of sugar on its nose, and V. Petrocelle has a poultry merchant shouting his wares outside a dark doorway. On the frame of the painting of a sleeping child, with head on tasseled cushion and a stormy sky and draped red curtains as a background, is a plate bearing the name of Michel Angelo Carravaggio.

Nearby is a sketch of St. Boniface, in a rocky landscape, preaching beneath a tree to a group of richly garbed men and women—a work credited to Veronese. Two heads of angels, with luminous haloes, ascribed to the School of Leonardo da Vinci, flank a highly detailed work of Virgin and Child, with St. Joseph in the background, labelled as by Giulio Cesare Procaccini. In this work there is much delicate color and the painting of the draperies is satisfying.



## ON VIEW AT BOARD OF TRADE

Star 28/10/30



The above portrait of Lord Amherst, first British Governor-General of Canada, has been presented to the Montreal Board of Trade by the British Chamber of Commerce and is on view at the Board of Trade rooms.

## AMHERST'S PORTRAIT Gazette—19/10/30 Board of Trade Receives Copy of Gainsborough Work

A portrait in oils of Jeffrey, First Lord Amherst of Montreal, Governor-General of British North America and Commander-in-Chief of the British Forces in North America, to whom Montreal surrendered on the eighth of September, 1760, has been presented to the Montreal Board of Trade.

This painting in a copy of the portrait by Gainsborough, now in the National Gallery, London, and was made and presented to the Board by R. B. Dunwoody, Esq., secretary of the Associated Chambers of Commerce of Great Britain.

The presentation was made through the president, Walter Molson, at a function tendered to the board's delegates to the twelfth congress of Chambers of Commerce of the British Empire in London, in May last. Lord Amherst's portrait is an exceptionally fine copy of the original and is a much appreciated and valuable addition to the board's collection. It is of special interest to Montrealers on account of the prominent part played by Lord Amherst in the early history of Canada, and of this city in particular, and pending its being hung in the Council Chamber, it will be on view in the Exchange Hall for the next two weeks.

## Kiang Kang-hu Opens Exhibit of Chinese Paintings Gazette—1/12/30

Family Collection Belongs to  
McGill Professor of  
Chinese Studies  
McGill Daily  
TRACES ANCESTORS

## Works of Art Have Been Shown in Several Cities Of United States

A unique collection of Chinese Art, the property of Dr. Kiang Kang-hu, professor of Chinese studies, was opened on Saturday afternoon in the Lecture Hall of the Art Association of Montreal. The showing of these pictures will continue until Monday, December 8th. It is believed that this is the first time a Chinese family collection of art has been shown in a Canadian Art Gallery.

Dr. Kiang, in an introduction to his descriptions of the various paintings, spoke briefly of his family, whose history may be traced back through ninety-six generations to the time of Confucius. The family name was first adopted by a distant founder whose estate bordered on the Yangtze Kiang, or the Yangtze River.

### First Canadian Showing

Each of the thousands of Mandarin families have their own collections of paintings or museums, which are usually exhibited in the clan hall. In fact, the Chinese very seldom open such exhibitions to the public, as they seek to avoid any semblance of ostentation. In America, however, Dr. Kiang has adopted a Western custom, and the collection has been shown in several places in the United States.

At the famous East West Gallery of Fine Arts in San Francisco. This is the first time, however, that such paintings have graced a Canadian Hall.

Eight or ten of the works of art have no equal in America, the oldest of which dates back to the twelfth century, according to Dr. Kiang. Most of the paintings belong to the Manchu dynasty, and many are the works of women artists who were court attendants.

Perhaps the finest work, from the point of view of scenes depicted and fullness of color, is that of the P'eng Lai Palace. It is a painting on silk, and measures about ten by six feet. Although unsigned, it is possibly a production of the Yuan or early Ming Dynasty, about 1300 or 1400. It is replete with detail and precision, yet lacking the sternness of a mechanical brush, and many a story lies within the wealth of its variegated pigments. Of this type, there are only three others existing works, which are in the National Museum at Peking.

### Portrait On Silk

In an entirely different mood is the portrait of Kuan Yin, the Goddess of Mercy. It is painted in ink on silk, and though also unsigned, is recognized as belonging to the Sung Dynasty, about 1100 A.D. Dr. Kiang believes that nowhere in Chinese art is there to be found so graceful a figure, so calm, yet dignified as this conception of the holy mother of the Chinese, as she lightly glides over the clouds. Hundreds of thousands of reproductive "rubblings" of this famous picture have been made.

An important group is the set of twelve scrolls covering the life of the famous General Kuo Tzu-yi, a member of a high Mandarin family of the Tang Dynasty, who is held as a model of prosperity and longevity. From the depiction of his celestially predestined birth to the celebration of his eightieth birthday, the series is one of some interest, particularly the picture of the General's conquest of the Turks, showing their manner of submission and the costumes worn by soldiers of that time.

An example of artistic color and shade is the deft work of Chiang Ting-hsi, in his depiction of flowers and birds. It is composed of silk, painted, then cut out and pasted on silk. The date of this is about 1700.

### Buddhist Immortals

The Buddhist Immortals, a set of twenty paintings in full colors, is an unusual group. The paintings, on silk, in folio form, were done about the year 1500. Another series is "Flowers of all Seasons" by Cha Wu of the Ch'ing Dynasty. Perhaps the

## A Small Exhibition Of Little Pictures By Star 12/13 Montreal Artists

A collection of a few pictures and sketches, none of them large, by artists of this province, most of them well known in Montreal, is being shown at 4159 St. Catherine St., West. Though none of the exhibits are very important, many of them are attractive little pictures and characteristic of their painters. Some of them have been shown elsewhere.

Adrien Hebert and M. Fortin have sent typical specimens of their work, vigorously painted. Ivan Jobin has several pleasant studies of landscapes in soft, misty atmosphere, and an interesting woodcut, "Nudites." There is also a woodcut by Mr. Holgate, his only work in the exhibition. Among others, — to mention only a few, — Georges Delfosse has some landscape sketches which are worth seeing, and there is good work of the same kind by O. Gauthier and N. Poirier.

## A Little Exhibition of Pictures by Women at The Art Association Star 30/12/30

The pictures which are on view in the print room of the Montreal Art Association are for the most part the work of twelve women painters of Montreal, most of them painters whose work is well known, with only a few newcomers. All the pictures are small and generally rather of an experimental or sketchy kind. The more outstanding ones include two pleasant studies of flowers by Frances Porteous, a portrait of a boy by Lillian Torrance Newton, and a very small sketch of sunlight in a street by Miriam E. Holland. The other exhibitors are Mabel Lockerby, Nora Collyer, Naomi Jackson, Sarah Robertson, Kathleen Morris, Annie Savage, Prudence Heward, H. Mabel May, Ethel Seath, with only two men, Randolph Hewton and Andre Bieler, who are not represented by any important work.

## MONTREAL ARTISTS' WORKS DISPLAYED

Gazette — 22/12/30  
Winter Landscapes and Portrait Feature Show in  
Art Galleries

The Print Room in the galleries of the Art Association of Montreal is gay this week with the canvases of Montreal artists. No catalogue inform the visitor about the paintings; they are marked with their own legends, but even if it were not so, most of them would be readily identified by anyone familiar with some canvases shown here at the spring exhibitions.

Prudence Heward, Randolph Hewton, Andre Bieler, Sarah Robertson, Miriam R. Holland, H. Mabel May, Annie Savage, and many others have contributed to the collection. One is struck by the interest expressed in shadows on snow in the sunshine and studies in brown.

There are several examples of portraiture, too. Mr. Bieler contributes an interesting "Benedict," a farmer type whose felt hat sits low on his forehead. He is painted against a row of buildings which he overtops, and beyond him, far away and below there are reaches of plain that the light and the distance envelop in blue. Both Benedict and the sheds behind him are in brown.

Prudence Heward exhibits a portrait of "Ann," who is painted very tenderly. Lillian T. Newton, who paints on rough canvas, has another portrait, "Jack May." On another wall she exhibits a still life in which lilies grow slim and graceful in a flower pot. The treatment is very skilful.

An odd canvas which is apt to catch the eye on entering is hung on the wall to the immediate right of the door. It bears the simple title, "Winter Landscape," and is the work of Mr. Hewton. The sun it would seem is behind the painter. It throws a somewhat bold shadow of leaden blue across the foreground from a tree, out of the picture. One's eye

follows these intricate patterns in the snow until it comes to a row of leafless birches, the one on the right blasted as though by a thunderbolt. The arrangement is effective but the shue shadows in the foreground are unconvincing.

In another canvas, "Hills Near Bic," he finds a more graceful balance of color. Beyond a rail fence that borders a hill in the immediate foreground there are other hills and water. Green and yellow predominate.

A remarkably fine piece of drawing is seen in "Street, St. Ives," a small, prepossessing picture by Miriam R. Holland. The drawing is strong, but the light is treated splendidly too. One senses a sure hand in its easy accuracy.

The paintings of H. Mabel May show a great familiarity with the effects of light on snow. "Winter Landscape," in which the keynote is pitched very low, is among the best of the paintings in the little gallery. The textures are most satisfying and the arrangement is a pleasant one in which a curved body of water sweeps off the canvas on the left to reappear in the foreground and traverse the composition again. There are rocks on the extreme left in the foreground, and beyond the water, houses with red roofs under a winter sky.

most unusual work is that of Huang Shen, dated about 1700. It is a painting done by the finger, and depicts an old fisherman, who is told in a Chinese poem "not to bother about the little fish, but to wait for a 'den dragon'."

Besides many other paintings of equal interest, examples of fine lac and embroidery were shown and exhibit.

## FAMOUS CHINESE PICTURE EXHIBIT

Dr. Kiang Kang-hu Officiated  
at Opening and Interpreted Meaning

Gazette—1/12/30

Oriental symbolism was explained Saturday afternoon in a brief talk given by Dr. Kiang Kang-hu, professor of Chinese studies at McGill University, at the opening of an exhibition of his family's collection of ancient and modern Chinese paintings in the lecture hall of the Art Association on Sherbrooke street. The paintings, some of the oldest dating from the time of the Sung dynasty, were widely varied. Dr. Kiang led a tour of the hall, explaining to a large audience the techniques employed in their creation, or relating the stories they represented.

An interesting piece was the Buddhist goddess of Mercy, an ink painting with slight suggestion of color which showed a curious trend toward perspective, for most of the Chinese works are painted in only two dimensions. The painting was among the most valuable in the collection and was dated in the Sung dynasty. Another was the P'eng Lai Palace, of the early Ming period. It dominates the rear wall of the gallery, being large and containing more color than most of the others. This type of painting is much copied in the making of Chinese silk tapestries.

Dr. Kiang told the life story of the famous General Kuo Tzu-yi, which is depicted in the collection by a suite of 12 scrolls. They are rich in color and elegantly decorative pieces.

An example of applique work, which is a process in which bits of colored silk are applied to the ground on which the painting is worked, secured considerable attention from Dr. Kiang and his appreciative audience. Another suite in which the flowers of all seasons were shown, 120 specimens in all, was hung near the scrolls illustrating the life of the General. Of these there were also twelve. They bore a legend indicating that they were the work of Cha Wu, of the Ch'ing dynasty, and that he had spent seven years in their creation.

An old fisherman, by Huang Shen, also of the Ch'ing dynasty, was interesting, not only in its design but in its technical nature as well. It

was identified as an example of finger painting, in which the color is applied to the silk with the finger instead of with a brush.

In a glass case there were two Makimono, one of them showing devils hunting, by Liu Kuan-tao of the Yuan dynasty, the other religious subjects, of the early Ming period. They were works of great beauty. In the former the devils were drawn with great imaginative power, and the color in the latter was wonderfully harmonious and rich.

In opening his remarks Dr. Kiang recalled the experiences he had in bringing the paintings into the United States on arriving at San Francisco. They were all non-taxable, but an appraiser had to fix their values nevertheless. The prices attached to them were those that had been determined by this appraiser, he said. Some of them were marked as high as \$20,000.

The entire collection is but a part of the Kiang family collection, Dr. Kiang said. These were chosen as representative of the last five centuries.

## ANCIENT PAINTINGS OF CHINA WILL BE SHOWN

McGill Professor Has Private Collection

Paintings some 800 years old are included in the private collection of Chinese paintings recently brought to Montreal by Dr. Kiang Kang-hu, chairman of the department of Chinese studies at McGill University. Arrangements are now under way for the showing of this collection at the Art Gallery.

As with every "Han lin" family, that of Dr. Kiang has owned for many centuries valuable Chinese paintings of which 10 have been described as having no parallel in the museums of the Western world. Two paintings of the Sung Dynasty are considered the finest and probably the only examples of painting of that period now in America. One of these, a portrait of Kuan Yin, the Goddess of Mercy, is painted in ink on silk and dates from about 1100 A.D.

Works of art are kept by leading Chinese families from generation to generation. Dr. Kiang's family can be traced back for some 100 generations, or through a period of approximately 3,000 years.



## CHINESE PAINTINGS AT ART GALLERY

Gazette — 29/11/30  
Dr. Kiang Inaugurates Ex-  
hibit With Brief Talk  
This Afternoon

N. LEB.

An exhibition of the Kiang family Chinese paintings will be held in the Lecture Hall of the Art Association of Montreal from today until Monday, December 8.

Dr. Kiang Kang-hu, who comes from a Mandarin family of high learning and official career, and is Professor of Chinese Studies at McGill University, is the owner of the paintings. This is probably the first time a Chinese family collection of art has been shown in a Canadian art gallery, as since coming from China it has been kept in the Library of Congress, Washington, D.C., where Professor Kiang Kang-hu was honorary consultant.

Valuable Chinese paintings some 800 years old are shown, of which ten have been described as having no parallel in the museums of the Western world. Two paintings of the Sung dynasty are considered the finest and probably the only examples of painting of that period now on this continent. One of these, a portrait of Kuan Yin, the Goddess of Mercy, is painted in ink on silk and dates from 1100 A.D. Works of art are kept by leading Chinese families from generation to generation, and Dr. Kiang's family can be traced back through a period of approximately 3,000 years.

Dr. Kiang will give a brief talk this afternoon at 4.30 o'clock which will be open to the public.

## TALK ON FRENCH ART Gazette — 8/11/30 Prof. Sachs, of Fogg Museum, Is Speaker Here

How French art in the eventful 19th century developed from neo-classicism to romanticism, realism and impressionism, in the hands of such immortal artists as David, Ingres and the satirical Daumier, was told last night in an illustrated address before the Montreal Art Association by Prof. Paul J. Sachs, of the Fogg Art Museum, Harvard.

Modern painting, as Shapiro has pointed out, the speaker said, had developed in a direct or single line. This was very well illustrated by the art of the 19th century in France.

There were great changes during the century. The absence of the old academic system, the easier access to museums, and the new facility of travel, had their effect in developing a series of creative efforts and counter currents. In spite of these changes, the painters and other artists harked back to the classic past in the first instance. At the same time they were actually progressing, because the remoter past gave them simplicity, led to a revolt against sophistication of their immediate predecessors, and caused the foundation of new and important schools.

David and Prudhomme were among the originators of the first of these new schools, he said. David was classical to the point of severity. Prudhomme, although also classical, bathed his paintings in a sensuous atmosphere. Jerico and Delacroix, who marked a new epoch, broke away from this school just as the literature of the day took on new phases of romanticism at the time. Delacroix, glorious in vision, was not so good in technique.

Daumier, lithographic artist, whose work appeared daily in the paper "Charivari," was to the middle classes a sort of pictorial Dickens. He preserved for posterity scenes from the bourgeois life of the time, satirically yet not unfaithfully portrayed.

Manet, then, commonly known as one of the impressionists, but perhaps better referred to as one of the outstanding representatives of the artistic revolution of 1870, had in his work a touch of repose and dignity that is almost Spanish.

The speaker concluded with a closer study of Ingres, Corot, Daumier, and Degas. Degas, he believed, was the greatest French artist of the nineteenth century. Dr. C. L. Colby presided.

## CHANGING CITY AS SEEN BY ARTIST

Gazette — 20/11/30  
Scenes Going or Gone by  
A. M. Pattison on View  
at Windsor Hotel

Paintings and drawings of moderate size by A. M. Pattison comfortably fill the walls of Room 20, Windsor Hotel, where this Montreal artist is holding his annual exhibition. The show, which closes on Saturday, is open from 10.30 a.m. to 9.30 p.m.

Mr. Pattison, an earnest seeker after odd "bits" of a picturesque nature, is presenting an interesting collection, some of the items being of scenes that are undergoing change or have disappeared altogether. Under this head come a bit of Belmont Park, looking across the C.N.R. cut

## PORTRAITS ON VIEW Gazette — 4/11/30 Robin Watt Has Display in Art Gallery Print Room

An exhibition of portraits by Robin Watt, a Canadian artist, is being held in the print room of the Art Gallery, of Montreal, Sherbrooke street west. It is the second exhibition of the works of the talented artist, who has spent seventeen years abroad, studying under, and working with, some of the most famous painters in Paris and at the Slade School in London.

The collection offered to the consideration of the public this year includes oil paintings, one of the best being the portrait of Sir Arthur Currie, K.C.M.G., K.C.B., presented to the United Services Club by C. O. Merrill; a charcoal portrait of Brigadier General W. B. M. King, C.M.G., D.S.O.; a group of five different studies of a child in colored chalks and a portrait of David, son of J. W. McConnell, also in the same medium. The subjects of these por-

traits for the greater part are Montrealers.

This collection is remarkable also for the number of portraits of children, youths, boys and girls, and the artist is not content with a mere likeness of his models as a careful study indicates that he always reveals the individuality and character which are often more striking and more apparent in the early years of life.

## R.C.A. EXHIBITION OPENS AT TORONTO

Gazette — 8/11/30  
Lieut.-Governor of Ontario  
Officiates at Showing  
of 224 Works

Toronto, November 7.—With a decorum equal to the importance of the occasion, the private view of the fifty-first annual exhibition of the Royal Canadian Academy of Arts was held tonight at the historical Grange Art Gallery of Toronto.

Nationally known artists and many of their friends from all over Ontario, Quebec and Nova Scotia came especially to attend the event. A few of these are Homer Watson, best known as the Grand Old Man of Doon, himself a former president of the R.C.A.; Maurice Cullen, of Montreal, the noted painter of Canadian snow; Edmond Dyonnet, also from Montreal, the secretary of the R.C.A., a figure painter and author of a valuable year book on Canadian art, which was published in Toronto in 1913; Elizabeth Nutt, principal of the Nova Scotia College of Art at Halifax.

In pronouncing the exhibition open the Lieutenant-Governor recalled the names of those Canadian painters and sculptors who have made the name of Canada glorious by their art, and have carried its banner abroad.

The total exhibition includes 224 works, an extra room being needed for the display of photographs of buildings submitted in competition for the medal of the Royal Architectural Institute of Canada. A collection of about twenty wax miniatures by Miss Ruth Burke completes the showing.

The powerful physical vitality which one would expect to find in the work of artists born and bred in a country as fresh, as exuberantly stimulating as Canada, is missing as a whole, in this R.C.A. annual.

Two-thirds of the work exhibited was invited and represents non-academic phases of Canadian art.

towards the Basica, before steam-shovels made a crater of the site; the G. W. Stephens estate, with the Church of St. Andrew and St. Paul across the street and the Basilica in the distance, now a pit; the Church of St. Andrew and St. Paul,

from Mansfield street before wreckers became active; and a thatched barn near Outremont, now a memory, to mention a few.

Montreal's progress is shown in a number of works—the towering bulk of the Royal Bank of Canada as seen over old houses on Haymarket Square; the lofty grace of the Bell Telephone Building viewed from Craig street; the Royal Bank building sighted above an ancient building on Latour street. Other interesting buildings are the ancient houses opposite the old Court House; wooden structures on St. Maurice street; the weighing house on Haymarket Square; Milloy's bookstore in a snowstorm at night; the old Law house with Royal Victoria Hospital in the distance; habitation house on Graham boulevard; old buildings about St. Antoine street with the dome of the Basilica in the distance; the old-time structures about Jacques Cartier Square, and others farther afield.

There are crisply painted oils of shore scenes with shipping done about Blue Rocks, N.S.; some snow-scenes in the neighborhood of Shawbridge; watercolors done at Five Islands, N.S., and Sandy Cove, N.S.; Stanhope, P.E.I., and at Grand Manan, N.B. There is a large watercolor of Dominion Square with the C.P.R. building at evening and a winter view in oils of the Basilica.

In the matter of media Mr. Pattison has been open-minded—oils, watercolors, crayon, pastels and pen and ink have all served their purpose in recording scenes that are readily understood and are not without value as historical records.

## QUEBEC SCENES ON EXHIBITION

Gazette — 17/11/30  
Interesting Works in Tempera  
by Chas. W. Simpson, R.C.A.,  
at Scott's Galleries

Scenes, many of which must be familiar to anyone who knows the countryside of Quebec, painted in tempera, represent Old French Canada in the galleries of W. Scott and Sons, 1490 Drummond street, where an exhibition of the work of Charles W. Simpson, R.C.A., is to be seen during the next two weeks. It was opened Saturday and was well attended throughout the afternoon.

The works, which are of moderate size, comfortably fill two small galleries and the subjects and their treatment indicate that the painter has close acquaintance with the pictorial aspects of rural life in the province. An indefatigable sketcher of worth-while "bits," Mr. Simpson has brought observant eye and skilled hand to the task of setting down what is interesting. In design and color these paintings are distinctly agreeable and constitute a pictorial record of value.

Perhaps the dominant note in the exhibition is a delicacy of color and firm drawing. Two galleries are hung with these paintings. On entering first the one on the left, one's attention is drawn to a simple but effective arrangement in which the pictorial elements are three houses below the brow of a hill and a rose-hued sleigh. One is able to sense the weather, too, though in some of the paintings this sense of precise season is sometimes wanting.

A more striking effect is accomplished in some instances by the bolder contrast of color, as in the autumnal work, entitled "On the Road to Berthier," with trees in ruddy leaf edging a road along which a wagon passes, the emerald green water beyond.

Mr. Simpson is more engaging, however, where he retains the finer subtleties of his palette. A sound example is the nocturne—a figure kneeling before a wayside shrine, under the light of the moon which bathes the figure and the image. Across the snow fall the shadows. The trees beyond are splendidly drawn.

In the other gallery a capital composition is "Hauling Logs." Horses struggle over the top of a tree-edged hill into the foreground, men trotting beside them, while below the road swings away to a valley.

In this the sunlit snow contrasts sharply with the deep green of the conifers in the foreground.

Over the mantelpiece there is a picture of an oven, Quebec style, out in the open air. "The Soap Boiler" shows a woman engaged in making soap in a great kettle in the open air.

## JEWISH PAINTER EXHIBITING WORKS

Can. Jewish Review

Abraham Manievich, is holding an exhibition of oils at 1397 St. Catherine Street West. There are thirty canvases. Abraham Manievich was born in Russia, where he began his career as an artist. A government grant enabled him to study at the Munich Academy. He has held "one man" exhibitions at many galleries throughout Europe.

Manievich came to this continent a few years ago. His last independent exhibition was held in New York at the Durant Ruel Galleries. Recently coming to Canada on a painting expedition, Manievich decided to hold an exhibition here, and this is the first time his paintings have been shown publicly in this country.

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## JEWISH PAINTER EXHIBITING WORKS

Gazette — 19/11/30  
Forceful Pictures of Many  
Places Attract Attention in  
Watson Galleries

Abraham Manievich, who is recognized in Europe and America as an outstanding Jewish painter, is holding an exhibition of his oils in the Watson Art Galleries, 1397 St. Catherine street west, where the collection is attracting a good deal of attention, and the magic red stars that indicate sales are already appearing.

In the thirty canvases there is every evidence of a forceful independence—a very personal expression of what the artist decides is paintable and how it should be painted. The note throughout is "modern," the drawing broad, the handling free and the color bold and clean. First sight suggests almost a frank uncouthness, but this soon wears off as closer acquaintance develops. Those seeking the smooth, finished and pretty will be disappointed, but to the picture-lover watchful for abandon and high tones the bulk of these works will appeal. They seem to let in the light and air. There is a breezy freshness about these scenes, set down in the neighborhood of Montreal, New York, Pittsburgh, Camden and the Laurentians, that is stimulating. Hints, too, there are of a restlessness that drives and of a "fire" that burns intensely.

In and about Montreal the painter has found congenial subjects—buildings on Durocher street, barns under snow with a blue sleigh at Cartierville, and in the same suburb houses, trees and a red sleigh—all boldly painted and enveloped in atmosphere. Irregular buildings with roofs that make comely patterns against the sky is a bit from Paris. "A Drab Day in the Bronx" shows a row of humble homes. "In the Bronx," rather drear in spirit, is an engaging composition of fine values—irregular houses, sloping street, trees and telegraph poles. "Pittsburgh (The Negro Quarter)" shows old buildings edging a street so steep that access to the building is obtained by flights of steps. "Autumn Fantasy"—trees and buildings, is joyful with rich, vivid color. At Lac Brule old houses, weather-stained and out of straight, have caught the painter's eye, and at the same place a blacksmith's shop with figures on the balcony, a collection of vehicles and wheels and a substantial woodpile suggested a good subject. Rich color marks the still life—flowers and fruits in appropriate settings.

The catalogue bears a biographical note which outlines that Abraham Manievich was born in Russia, where he began his career as an artist. A government grant enabled him to study at the Munich Academy.

He attained early recognition and participated in the collective exhibitions of many European centres. In 1913 he was invited to hold an independent exhibition at the Durant Ruel Galleries in Paris. He has held "one man" exhibitions at many important galleries throughout Europe.

Manievich came to this continent a few years ago, and has since held many exhibitions in New York, Chi-

cago, Boston (under the auspices of the Copley Society), Baltimore, Detroit, Philadelphia, and other cities. His last independent exhibition was held in New York at the Durant Ruel Galleries.

Recently coming to Canada on a painting expedition, Manievich decided to hold an exhibition here, and this is the first time his paintings have been shown publicly in this country.

Paintings by Manievich have been acquired by the following public galleries and museums: Luxembourg Museum, Paris; Horvath Gallery, Geneva (three paintings); Museum of State, Petrograd; Folk Museum, Moscow (Soviet Government purchase); Kuindzi Museum, Petrograd; Museum of Art, Kiev (three paintings); Brooklyn Museum of Art, New York.

# WORK OF EUROPEAN ARTISTS ON VIEW

Star 1 / 1930

Collection of Fine Paintings  
in New Galleries of W.

Scott & Sons

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OPENING FOR PUBLIC

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Oils and Water-Colors of Dis-  
tinguished Artists of Past  
Century and a Half Com-  
prise Exhibit

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The new galleries of W. Scott and Sons, 1490 Drummond street, were auspiciously inaugurated on Saturday with a private view of paintings by distinguished British and continental artists from the French Gallery, New Bond street, London. Beginning today, the exhibition will be open to the public.

The main portion of the exhibit is hung in the newly-constructed gallery which has been added to the rear of the building, the remainder being displayed in the rooms of the original charming old Georgian house which provides a series of smaller galleries. The new long gallery offers a perfect setting with its harmonious proportions, its neutral walls and its excellent lighting arrangements. Large sky-lights occupy practically the whole ceiling. By day the natural light pours through, and at night a soft flood of artificial light enters from lights placed behind the glass. Brilliant deep-piled rugs and some pieces of fine furniture ranged round the walls echo the lovely color and exquisite craftsmanship of the exhibits.

The collection of paintings now on view contains some hundred pictures representing the work of artists in most of the countries of Europe within the past century and a half. While many contemporary artists are included, there is almost no work shown of the more distinctively modern schools.

Sir D. Y. Cameron, R.A., and L. Lhermitte make the most substantial contributions to the collection. The former contributes landscapes in oils of strong, vividly contrasted color and water-color sketches which show fluent, bold brushwork. The work by Lhermitte is yet more varied, including oils, pastels and charcoal. His "Gleaners" shows a well-placed group of three figures in the foreground and, while reminiscent of Millet's masterpiece, is treated somewhat sentimentally. "Banks of the Marne" achieves infinite gradations of color in a limited and delicate range.

## FINE FOREST SCENE.

The difficult problem of falling snow is cleverly treated by F. Thaulow in "Winter Time," a canvas which captures the deep, soft quiet of the season. N. Maes has two vital portraits of the Duke and Duchess of Portland. The charm of the lighted interior, which has always been a favorite study of the Dutch artist, is used by J. Bosboom in "Synagogue at the Hague" and "Church Interior" where mellow sunlight's effect on ecclesiastical architecture is portrayed. A dramatic canvas by N. Diaz called "In the Forest" is full of dark trunks and foliage except where one beam of the sun is allowed to penetrate.

Two paintings by B. J. Bloembergen, "Peeling Apples" and "Preparing the Meal" show homely little family groups treated with tenderness and painted in soft tones. A compelling sincerity and charm is found in a painting by Israels called "By the Window." A head by Henner shows the typical auburn hair and pale flesh, a daring tomato-red dress and greenish-blue background. "The Hollow Road" by Harpignies depicts green open country with the deep-set winding road under brilliant sunlight. E. A. Hornel's "Brighthouse Bay" has a certain fairyland quality in its luminosity and delicate coloring. Monticelli has three canvases with his favorite romantic subjects splashed on in dazzling color. More modern than the other paintings shown is "The Little Blue Shop" by W. N. which has a sunny shop front painting. Among the small ones is "Boucha" which has textures. Artists are



# WATER COLOR SHOW WELL WORTH VISIT

Fluidity and Clarity Mark Majority of Works at Art Galleries

Gazette—19/11/30

Work by members of the Canadian Society of Painters in Water Colour, now on view in the Lecture Hall of the Art Association of Montreal, is well worth a visit before it closes at the week-end. In almost every case the painters have appreciated the legitimate limits of this delicate medium and throughout have retained one of its chief charms—fluidity and clarity. There has been, happily, no attempt to give it added strength by the use of body color which too often results in a "muddiness" that robs water color of its bloom and sparkle. In the examples on view the drawing is adequate and the design good, though in one or two examples the striving after pattern has resulted in a mixture of cloud forms that is disturbing.

F. H. Bridgen, president of the Ontario Society of Artists, is worthily represented by landscapes that maintain his reputation as a watercolorist. "Rapids, Batchewana River," a type of subject that has always made a special appeal to this artist, is a wholly satisfying performance with its sunlit rocks, trees, waterfall and little foam-capped waves that tumble over shallows below the shadowed pool. "Winter Stream," with water pouring over rocky edges, trees and bank in sunlight and shadow, and snow-covered shores past which the water hurries, is another good example. "Falls on the Montreal River, Algonia," is warm and glowing in color and the effect of spray is convincingly suggested. "The Grey Canyon" is spacious in design and feeling, the greens of the forest have been well managed, and the hills with outcroppings of rock are noble and substantial.

Walter J. Phillips is as ever accomplished, but in handling is showing increasing tendency towards broad flat masses—a practice he employs so successfully in his color prints from wood blocks. "Poplar Bay, Lake of the Woods," is excellently composed—an old tree on a rocky shore and beyond the water broken by a band of sunlight, distant island and shore. "The Picnic," a group of figures on massive rocks, backed by trees, at a lake-edge, is distinctly forceful, while delicacy marks the gay trees and vegetation in "Assiniboine River at Tuxedo."

Owen P. Staples reveals himself as a painter of places—"Waterfront, Kingston, Ont.," with trees in the foreground and beyond a stretch of water the city; "Toronto from Hanlan's Point," with shipping, skyscrapers and, above all, an aeroplane, and "Harbor at Kingston" with grain elevators and vessels loading, are all sound examples of the material, while the idyllic is shown in "Spring Landscape"—willows, grazing sheep and rolling meadows through which a brook flows.

L. A. C. Paton, besides "Women"—two heads with plenty of character—has landscapes that rather insist on pattern. "Summer Haze, Georgian Bay," with trees on a rocky shore and distant islands, is engaging, but the temptation to attain rhythm in the rocks has not been resisted. T. W. Mitchell, A.R.C.A., O.S.A., has a shore scene entitled "Salmon Fishers, Bay of Fundy," and "Solitude"—a man before his campfire at a lake from which his horse drinks, sunlit trees and behind the bulk of a blue mountain. T. W. McLean has mountain vistas and a Manitoba scene of grain being harvested.

F. H. McGillivray, A.R.C.A., O.S.A., paints with freedom and "washiness" a Gatineau homestead of the primitive wooden kind, and "A Chain of Cataracts, Buckingham," where the water plunges in foam beneath a bridge near a mill. Stanley F. Turner, O.S.A., is a trifle precise and

formal in his subjects, which include "St. Anne de Beaurpre," "Lower Town, Quebec," with roofs, ferry and riverboats, and distant Lewis, and "Notre Dame des Victoires." The last named is a cheerful "bit" with sunlit buildings and a brown-habited nun following a procession of children. J. Sydney Hallam, O.S.A., in his group has a highly colored "Bathers"—one girl "doing" her hair while another is letting the sun dry her. A street scene with figures at Tweed and "In a Lumber Mill" are his other items. A. J. Casson, A.R.C.A., O.S.A., treats his subjects with a literal preciseness and also engages in odd cloud forms. "The Village Store"—somebody's "cash grocery"—suggests a town very much in the making, though it does boast a wooden sidewalk. "Saturday Afternoon"—irregular buildings with figures—more than hints at a strict Ontario observance of the Lord's Day Act, as a woman sweeps her steps, and a man chops wood while another leads a cow. T. G. Greene, in addition to three studio interiors called "Nocturnes," has a Quebec and an Ontario barn, these buildings being soundly drawn and painted, the Quebec scene being marked by a breezy cloud-filled sky. Frank Carmichael, O.S.A., likes unusual skies and satisfies this taste to the full in "Old Sawmill, Severn Bridge." In "Cranberry Lake," a hilly landscape with water, he well suggests desolation, while in "Creighton," he suggests the stark rawness of a town to be—big general store, houses, hill and tilted telegraph poles.

G. A. Reid, R.C.A., O.S.A., the veteran Toronto painter, sounds a dramatic note in "Lake Temagami," with its islands under storm clouds breaking in rain. Birches screen the foreground of "Orient Bay, Lake Nipigon," with its stretch of water and rolling hills. The bush is a riot of color in "Autumn, Temagami," where beyond the foreground spruces partly hide the water and hills. C. Harold Ayers features a large barn in his work called "Horsehoe Lake," and finds a like structure useful in his "Winter." "The Sound" is very satisfying in the simplicity of its pictorial elements—distant shores, curving wind-streaks on the water and in the foreground a pine of irregular form. Charles F. Comfort, O.S.A., beside a freely handled portrait of a seated man, has "Rima" in a blue skirt and nothing else, and "Othoon," who in even less has become entangled in a clump of Calla lilies.

By RAYMOND G. CARROLL  
(Special to New York Evening Post and Montreal Star, Copyright.)

PARIS, Nov. 27. — Crooks may die, but the bitter memory of their evil deeds lives long after them.

We have in mind the thefts of three paintings—Murillo's "St. Anthony of Padua's Vision of the Holy Child" from the baptistry of the great Cathedral at Seville in 1875; Gainsborough's "The Duchess of Devonshire" from the Burlington Arcade in London in 1876, and Leonardo da Vinci's "Mona Lisa," from the Louvre on August 21, 1911.

Star 28/11/30  
All were subsequently recovered, but they are classical specimens of lawless acts which have resulted in the establishment of extreme precautions by the caretakers, and the policing of every art gallery and storehouse of art in the Old World. The Leonardo da Vinci masterpiece was recovered at Florence on December 11, 1913, being an all-European affair.

But the Murillo and Gainsborough thefts are declared to have been the work of an organized band of American crooks, two members of which were George Raymond, who died at an advanced age in the Pentonville Prison, England, and Max Sturmburn, who died at the age of 77 in Boston after having gained the confidence of the German Kaiser, being made a Baron by him.

It may be recalled that the Gainsborough painting was taken to New York and eventually to Chicago, and in April, 1901, through the agency of Pat Sheedy, the American gambler of international fame it was restored to the American detectives working for the Messrs. Agnew, art dealers of London, who subsequently sold the picture to J. P. Morgan, father of the present financier of the same name.

What has just come to light are facts in connection with the Murillo robbery and which have been uncovered by Harry V. Dougherty, the New York detective, who visits Paris frequently with side trips to Northern Africa and Spain.

"I WENT to Seville, the white and sunny capital of Andalusia, primarily to visit the tombs of Columbus and his sons, Fernando and Diego," said Dougherty. "The bones of the great discoverer had done so much travelling: first transferred from the Spanish town of Valladolid, where he died, to the Carthusian monastery in Seville, then sent over sea and interred in the Cathedral of San Domingo, which when that island was ceded to the French, necessitated their removal to the cathedral at Havana, only to be chased back to Spain in 1898 when Cuba was given her independence. The bones of Columbus and his two sons resting in the huge Cathedral of Seville brought me there, and a local police official acting as my guide later took me to the north aisle of the famous Gothic edifice and pointing at the kneeling figure of Saint Anthony in the Murillo painting said:

"See what the Americans did." "Sure enough there were marks around the edge of the figure of Saint Anthony of Padua, patron saint of Padua and Portugal. It had been cut out and skillfully replaced. Then he told this story:

"We have two popular heroes in Spain; Cervantes, author of 'Don Quixote,' and Murillo, born in Seville our pre-eminent painter, who hardly ever left his atelier save for his devotions in church. Murillo was given the commission to paint Saint Anthony of Padua by the Brotherhood of the True Cross and they paid him 10,000 reals (\$520) for it.

Frederick Wallace, noted Canadian author and marine artist advanced a sound suggestion recently when he proposed the founding of a Canadian marine museum which would perpetuate the days when sailing ships dotted the blue waters of the Great Lakes. Little or nothing is known of the history of Canada's inland seas and of the men who sailed them. Outside of the collection of marine paintings which Canada Steamship Lines acquired from George Adrian Cuthbertson, son of a Montreal family, who resides in Thurso, P.Q., there is hardly any complete pictorial history of the Great Lakes. This collection has been exhibited in various cities in the United States where it met with enthusiastic receptions quite out of proportion to the welcome accorded it in Montreal and Toronto.

## Well-Known Montrealer Commended For Work In Collecting Objets d'Art Star 22/11/30

COLLECTING in Canada has never been the spectacular pastime it is in the United States, but collectors will be found in all the great centres throughout the Dominion, says a writer in The Times, London, England. At Montreal two of the most prominent collectors of Canadiana are Mr. R. W. Redford and Mr. W. C. Pittfield; at Ottawa there is Mr. W. H. Miller; at Shediac, N.B., there is Dr. Webster, and at Toronto there is Mr. F. G. Venables; while the board room of Messrs. Watt and Watt, stock-brokers, is adorned with views of Canada and Canadian subjects. Of the various public collections perhaps one of the most noteworthy is that of the late Mr. J. Ross Robertson in the Public Library at Toronto, the catalog of which is of indispensable value to students of Canadian history.

A novel and eminently practical turn has just been given to the collecting of Canadiana by Mr. W. H. Coverdale, president of the Canada Steamship Company. Mr. Coverdale is interested in the Manoir Richelleu at Murray Bay, Quebec, and has had the apartments of this luxurious hotel "papered" throughout with framed "prints, drawings, maps, and so forth, all more or less intimately associated with the history and scenery of the whole of Canada. There are in all over 1,600 items, some large and some small, displayed throughout the rooms.

The whole of this collection has been got together within a period of 12 months gathering in England, France, Holland, Canada, and the United States—a triumph of "hustling" not to be rivalled in the United States. A "Check-List" of the whole collection, compiled by Mr. Percy F. Godenrath, a well-known Canadian dealer and authority on the subject, has just

been printed, and a few advance copies have reached London.

The display is pictorial and instructive rather than chronological. Indeed, under such conditions, it would not be possible to arrange the collection in the order of time. But it seems to contain almost every engraving of Canadian places and personages which has been issued. It is particularly rich in sets of engravings.

"While the bones of St. Anthony remain in Padua where he died in the thirteenth century, he was born in Lisbon and his picture in the Seville Cathedral brought thousands of visitors for Spain is the most Catholic country in the world. He is appealed to by devout clients for finding lost objects.

"Imagine what the loss of such a saint, even though it was but his painting, meant to the masses of Seville. He was gone from the wall nobody knew where. A woman said she saw two foreign-looking men cutting out the form of the Saint. That was all. The police everywhere in Europe were notified. All to no avail.

"Then came a letter from an old German art dealer who had a shop in Fifth Avenue, New York, across from where the Waldorf-Astoria Hotel later stood. He said that he was a native of Prague, and he knew all of the great paintings and where they belonged. When two men came in with Saint Anthony he recognized it as from the Cathedral of Seville and secured it. What he paid for it, we never found out. But he had it safe and sound and within a few months the painting was back in Seville and restored to its old place.

Causes Great Rejoicing.

"There never was such rejoicing before as followed in Seville. Word went all over Spain that the painting was back and thousands made pilgrimages here to see what was regarded by many as a miracle.

"If you may remember there was a great revival of church influence in Spain during the reign of Alfonso XII, father of our present King. He was a good man, benevolent and sympathetic in nature. Several years after the return of the Murillo to Seville the King heard that the old Fifth Avenue art dealer was in Prague. A special messenger was sent there with an invitation from our King for him to come at once to Madrid.

"Not only was this simple art dealer received with honor at the Royal Palace but he was given a place at the right hand of the King during a review of 30,000 troops. Afterwards the King made him a Knight of the Golden Fleece, which rank, historically and in distinction as one of the great orders of Europe.

THE Gainsborough robbery in London came two years after the stealing of the Murillo from Seville,

## Two Exhibitions Star 20/11/30

A GREAT Russian colorist has come to town. His name is Abraham Manievich—a name well known in the more important European centres, and claiming attention on this side of the Atlantic also. Those who are interested in modern Russian art would do well to see his exhibition at the Watson galleries, for it contains some remarkably powerful work and some examples of sheer color composition that are unique even among the most challenging of the moderns.

Manievich sees everything in terms of color. Sometimes it is a dominant tone that commands the whole; sometimes it is an infinity of varying hues that fill his artist's eye; but always it is color, and always it says something to him, and he interprets this upon his canvas. The results are at times startling in their vividness. This man could never compromise. What he sees, he must paint—but precisely as he sees it, and in no other way, without modification, without softening, without toning down. You require, above all, the precise and exact perspective from which to view his work to the best advantage; but once you have determined that perspective, then you will find his riotous colors a more wonderful thing to study—and to revel in.

THERE is, of course, more than mere color, rich and wonderfully handled though this is. Manievich is a draughtsman so sure of himself that he can afford to ignore the trivial. With him, the picture as a whole is infinitely more important than any one of its component elements. You can find specific faults, if you desire to do so; but those very faults will also be found, on a second and more comprehensive survey, to be an integral part of the beauty, the strength and the authority of the whole.

It matters not whether he is painting a street scene in Montreal or New York or Pittsburgh or Paris,—he invests each scene with its own atmosphere, its own individuality, its own potent appeal. He has no use for mere prettiness. But he has a glorious conception of the elemental beauty of sunlight, the intoxicating "wine of dawn", the splendor of the sky and the magic that clings to flowers and trees and open fields.

EVEN his still life studies are intensely alive. And his absolute and amazing mastery of color is here revealed in a unique degree. I have seen nothing for years that interested me more than his manipulation of paint as a medium for expressing the effect of light upon landscape or stone. There are times when he seems to have reached the ultimate in absolute boldness and force of coloring. But even then he is tremendously interesting. What a delightful contrast, this, to the depressing turgidities of the average Canadian landscape by the Group of Seven! What this man could do with an autumn scene in Northern Ontario! He is a master-painter by the grace of God.

THERE is not a little of value to the student to be found in the exhibition by members of the Canadian Society of Painters in Water Colour, now on view in the lecture hall of the Art Association on Sherbrooke street. The exhibits contain examples of what not to do as well as some sound artistic achievements in which the artist has been mindful of the obvious requirements, as well as the limitations, of a medium that attracts many but in which singularly few are successful. It is so easy to overload the picture; and you cannot, as with oils, paint it out and begin again. One false touch, and the whole composition is ruined. The average water color is weak, both in draughtsmanship and in coloring, because the majority who essay water colors possess neither the technical mastery nor the authority in color composition to enable them to paint with certainty and absolute economy of brushwork.

Walter J. Phillips, whose success in wood cuts in color has been very pleasant to watch, shows a nice appreciation of the value of simplicity and avoidance of overtones. His composition is good, and he knows how to achieve a desired effect with a minimum of obvious color. F. H. Bridgen, president of the Ontario Society of Artists, is represented by a few characteristic landscapes,—sound in draughtsmanship, charming in the skilful treatment of light revealed and generally marked by a fluid handling of his medium.

THE danger of overloading a bristol board is to be seen in the efforts of Frank Carmichael, A. J. Casson, G. A. Reid, and others whose work too often suggests solidity without any inspiring quality to offset the heaviness. L. A. C. Paton adheres too strictly to formal style. Owen P. Staples and F. H. McGillivray both show a sense of freedom in their brushwork and an understanding of the value of clear color. There is too much solidity about some of the exhibits by T. W. Mitchell, J. Sydney Hallam, T. W. McLean and T. G. Green; and Charles E. Comfort illustrates precisely why nobody should exhibit nudes or semi-nudes in water-color until they are quite sure of their resources and possess complete mastery of their medium. The exhibition as a whole is interesting, but at times one feels that too often the artists have been striving to achieve something that just managed to elude them, while at others it is manifest that better results have been obtained in oils or in pastel.

S. Morgan-Powell.

## Attractive Canvas By Bertram Nicholls For Art Association Here Star 3/1/31

THE Art Association of Montreal has added to the permanent collection of paintings a fine example from the brush of the well-known English contemporary artist Bertram Nicholls. The picture, which is entitled "A Corner of Martigues," was selected from the collection of Mr. Nicholls' work now on view at the galleries of Messrs. Scott and Sons, Montreal.

Bertram Nicholls was born near Manchester in 1883. He studied under Frank Mura and at the Slade School, and visited Madrid to see the art of Velasquez. In later years he has travelled and painted extensively in Northern Italy, Southern France and in Spain. During the war he served in the kite balloon section of the R.A.F. and after demobilization settled in Steyning, an ancient port on the coast of Sussex, which is now inland and close to some of the finest scenery on the Downs.

and every indication points to both having been the achievement of the same gang. Twenty-five years elapsed before the thieves surrendered "the Duchess of Devonshire," and although there was no announcement of what "reward" was paid it is known to have been substantial.



# PICTURE WHICH COST \$100,000

Star 28/11/30



A portrait of Francis Villiers, son of the first Duke of Buckingham, painted in 1639 by Sir Anthony Van Dyck, and which has just been sold to an important private collection in St. Louis for a price exceeding \$100,000.

Of the city, having regard to the sources from which they have been drawn, there are many paintings which have been shown before — at the Royal Canadian Academy shows, the spring exhibitions of the Art Association of Montreal as well as at his annuals held in the Watson Art Galleries, but there are welcome old friends among them that show how steady and sure his development has been. Throughout there is sincerity, truth and directness of attack. It is the work of a painter who goes into the open for his subjects. Not content with multitudinous sketches which would supply data for numerous "important" pictures, Mr. Cullen has always been alive to the importance of going directly to the source and is ever avid of scenting new atmospheric problems to solve. The result of this keeping close to nature is that in any of the oils and pastels which comfortably cover the walls of the exhibition hall there is no hint of the atmosphere of the studio — the works are virile and distinctly fresh.

## SOME LOVELY NOCTURNES.

Welcome is it to view again a trio of city nocturnes—a phase in Mr. Cullen's artistic development which produced many lovely things, but which for the nonce he has forsaken for the downright form and coloration of the Laurentians in the Mont Tremblant region—"The Bird Shop, Montreal," with its quaint, irregular snow-covered roofs and the muted glitter of gaslight through frost-clad windows; "Snowstorm, Craig street" where the air is a smother of flying crystals that obscure the old shop fronts and sweep about two noble horses drawing a loaded sleigh; and "The Cabstand, Dominion Square" with its patient horses braving the winter cold while the hackmen find comfort in the cosy, lighted shelter. Atmospheric, too, in a daring experimental way, is "Ice Harvest."

In this the painter has well suggested the steaming vapor pouring from openings in the frozen river. Oxen haul sleighs laden with ice into the shadowed rising foreground. "Rising Mists, Lac Tremblant," is another atmospheric problem successfully solved. Through gaps in the drifting vapour can be seen the mountain tinged with rose, while in the foreground is ice and dark water. In the management of low tones Mr. Cullen must go far to better "The Air Hole"—a gap in an ice-bound northern stream edged by snow-covered boulder and trees, and "Solitude," open ice-edged water with a clump of trees on the far bank, a pastel of lovely values.

Of an earlier day there is the big "Wolfe's Cove, Quebec"—quaint houses grouped at the base of the shadowed cliff, shipping in ice and, beyond a stretch of open water, the lofty banks of Levis in sunlight. "The Last Load," where under a darkening sky a queue of ice-laden teams snake across the ice-bound river while the moon rises above the low shore of Longueuil with its church, is admirable in design and treatment. Low in tone is "October snow, Laurentians" in which the painter had at the same time the good fortune to revel in some high notes, for it was painted in a year when the first fall occurred while the birches were still in the yellow of autumn leaf. So they are shown, vivid and sparkling beneath a powder of crystals, their bases in snow, dark water in which they are mirrored, while through their boughs the blue bulk of Mont Tremblant can be glimpsed.

When Mr. Cullen paints snowy landscapes in sunlight there seems to be an added gusto. For sheer beauty in the management of delicate tones that range from delicate blues to pale yellows "After a Snow-fall" reaches high plane. Birches under snow in shadow edge a stream that rounds a corner and sweeps fast through its river icy covering, while in the background a snowy hill glows in the sunlight, a bit of which tinges the water. With these simple pictorial elements the painter has worked wonders. "A Bend in the North River" is another glowing example with sweep of water, snow-clad banks, spruces and birches. The sun illumines buildings, barns, sleigh laden with hay and tree-dotted hillside in "La Charette de Foin," while the promise of spring is strong in "Flooded River," where the yellowish water sweeps around a bend and drives to rocky banks the river ice.

At varying hours he has found beauty in the Cache River region, and there are many examples of ice and water, evergreen and birch,

snow-covered windfalls and in nearly all some angle of Mont Tremblant. He has found congenial subjects on the North River at St. Margarets, on the Devil River, and on the lower St. Lawrence. The autumn season has not been overlooked and among the sketches is a bit of Tangiers—buildings, a tower and white-garbed figures in a narrow street.

The pictures on view have been loaned by the following: Mrs. Stuart Nichol, Mrs. J. Henry Palmer, Mrs. R. C. Fisher, Herbert Raine, Frederick R. Peverley, H. A. Norton, Armand Chevalier, Art Association of Montreal, Mrs. T. Caverhill, H. R. Trenholme, Philip MacKenzie, Lady Gordon, L. J. Tarte, National Gallery of Canada, Ottawa; Howard Pillow, Dr. David H. Ballon, Dr. Leo Parizeau, Mrs. Arthur Henderson, Mrs. J. Bachand, Mrs. F. R. Douglas, F. G. Daniels, Dr. A. N. Jenks, J. Z. Langevin, W. B. Converse, Dr. Fred T. Tooke, Hon. L. Athanase David, W. R. Watson, G. H. Duggan, Brig.-Gen. J. B. White, D. R. McCuaig, F. R. Whittall, St. James Club, W. Brainerd and Mrs. R. C. McMichael.

# PAINTINGS BY LATE WILKIE KILGOUR

Gazette — 8/12/30

## Oils and Watercolors on Exhibition in Watson Art Galleries

An exhibition and sale of all the remaining paintings and watercolors from the studio of the late Wilkie Kilgour, is being held in the Watson Art Galleries, 1397 St. Catherine street west, and is being attended by many who desire to add to the Canadian section of their collections items by a painter who approached the task of depicting the hill country north of Montreal in a serious manner. The showing of paintings and studies is numerically generous and indicates that this artist had a strong sense for the purely pictorial, pleasant color and adequate equipment as a draughtsman. It cannot be said that he often set himself exacting atmospheric problems, but his choice of subjects, if a trifle obvious, was generally happy.

Winter scenes have appealed strongly, though the higher color notes of autumn have not been ignored. He found congenial sketching grounds about the North River, St. Margaret, Val Morin, Shawbridge, St. Jovite, St. Faustin, Ste. Agathe, Mont Rolland, Ivry, as well as at Lac Ouimet and Mont Tremblant. In all these places there is a wealth of paintable subjects, and among the scenes shown some of the most satisfying are thumb-box sketches of river-bends flanked by hills, their bases clad with birch and spruce. In many of these summaries, swift, notations there is a completeness that is satisfying. Rivers in ice, solid or broken, rapids and small waterfalls, the houses and outbuildings of rural settlements, old bridges, cabins, tree-shaded waterways, stretches of snow-covered rolling country, in which skiers enjoy themselves, are the pictorial elements of these works which have been set down with evidence of enjoyment. They are direct, sincere and readily understandable.

In this collection of small and moderately sized works there is certain to be some "bit" that will tempt the collector before the closing of the show on Saturday.

# CRETAN ART LAUDED BY PROF. STANLEY

Gazette — 12/12/30

## European Standards Believed to Have Been Evolved From Island's Culture

Cretan art, is beautiful art, according to all accredited European standards, and for that very reason most Europeans are pleased to believe and have others believe that their own attainments in art have evolved from Cretan culture. This was but one of many interesting statements made last night at the Montreal Art Gallery by Professor Carleton W. Stanley, of McGill University, speaking before a large audience of members of the Art Association of Montreal on the topic, "Cretan Art—A Chapter in European History."

Cretan development should drive people of the 20th century, however, to the belief that in some strange fashion it is in line with European development, the lecturer averred. The Cretans had the first maritime culture, and controlled the Mediterranean over a long stretch of history and, although racially very little is known of them, Professor Stanley declared that in point of religion they were by no means morbid, sadistic, or priest-ridden. The temper of the Cretans was a very humanistic one and they did not suffer from any religious obsession.

It was in 1898 that Sir Arthur Evans, famous archaeologist, began excavating in Crete and the finds, of invaluable import which he made there, have never been duplicated in history, the audience was informed. To show how highly he thinks of this art, Professor Stanley declared that, in his opinion, a whole gallery of works in the Louvre might be pitched into the Seine without any serious loss being incurred, while, on the other hand, one could not think of one thing that could be so disposed of from the museum at Athens without the world of art being a serious loser.

The Cretans, Professor Stanley said, did not excel in animalistic or natural depictions, but were peers in the realm of fine execution along conventional lines, such as are found in numerous pieces of pottery and fragments of frescoes which were excavated.

Slides were used to illustrate the lecture and some magnificent specimens of the Cretan art were shown. Dr. C. W. Colby acted as chairman.

# Statuary of City Is Good—And Otherwise

## Four New Monuments Recently Added To Collection Here 28/11

THE statuary of Montreal has recently received a fillup by the addition of four monuments, the statues of Vauquelin, "Lieutenant de Vaisseau"; of Lafontaine, statesman and baronet; of Burns, poet and humanitarian, and of three male figures in the McGill grounds. The figure of Vauquelin is appropriately placed, face to the river. Thus he fought. There is about him an air of defiance as he looks towards Nelson and ignores him as though it were merely a Duke of Bronte. One cannot but think that he is wondering if things would have gone quite as well with Horatio at Trafalgar had there been a Vauquelin on the other side. Around him are shreds of sail and scraps of mast, all that was left to him in his last fight, all that was left except courage and honor.

SIR Louis Hippolyte Lafontaine stands in the beautiful park that was called after him. He was more than a politician. More than any other man he was responsible for the recognition of Parliamentary Government in Canada. He suffered for his convictions. He was called a rebel; but rebellion, like wisdom, "is justified of her children." It is unfortunate that Lafontaine, in his way as much a hero as Vauquelin, should have to wear a frock coat; but Victorian politicians had to be polite.

The situation in which the Scots have placed Robert Burns is also appropriate. His back is turned towards that solid symbol of thrift, the Sun Life building, and his face towards a luxurious hotel in which there is a tavern. Yet his presence warms the cockles of the hearts of his countrymen.

LAST there are the three unwise men from the South, come to brave the winter of the North without any flannel, or indeed anything, next their skins. Naked they are, but not unashamed, for their backs are towards the public and they hang their heads.

Among the older monuments of Montreal there is the usual mixture of the beautiful and the banal and there is none more banal than that which stands outside the Customs House. On a conventional pedestal with a conventional air stands Honorable John Young in a conventional frockcoat and a pair of tubular trousers without any crease. At the base of the pedestal there is a puddle presided over by a figure that may have been supposed to be Neptune, but might quite as easily be Hon. John himself without any clothes. The left leg is broken above the knee and the foot is crushed. That the leg is artificial is plain to see for it is a hollow sham. The whole thing wants washing. If, as the pedestal proclaims, Mr. Young was the man through whose "foresight, public spirit and generosity Montreal has become the national port of Canada," then perhaps it might be only polite to show a little gratitude by washing and mending him.

OUTSTANDING above all monuments in Montreal for verve and beauty is the one erected to the memory of Sieur Paul de Chomedey de Maisonneuve. All the vigor and the vision of the man is embodied in Philippe Hebert's portrayal. One can almost hear Maisonneuve proclaim that he would fulfill his mission even though all the trees of the island were to change to Iroquois. "Yea, though He slay me, yet will I trust in Him. Yet will I maintain my own ways before Him."

The history of Montreal is embodied in this and in another statue in the city. Unknown to most citizens and unseen by many who pass it every day there is an obelisk in Youville square which commemorates the foundation of the city, giving the names of the original settlers, except those "whose names are now unknown."

Of the names, however, which were known many are still known, either by the streets called after them or by the families descended from them. If there had ever been any doubt that they were a persistent people, a reference to a modern directory would have dispelled it.

Of the street-names in the city, there is surely none more amusing than DeBullion. The original de Bullion was Angelique Ichabod!

# SHOWING WORKS BY MAURICE CULLEN

Gazette — 29/11/30

## Comprehensive Loan Collection on View at Ecole des Beaux Arts

## NOW OPENED TO PUBLIC

## Montreal Painter Third to Be Honored by Provincial Government With "One-Man" Show

Paintings by Maurice Cullen, R.C.A., form the third annual exhibition of paintings by Canadian artists held under the auspices of the Government of the Province of Quebec in the Ecole des Beaux Arts, St. Urbain street. This show, which was formally opened last night, is in every way worthy of the painter who above all else occupies the leading place as interpreter of the Canadian winter season. These exhibitions so happily conceived by the Hon. Athanase David, whose interest in developing and making better known Canadian talent in both Literature and Painting is well known, are yearly attracting wider notice.

This movement of practical value to students and picture-lovers alike started with a showing of work by Horatio Walker, R.C.A., while last year there was a comprehensive showing of the art of A. de F. Suzor-Cote, R.C.A. To the show under review various galleries and private collections have contributed. Of especial interest to the art student are the sketches as well as finished canvases "from" them which show how the painter has made judicious selection of his material, where he has emphasized or subordinated features to bring the whole to that unflinching completeness which marks Mr. Cullen's work.

## DUTCH AND FRENCH PAINTINGS ON VIEW

Outstanding Artists of 19th and 20th Centuries Represented at Johnson Galleries

HERE FROM AMSTERDAM  
Bazette — 2/12/30  
Collection Brought by P. C. Eilers Includes Fine Examples by Bauer and Maris— Varied Prints Shown

Dutch and French pictures of the 19th and 20th centuries from the galleries of E. J. Van Wisselingh & Company, Amsterdam, brought to Canada by P. C. Eilers, on view in the Johnson Art Galleries, 1340 St. Catherine street west, maintain the high standard set by this firm which has shown its paintings in Montreal and other Canadian cities annually for over twenty-five years.

In the collection are important examples by Bauer, Bosboom, Boudin, Daubigny, Fantin Latour, Gabriel, Jacques, Jongkind, Jacob Maris, Mesdag, Vaes and Weissenbruch, while the etchings shown include examples by Alken, Blampied, Brouet, Fortuny, Jongkind, Bauer and Haden.

The possibilities of water color are well exemplified in the examples from the inspired brush of M. A. J. Bauer. This medium is commonly regarded as delicate with strict limitations. With this eminent Dutch artist it has the force, depth and carrying power of oils without any sacrifice of that clarity and washiness which makes its charm and appeal. Simplicity is throughout the keynote. Sound and strong in design and treatment there is total absence of irritating niggling and fine finish. Full, free washes are employed, with the essential accents dashed in with a verve that suggests enjoyment in the task. In this group "A Shop in Biska" is a lovely example—merchants in strong sunlight squatting outside their stalls, varicolored wares partly shadowed by hanging drapes, a native of noble mien on foot swinging a censer, and two figures reclining near their bowls and merchandise in the shadowed foreground.

It is in every way a satisfying performance. Gayer in tone is "Women Sacrificing, Ball"—a procession of young women bearing gifts in gracefully-shaped containers carried on their heads. It is a painting that flows with sunlight that envelops a comely figure garbed in vivid colored Batik dress. "Jerusalem" is a scene in effect with its innumerable buildings as seen from a height. color range this work is more restricted, but there is atmosphere and force in the drawing. Big irregular hills in sunlight beneath a broken blue sky form the background. "In the Desert," in which seemly puny the procession of camels and figures which pace over the shadowed sand in the middle distance.

### PAINTINGS IN OILS.

In oils this painter is represented by "Street in Luxor," with standing and seated figures in a sunlit and shadowed thoroughfare. It is a work that sparkles with its lovely greys and silvers. "Evening Prayer" is charged with poetry—steps to a terrace on which a figure kneels, distant buildings with a hint of moonlight touching their domes and above all a spacious, darkening sky. An earlier work, "Shepherd in Palestine" is also in this group. It lacks something of the mystery of those before mentioned and is rather more even in tone, but is interesting in showing how the "suggesting" of his present period was attained only by first being able to paint what was there in a literal way. In this case it is a city on a hillside, a landscape sparse of vegetation, save for scrappy grass and some ragged trees, sheep and their guardian resting on his staff.

J. Bosboom, so well known by his church interiors, is represented by a water color entitled "An Old Corner at Leiden"—a figure ascending steps to a terrace shadowed by a graceful tree. "The Tower at Trouville"—houses and a tower backing a sea-wall and sand and sea under a summer sky—is signed by Eugene Boudin. The example by C. F. Daubigny is "The Graves Pasture at Villerville"—distant water, houses partially screened by trees, undulating meadows with cattle.

A flower piece is the canvas by Fantin Latour, some beautifully painted dahlias of rich hues. This work from the collection of the Dutch artist Neuhuis is marked by a lovely appreciation of values, mass and light and shade. Gabriel besides a landscape, airy and characteristic of Holland is represented by drawings in chalk which show the skill he possessed as an observer, and a draughtsman. By Jacques there is a typical barn interior with sheep and a painting of fowls on steps, both of which are sound technical examples. Jongkind, who name is so closely identified with "Impressionism" in Holland, is represented by the interesting but rather literal "Old Dutch Vessels in the English Canal." Two paintings by Jacob Maris are rich in solid qualities and reveal this master's skill in painting cloud forms.

"Near the Farm" is lovely in tone and texture—a farmhouse, barn and trees edging a stream with a boat from which a woman is washing clothes. The grey cloudy sky, re-

moved by a billow, promise of wind and rain, distant a gleam of light touches on sand topped by grass. In the sky-wing restless birds. In the other painting a windmill with man loading a cart, is the centre of interest, while in the distance is another mill. A washy shore scene, "Fishing Boats at Scheveningen," is from the brush of Mesdag and Weissenbruch's art is shown in "Shell Gatherers"—a stretch of sand, cart and figures and a tranquil sea under a serene sky. Two still lifes, both of fish, by Walter Vaes are beautiful in color—pink, rose, pearly grey and silver.

## NOTED IRISH ARTIST VISITING NEW YORK

John Keating Will Work on Stage Sets While in U.S. 12/17/30

NEW YORK, Dec. 12—(Star Special)—John Keating, the Irish painter, arrived here yesterday from Dublin on his first trip to this country and immediately began sketching the high buildings.

The artist has affiliated himself with the Irish theatre at the Barbizon, and during his stay here will do some stage sets for impending theatrical productions. The Irish theatre is already displaying "The Tipperary Hurler," by Keating, and expects to add several more of his paintings to its permanent exhibition.

Although Mr. Keating had been in the country only a half day, he diagnosed the economic depression here as light compared with the suffering in his native Ireland. He said that, contrary to general belief, he thought New York, with all its noise and liveliness, would be a good place to work. He doesn't believe a sincere artist has to go to the south of France to produce his work.

"If an artist or a writer is absorbed in his job he can work right here amid all this riveting and bustling," he declared. "All you need is concentration and love for your work, and there would be no reason to flee from New York."

The Irish artist, who delights especially in portraying Irish characters on his canvases, believes the modern movement in art has some worth in that it will educate future artists to discard all that is "messy and unreal and unrelated." But beyond that he does not favor extreme modernism.

Star — 12/17/30  
OUR BEAUTIFUL ART GALLERY  
The Editor, Montreal Daily Star:

Sir, — From time to time I pay a visit to the beautiful Art Gallery on Sherbrooke street west. In every respect the Learmont Bequest is specially to be admired; so are also some other donations to this wonderful institution. I learned that little has been done, however, to encourage the continuation of such donations. Montreal has many prominent people, and there is no doubt that some of them would also contribute to the collection of fine art objects, pictures and portraits, if properly approached. I have noticed that works of prominent Canadian painters are held outside of the Art Gallery, in private homes, whereas public instruction could be improved if these pictures would be donated.

In many European countries, one day in a year or so, a teacher will bring out his class of pupils to the art gallery to show them the pictures. This gives to the children taste, knowledge and an understanding to appreciate the work of men who have devoted their lives to the development of true art. Children of the age of 14 or 15 get the best impression when led by a special patron of the art gallery to hear his explanation. This practice might well be followed in Montreal. IMMIGRANT.

Gaz Sought in U.S. Aug 1/30



Boston police have received word from New York which caused them to start a search here for a painting by Sir Joshua Reynolds, valued at \$150,000, which was stolen from the home of the Earl of Minto in London, July 26. The painting is that of the first Lady Minto, and a reward of \$10,000 has been offered for its recovery. The present Countess of Minto was formerly Miss Cook of Montreal.

## CRETAN ART SHOWS MODERN HUMANISM

Star — 12/12/30  
Prof. C. W. Stanley Lectures Before Art Association

"You could drop at least one whole gallery of the Louvre into the Seine without much loss of beauty; you could drop all the pictures in Naples except one with no loss of beauty at all; but you could not destroy much of the contents of the Athenaeum Museum without suffering great loss of beauty." Prof. Carleton W. Stanley, of McGill University, declared before the Art Association of Montreal last night in an illustrated lecture on "Cretan Art—A Chapter in European History."

"What is art? Can we define it? Is it fine execution applied to a local convention, as someone said? Execution of course—the triumph over material obstacles has much to do with it. Hegel had this in mind when he defined art as 'matter utterly permeated by mind.' But the relief work done by Persian artists on glazed tiles which may be seen in the Louvre answers this description and yet is not what a European at least would call great art."

### MODERN HUMANISM.

Much of the art of the Cretans does not reveal either human nature or nature in general in a direct way, the speaker declared. Much of it has to do with symmetry of line. But a strangely modern humanism pervades it all. Miracles and powers of darkness sit lightly on Cretan worshippers. They do not grow morbid, sadistic or even gloomy in contemplating superhuman potencies.

But Cretan art shows a quiet, serene observation of plants and animals, even if the animal is something of a monster like the octopus, he continued. In Egypt the bull is a god. In Crete he is an animal that acrobats play with. In other words, the temper of Cretan art is humanistic. And here once more Crete is in a straight line with European development. But Europe does not owe everything to the Cretans. Far from it. Modern Europe at its best has largely discovered things for itself.

"Now, it may be asked," Professor Stanley continued, "how could a great civilization continue for thousands of years on so narrow a basis as the small mountainous island of Crete? Let us look at the map. We English are fond of saying that civilization is maritime, but in saying this we are merely generalizing on the strength of our own history. The earliest civilizations of which we know anything—the Sumerian and the Egyptian—were based on land empires; in fact, in river valleys."

### HITTITE CIVILIZATION.

"The Hittite civilization, which has now been traced back as far as 2750 B.C., has for its base the central plateau of Anatolia. Both in China and India civilization is based on rivers and plains. So far as we know, the Cretans had the first maritime culture. But their culture was originally composite. Their artists at first learned much from the Nile. It used to be said that their religion derived from Anatolia, but the debt seems to have been the other way round. Whatever their beginnings, they went on to develop a highly individual civilization of their own."

The lecturer traced the work of Sir Arthur Evans, an English archaeologist who in 1898 bought some ruins in Crete and has succeeded in piecing together a story which has been made nowhere else in a similar period of time. The discoveries of Evans and his associates about the inhabitants

of Crete from 2400-1200 B.C. have added startling contributions to the former studies of Schliemann, to the work of Egyptologists, and to the common knowledge of Phoenicia, Palestine, Asia Minor, Greece and the western Mediterranean. In fact, the Cretan discoveries have changed men's ideas amazingly about history in general.

### INDIVIDUAL DEVELOPMENT.

In showing the growth of civilization on the island of Crete, Professor Stanley claimed that civilization was "a continuous and individual development of ideas." He spoke of the influential part of a community which concerns itself with ideas—things of the mind. "As to development," he said, "few of us would question that. To the European a thing which is not moving towards a goal is death. Furthermore, civilization is individual." Not until the different stocks which comprise a community coalesce into a new unity, a new individuality, is anything produced that is worth while, he said.

"Finally, civilization is continuous. It can stand rude shocks. French civilization withstood the various revolutions and became more French than ever. English development stood two political revolutions and the industrial revolution as well and remained English. And so with Crete, until the invention of smelting of iron and the chemistry of steel was the turning point in its civilization and the beginning of the end," he concluded.

## Montreal Artist Succeeds



Miss Lily Freiman, a talented painter, formerly of Montreal, now living in Paris has been distinguished by the French Government by the purchase of one of her works. Miss Freiman, who is the niece of Mr. and Mrs. A. J. Freiman, of Ottawa, has achieved quite a reputation for herself and some of her works have found such prominent buyers as the Kroedler Galleries of New York, Countess Cardelli, niece of the late Pope Leo XIII, who is a well-known continental collector, and Senator Wilson of Montreal. Her art has been favorably commented upon by the critics of the famous Exposition d'Automne. She forms part of the Canadian colony of artists.

## BERTRAM NICHOLLS SHOWS PAINTINGS

Gazette — 15/13/30  
Thirty Attractive Works by British Painter in Scott Galleries

Thirty paintings in oils by Bertram Nicholls comfortably fill the main gallery of W. Scott & Sons, 1490 Drummond street. These works reveal his accuracy as a draughtsman, and give one a chance to understand his important successes in London and Paris.

On entering the gallery one is faced by a "View of Girona—The Gateway to the Hills." The canvas is an interesting study in brown, grey and blue. But perhaps the most attractive are the smaller paintings. Among these there are two that appear to be different views of the same bridge. The "Pont de St. Francisco" has a most interesting arrangement of shadows falling across an already rather dusky arch, surmounted by an angular rail. A tower stands at the entrance to the bridge. "Bridgehead, Subiaco," takes the eye through the arch in the tower to an evening landscape.

"On the Brittany Coast"—ruins on a sandy beach and rocks in blue water, is painted thinly on rough canvas, and is an effective work. Bolder in theme is "Ragusa," in which high headlands of a rugged coastline are capped by monastic-looking buildings. A few figures move in the foreground. In "St. Clement's Lane, Strand, London," the

buildings are enveloped in silvery atmosphere.

Mr. Nicholls likes to paint in the mountains where, from altitudes, there are panoramas such as that in "Malcesine," a cluster of white houses that indicates a southern city, and beyond it water in a narrow gulf between the near shore and a precipitous mountain range.

"The Loire at Samur," has a golden-brown bridge of stone over blue water in which the shadows falling from the arch have been effectively painted.

Throughout there is a wide variety both in theme and treatment. In general Mr. Nicholls keeps to landscapes where his interest in the play of lights probably finds freest expression. One rather notable exception is "Europa," in which the figure of a woman dominates.

### TWENTY YEARS AGO.

(From The Star Files, Thursday, January 19, 1911.)

St. Petersburg.—Emperor Nicholas was present at the annual ceremony of blessing the waters of the Neva today, for the first time since that eventful day in January, 1905, when the whole Romanoff family was threatened with death from a rain of grape shot.

Ottawa.—The long announced debate on the reduction of the duty on agricultural implements was opened in Parliament yesterday afternoon.

Montreal.—The new Art building on Sherbrooke street and how to provide for its maintenance in a manner befitting its importance, was the foremost subject put before the Art Association of Montreal at their annual meeting this afternoon. Dr. F. J. Shepherd, the president, was in the chair.

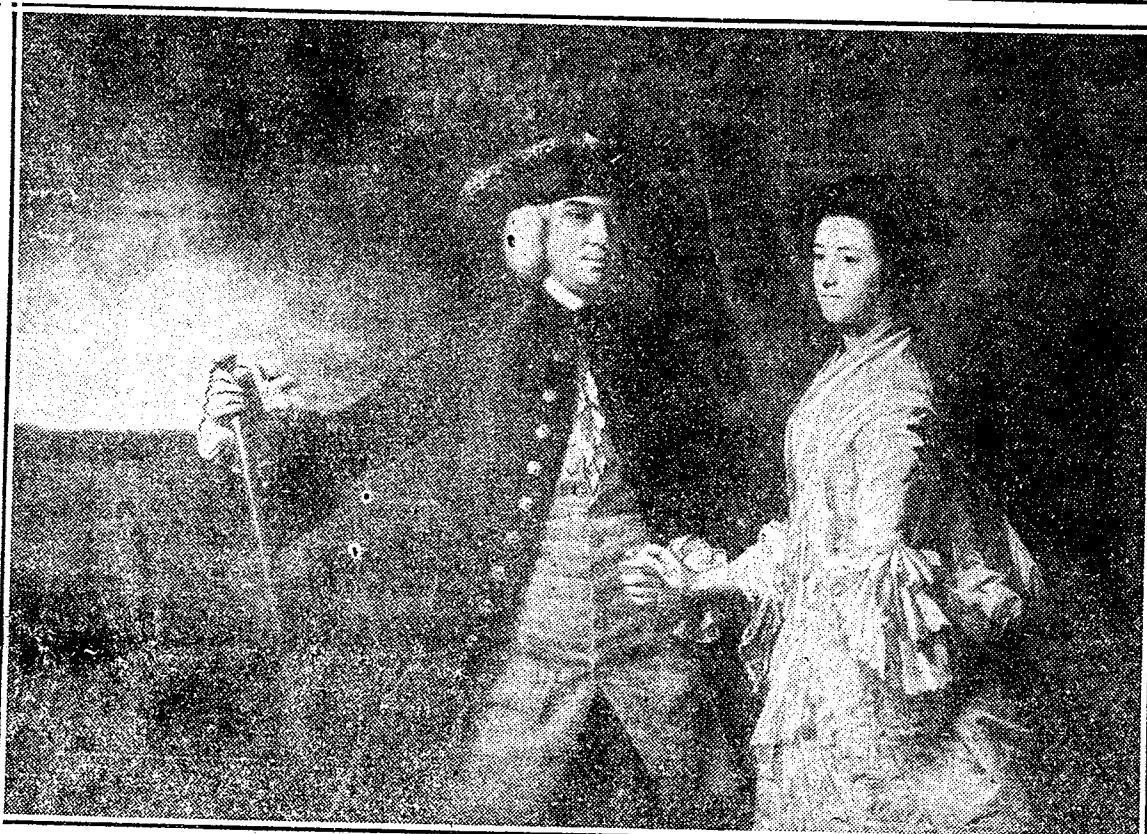




### Star New Year Reception. 2/1/31

The president and council of the Art Association of Montreal entertained yesterday afternoon at the annual reception at the Art Gallery, 1379 Sherbrooke street west, at which over four hundred guests were present. Receiving at the head of the grand staircase were: Mr. H. B. Walker, president; Dr. and Mrs. C. F. Martin, Dr. and Mrs. Colby, Mr. Arthur Browning, Mr. W. B. Blackader, and Mr. Robert Lindsay, honorary president.

Among those present were Lady Drummond, Mrs. R. M. Mitchell, Mr. and Mrs. A. L. Robertson, Mrs. F. B. Sweeney, Mrs. B. D. Gannon, Miss Mona R. Elliott, Miss Sophy R. Elliott, Miss Isabella G. Reekie, Miss Haidee Fiddes, Mr. J. F. Patton, Miss E. H. Lamb, Mr. Walter Johnson, K.C., Miss Mary Brechin, Mrs. W. S. Reid, of Peru, Mr. Alex. Bissett, Miss Ruth Bissett, Miss Edith M. Luke, Mr. Mostyn Lewis, Mr. and Mrs. Frank D. Clark, Mr. and Mrs. J. D. Morphet, Mr. and Mrs. R. J. Witter, Rev. R. Gordon Burgoyne, Mr. Edward F. Smith, Mrs. C. P. Slater, Mr. and Mrs. T. de G. Stewart, Miss I. E. Brittain, Miss Jessie W. Johnstone, Mr. George W. Grier, Mrs. W. Grant, Mr. S. G. Dobson, Miss G. Goulden, Miss Alice James, Miss Julia McFee, Mr. Sidney S. Bunting, Miss Mary Pomeroy, Miss Elsie Pomeroy, Mr. E. P. Winslow, Mrs. MacNichol, Brig-Gen. and Mrs. J. G. Ross, Miss C. Davidson, Mr. James H. Davidson, Mrs. C. Fairall Fisher, Dr. and Mrs. Francis O. Anderson, Dr. and Mrs. W. D. Lighthall, Miss Alice Lighthall, Miss E. M. Harold, Miss M. E. Bennett, Mr. Robert R. Boronow, Dr. and Mrs. J. T. Donald, Mrs. S. A. Stephens, Miss E. Frances Buck, Mr. Allan Urquhart, Mrs. Urquhart, Miss Richardson, Col. and Mrs. Robert Starke, Dr. H. E. MacDermot, Dr. and Mrs. E. Leslie Pidgeon, Mr. Arthur Pidgeon, Mr. Samuel W. Ewing, Miss L. M. Hendrie, Miss Theo Hendrie, Mr. H. W. Mayrand, Mr. E. L. Judah, Miss Katherine Judah, Mrs. Leila Morrison, Mr. Ernest Alexander, Miss Molea Hermann, Miss Edythe Bignell, Miss M. Whils, Mr. George R. Pratt, Mrs. F. L. Weston, Dr. A. H. MacCordick, Miss Ida M. Huddell, Mrs. Marlow, Mrs. Arthur Mason, Miss Margaret Worcester, Miss J. L. McConnell, Miss J. Reid, Miss H. M. Giles, Mrs. John D'Arcy, Mr. John D'Arcy, Mrs. W. Doig Robb, Mr. and Mrs. William Angus, Mr. Robert Wilson, Miss Olive Le Boutillier, Miss Ruby Le Boutillier, Miss Florence MacKenzie, Mrs. W. D. Le Boutillier, Miss Brenda Patton, Miss Ruddick, of Quebec, Mr. and Mrs. Jas Webb, Miss Gertrude Randall, Miss Janet L. Cumming, Miss Clements, Mr. and Mrs. W. C. Woonham, Miss F. Woonham, Miss G. Woonham, Mrs. E. B. Luke, Mr. John Hammond, R.C.A., Mr. George H. Napier, Mr. Hubert C. Campbell, Miss Campbell, Mr. J. H. McGowan, Miss Bertha McGowan, Mr. H. C. Kemball, Mr. and Mrs. George Courtenay Riley, Mrs. Arthur Drummond, Mrs. Walter Stevens, Miss Louise Shaw, Mrs. Frank Kennin, Mrs. George Pyke, Mr. John Fair, Mr. Fred A. Lallemand, Mr. A. F. Byers, Miss Anne R. Byers, Dr. Richard Kerry, Mr. Hertford C. Champ, Miss Violet Lambert, Mr. S. P. Walker, Miss Walker, Mr. and Mrs. D. M. McGown, Mr. G. Horne Russell, R.C.A., Mrs. C. L. Henderson, Mr. Oliver Smith, Mr. and Mrs. Meredith Rountree, Miss Bertha E. Blachford, Miss L. A. Duguid, Miss Alice Martin, Miss D. Bradford, Miss J. W. Deuel, Mrs. I. M. Holland, Mr. Jas. M. Morris, Mrs. M. Grant De Rouen, Miss Jacqueline De Rouen, Mrs. M. J. Morris, Miss Kathleen Morris, Mrs. H. Stuart Hamilton, Mr. W. A. Baker, Sir Gordon Johnson, Miss C. M. Harrington, Miss Mabel Molson, Lieut.-Col. and Mrs. Renouf, Mr. S. F. Rutherford, Mr. Pierre-Aime Normandeau, Mrs. Alexander Murray, Mr. Robert U. James, Prof. and Mrs. Kiang, Mr. Charles J. Saxe, Mrs. Saxe-Holmes, Miss Mary Saxe, Mrs. Lansing Lewis, Miss Lewis, Mr. J. H. McGowan, Miss Bertha McGowan, Lieut.-Col. and Mrs. Walter E. Lyman, Miss Maud B. Blachford, Miss May Riley, Miss Ethel Derrick, Mr. and Mrs. Wilbert H. Howard, Miss Sylvia Howard.



Above are reproductions of three of the outstanding ancestral portraits which the Earl of Egmont, who was sold today at Christie's, in London.

Upper right—"The Baroness Arden". This portrait of Margaret Elizabeth, Baroness Arden, is by Sir William Beechey, R.A., and is dated 1794, in which year it was exhibited at the Royal Academy. It shows the Baroness in white muslin with scarlet bow and scarlet riband supporting an ostrich feather in her powdered hair.

Upper left—"Portrait of a Lady." This picture was painted by Sir William Beechey, R.A., and it shows a lady in a black dress with white lace veil, wearing a pearl necklace and bracelet and holding a parasol.

Lower picture shows John, the second Earl of Egmont and Catherine, his wife. It is probably the gem of the collection offered for sale. It is by Sir Joshua Reynolds. Lord Egmont, who is dressed in a green coat with scarlet vest, white lace cravat and frills and black three-cornered hat bound with silver braid and with gold lace, stands in the grounds of Kanturk Castle, County Cork, holding his wife by the hand. Lady is dressed in pink and wears a small black hat.

### BIG PERSIAN ART EXHIBITION OPENS

Star 6/1/31—  
Exotic Tapestries and Price-  
less Carpets Displayed  
in London

LONDON, Jan. 6.—(U.P.)—The mystery and the glamor of the Arabian Nights came to life yesterday in London when the doors of the Royal Academy swung open on the first international exhibition of Persian art. Exotic tapestries and priceless carpets from the palace of the ancient Sultan Haroun-Al-Raschid hid the severely classical walls of the Academy, while pyramids of ceramics and bronze and silver vessels gleamed in a score of rooms.

Perhaps the chief feature of the exhibition was an exact model of the portal of the Masjid-i-Shah of Isfahan, considered the most beautiful mosque in the world. The portal, with its festooned masses of stalactites, vivid turquoise moulding and great vases of golden alabaster, was brought from Persia in a thousand pieces—and assembled inside the Academy.

The 2,500 objects in the exhibition were lent by 360 museums and individuals in all parts of the world. For insurance purposes, the exhibits were valued at \$15,000,000, but their real value is incalculable. The insurance covered war, strikes, riots and malicious damage.

Only connoisseurs and art critics were allowed to see the exhibits yesterday. The private view for members of the Royal Academy will be held on Tuesday, and the public will be admitted for the first time on Wednesday.

### FAMOUS CANADIAN SCIENTIST IS DEAD

Star 5/1/31  
News of Dr. Henry Marc  
Ami's Death Received  
From France

OTTAWA, Jan. 5.—(C.P.)—Dr. Henry Marc Ami, one of Canada's outstanding scientists, died yesterday at Mentone, France, according to news received at his Ottawa home. An archaeologist and palaeontologist of international reputation, Dr. Ami startled the world of science a few years ago by his discovery of evidence tending to show that the Eskimo races, now found exclusively in the Canadian Arctic, at one time lived in France.

In recent years, Dr. Ami divided his time between France and Canada. He was the founder and leader of the Canadian School of Prehistoric History in France, through which he made the archaeological excavations at Dordonne upon which he based his theory of the early life of the Eskimos. Born in Belle Riviere, near Montreal in 1858, Dr. Ami was the son of Rev. Marc Ami, a Presbyterian missionary who came to this country from Switzerland. The son was educated at Ottawa public schools and McGill University, later studying at several universities abroad. He later entered the Canadian Government service as a geologist and, upon his retirement in 1912, began a life of letters.

Soon after the outbreak of the war in 1914, Dr. Ami was stationed at the British Embassy in Washington in charge of war metals and minerals. At the close of hostilities, Dr. Ami resumed his scientific life, writing voluminously on many subjects and conducting endless experiments and excavations. He was a member of most of the important world scientific affiliations.

Dr. Ami is survived by his widow, three grandchildren, Nicholas H. Slater, Clara and Jeanne-Anne Slater, of Toronto, and a brother, William Ami, of the University of Manitoba.



# Rancher Earl Raises Cash On Ancestral Portraits

Star 12/12/30

Unable To Adapt Himself To Life Of Aristocrat  
Former Canadian Sells Art Treasures To Secure  
Funds For Travel—May Return To Alberta

LONDON, Dec. 12.—(Special Cable to The Montreal Star).—The tenth Earl of Egmont, who until January of last year was plain Frederick J. T. Percival, Canadian rancher at Priddis, Alberta, is again holding the spotlight amongst England's nobility. This time it is not the romance of his over-night rise from rancher to Earl which is securing him prominence, nor the precedent which he set amongst the English aristocracy of buying his groceries at the village store and carrying them home in a basket himself. It is the fact that today at Christie's galleries he is holding a ruthless auction of his ancestral portraits.

Evidently twenty-nine years of contemplation of the picture of nature in the Canadian West, with the Alberta foothills in the background, is not the best introduction to the masterpieces of British portraiture. Conceivably its effect might be to make the brush of a Kneller or a Reynolds seem feeble in comparison.

However this may be, the Rancher- Earl, who only forsook his Albertan life in order to give his 14-year-old son the advantages of a baronetcy, is choosing to sell one of the finest collections in England.

## IS RESTIVE NOBLE.

This is not the first sign of restiveness which the Canadian Earl has given with his new life. He was a remote cousin of his predecessor in the title, and when told on his ranch at Priddis, where he had spent all his life, that the succession had fallen upon him, he was at first undecided

about accepting. He was in independent circumstances and felt intuitively that the life he knew and loved was the one in which he would find the greatest satisfaction. But he had his young son to consider and he had promised the boy's mother when she died that he would bring the boy up to the title in case the reversion should fall upon him. And so, taking the general store-keeper at Priddis to be his chauffeur, and presumably his intimate, and the store-keeper's wife to be his housekeeper, he departed for the ancestral seat at Ringwood, Hampshire.

In the months that have passed the Earl has found that his instinct at Priddis was sound; the new life is not for him. The cream of England which would seem to be his for the skimming, eludes his social touch figuratively, much as it would have to yield to his practised hand if it were a job to be undertaken in any literal sense. He has confirmed that what he had suspected was true, namely, that to be an aristocrat one has to be born to the life, that twenty-nine years of roughing it on the prairies is no preparation.

## LONELY IN SPLENDOR.

And as his rancher spirit makes him too proud to persist at the door which does not open willingly to him, he has become somewhat of a lonely figure. He has locked the gates of the ancestral home because so few visitors ever come to them and he, his son, and their general-store crony live in isolated splendor, the sole occupants of the mansion. Even the staff of servants has been dismissed.

It is reported that in the dispersal of his pictures the Earl is preparing to turn his back upon the English society which has turned its back upon him and spend his time in travel. If he does so, it is certain that Canada and his beloved Albertan foothill country will see him again.

The Egmont family is far from the foot of the precedence table governing England's aristocracy. The first Earl secured his title in 1733 for services in the Irish Parliament. Since then the family has bred many important figures. Sir Spencer Percival, who was a contemporary of the Younger Pitt and Prime Minister of Great Britain from 1809 to 1812, was a grandson of the first Earl. He was shot in the corridors of the House of Commons while still Prime Minister by a madman named Bellingham, who fancied he had a grievance over a bankruptcy matter. The first Earl previously to this had gained distinction in partnership with J. E. Oglethorpe, by colonizing Georgia.

It has been many years since the Earldom has been occupied by a native Englishman. The predecessor of the Rancher-Earl was a native of New Zealand. Had the Rancher-Earl waived the title, the next in line would have been an even more obscure personage, a younger brother. At the time at which the succession was open this individual was getting less satisfaction from his noble lineage than from the fact that he had established a record in the Vancouver stockyards by holding a job as sheep shearer for 18 months. The contenders against the Canadian Percivals for the title were also persons in humble life, one James Percival, a baker of London, and one R. Pownall, a retired optician of Lancashire.

One has but to look at the first picture in today's sale to appreciate the change which the years have brought to the Egmont Earldom. The picture is a group of the Egmont family attributed to Hugh Barron. The Earl and Countess are seen on the steps of their mansion surrounded by their family of eight children. They

wear the brocades and the crinolines of their age and their features have the refinement that comes from indoor life in luxurious surroundings. Today the dainty brocades and the rustling crinolines are gone, and in their place is the rough garb of the sturdy rancher. Today's counterparts of the fine white features on the canvases are the tanned, weather-beaten face of the present Earl and the ruddy countenance of his young son.

## PROUD DESCENT

The figures on the canvases are patricians all. Conscious pride in lineage is depicted in their very bearing. Boswell in his life of Johnson wrote concerning the first title holder: "It would be well if many others would transmit their pedigrees to posterity with the same accuracy and generous zeal with which the noble Lord has

honored and perpetuated his ancestry."

The present Earl cannot be said to share this pride. He cares little for ancestry and is not likely to contribute anything to the "History of the House of Yvery," which was assumed in 1792 as a basis for tracing the history of the Percival family back to the commencement of the 14th century. The work subsequently gained comment from Lord Doven as "a most remarkable monument of human vanity."

One peculiar privilege attaches to the Egmont title, namely that the eldest son upon his coming of age is entitled to exist as a baronet, along with his father and his grandfather, so that theoretically there may be three baronets in the family concurrently. The son of the present Earl is now 16 years of age. He now bears

the courtesy title of Viscount Percival.

Probably the most outstanding picture to be offered for sale is that painted by Sir Joshua Reynolds, P.R.A. and which was exhibited at Burlington House in 1875. It is a canvas 49 inches by 73 inches, and contains portraits of John, second Earl of Egmont and Catherine, his wife. Lord Egmont is dressed in a green coat with scarlet vest, with white lace cravat and frills and a black three-cornered hat bound with silver braid. In one hand he holds a gold-knobbed cane, while the other holds his wife by the hand. Lady Egmont is dressed in pink and wears a small black hat. The scene is in the ground of Kanturk Castle, County Cork, the ancestral home of one branch of the Percivals.

The collection of pictures that will

go under the hammer contains work by many artists who were well-known in their day and some of whom are famous today. Such men as Sir George Kneller, Sir Peter Lely, John Hoppner, R.A., are portrait painters the examples of whose work will no doubt augment the family fortune by many thousands of dollars. There are nine portraits by Lely, of which five are of Sir Percival, the first baronet, and there are two of Catherine Lady Percival his wife, the other two being entitled "Portrait of a Gentleman of the Egmont Family." The portraits by Kneller also number nine and included a pair of portraits of James, 5th Earl of Salisbury and the Countess of Salisbury, the parents of the wife of John, second Earl of Egmont. They are in their peer and peeress' robes and holding their coronets.

There is but one example of the

work of John Hoppner, R.A., and that a portrait of Jane, second daughter of Sir Thomas Spencer Wilson, Bart. of Charlton, Kent, who was born in 1769 and married the Right Hon. Spencer Percival. She is shown in a black dress, cut V-shaped at the neck, with a grey gauze scarf and a gold necklace. A copy of this work by an unknown artist is also listed for disposal.

## MANY ACADEMY EXHIBITS

There are five examples of the work of Sir William Beechey, R.A., outstanding among which is the portrait of Margaret Elizabeth Baroness Arden, which was exhibited at the Royal Academy in 1794. A striking picture of the eldest daughter of Sir Thomas Spencer Wilson in a white muslin dress with a scarlet riband supporting an ostrich feather in her powdered hair. Seven pictures by G. F. Joseph, A.R.A., include two which are believed to be George James, 6th Earl of Egmont, in the uniform of a midshipman, standing on the seashore—probably the forerunner of that branch of the family which set out from the shores of England to new countries, the last representatives of whom have now returned across the seas to the ancestral home.

Many of the pictures carry the Coat-of-Arms of the Earldom. Many of them have been "hung on the line" in the exhibitions of last century and there is certain to be keen competition among art dealers and collectors to secure these canvases that, through the long years have graced the walls of the home in which their fleshly representatives once

# WINNIPEG ARTIST SHOWS WORK HERE

Gazette 6/1/31  
Water-colors and Color-prints  
by Walter J. Phillips,  
A.R.C.A., at Johnson's

## VARIETY OF SUBJECTS

Painter Has Found Congenial  
Material on Prairies, in  
Rockies and Fishing  
Villages of B.C.

Watercolors and color prints from wood-blocks by Walter J. Phillips, A.R.C.A., are on view at the Johnson Art Galleries, Limited, 1340 St. Catherine street west, and constitute the first adequate presentation of the art of this Winnipeg artist in Montreal. Except for the occasional print, his paintings are known to local picture-lovers through the exhibitions of the Royal Canadian Academy and the Art Association of Montreal. Now has come the opportunity to view his work in wider range, and to enjoy its beauties. Towards what will make a good picture his attitude is broad—quaint buildings in peaceful English villages, dilapidated fish houses on the B. C. coast, the grandeur of the Rockies, grain elevators on the prairies—and trees, land and water in the Lake of the Woods district are all subjects that have found a congenial interpreter. An accomplished draughtsman and sound colorist, Mr. Phillips brings to his task trained observation, taste and balance. There is no hint of sympathy with the so-called "modern" movement, and any oddities of form are those of nature's making, and not deliberate distortion or exaggeration to carry out a formula.

In the hands of Mr. Phillips, watercolor is treated according to the best tradition—fluid in wash and transparent in tone. The absence of body color, muddiness or labor is marked. There is evidence that the painter set out with a definite end in view, and gained it. Freshness, crispness and spontaneity are qualities that the artist has happily preserved in all his works. As an exponent of this medium Mr. Phillips is in the forefront of Canadian painters.

Apparently Mr. Phillips favors no particular season—the dense, rich verdure of summer, the sparse, vivid hues of autumn, the glowing flush of late spring and the tracery of boughs against a winter sky all make appeal to him.

In "Warren's Landing, Lake Winnipeg," the artist has seized on the picturesque fish houses, wharves with barrels and tanks and a fishing boat in the foreground. "Cook's Creek, 2," has evidence of early frost, for, despite the mellow yellow and brown of the landscape, the stream crossed by a bridge is partly covered by thin ice. "Summer Night, Lake of the Woods," is a poetic nocturne, trees and figures in the foreground, and a stretch of water mirroring lights that gleam at the base of a darkened hill. "Mud Lake, Lake of the Woods," with a sky charged with heat, shows a picturesque bend with patches of water-lilies against a tree-edged bank. Another version of "Cook's Creek, Man," has the distance enveloped in mist. Gulls make a decorative pattern against the sky in "Johnstone Straits, B.C.," with distant mountain and broad sweep of water. "Ap-

proaching Storm, Moraine Lake," with noble spruces, blue hills, distant mountains touched with snow, and in the foreground rocks and rubble and bleached, uprooted trees, sounds a dramatic note. A lovely cloudy sky marks "In the Valley of Ten Peaks," with distant mountains and nearby rocks. "The Moraine," with its chaos of boulders, old tree and mountains, is another firmly-treated subject.

In Homewood, Hazelridge and Brunkill, the painter found grain elevators that made effective designs. "Barn at Dacotah" gives a hint of an "unimproved" road of rich, puddingy mud, seared and scored with water-filled ruts. The odd formation of the "Tower of Babel" near Moraine Lake supplied good pictorial material. "English Landscape" is typically tidy with thatched houses, elms and willow near a placid stream. There are also scenes along the Red River, and "bits" from the Muskoka district.

The color prints from wood-blocks cover a variety of subjects and make an interesting group. In them is clear evidence of good drawing and, since many blocks are required for the various colors, a steady hand in the cutting of them, for the "register" must be perfect. In this collection is "The Bather"—a figure standing near birches; "White Wilderness," a brook in a winter landscape; "Mountain Torrent," with mountains and a stream roaring over a litter of rocks; "April in the Cotswolds"—rain, a misty hill, and three girls under umbrellas; "Nasturtiums" and "Tulips"; "Jim King's Wharf"—a rickety building and wharf on piles, an Indian dugout, stretch of water and snowy peaks; "York Boat"—in the Japanese manner—rolling water, a gull alongside the craft, distant white-caps and a pine bending to the blast on a rocky island. An Indian fishing village at Mamalilicoola, B.C., gave another good subject with its shacks, totem-pole, Indians with loads mounting steps, wharves and beach with dug-out. In the collection, too, is the lovely "Flying Island", with pine on rock, reflection, blaze of maple in foreground and moving water that is lost in mist in the distance. This print is a fine example and is becoming rare.

# JAPANESE PRINTS ARE EXHIBITED AT M'GILL Star 15/1/31 Many Shown Are Centuries Old

Japanese prints, some of which are several centuries old, were placed on view in the exhibition gallery of the McGill Library today, illustrating the height to which printing from woodcuts has been developed in the Orient. The exhibit, arranged by Dr. G. R. Lomer, with the assistance of G. M. Furman, consists of some 100 large finely colored prints and numerous smaller ones, accompanied by explanatory notes to help in understanding the technique of the Japanese woodcut.

In addition to prints belonging to the library collection, many have been loaned by F. Cleveland Morgan, W. S. Maxwell, Sidney Carter, W. Crawford, Prof. Ramsay Traquair and John Turnbull.

The exhibit is free to the public daily from 9 a.m. to 9 p.m. and on Saturdays from 9 a.m. to 6 p.m. The library is closed Sundays.

# BENNETT TO OPEN SHOW Gazette 13/31/31 Art Exhibition at Ottawa In- creasing in Popularity

Ottawa, January 12.—The number of paintings, sculptural groups and other "objets d'art" to be on display at the opening of the Canadian Exhibition at the National Art Gallery this year is nearly double that of last year, according to officials of that institution here today. Last year's exhibits totalled 179 pieces, but this year there will be approximately three hundred.

A number of eminent Canadian artists and patrons will be present from Montreal and Toronto when Premier R. B. Bennett formally opens the exhibition on January 22.

# GERMAN PRIMITIVES SHOW Gazette 19/2/31 N.I. Paintings Loaned by A. S. Drey Will Be on View

An exhibition of German Primitives will be held in the Print Room of the Art Association of Montreal from Saturday, February 21, and continuing until Sunday, March 8.

The paintings, which are lent by courtesy of A. S. Drey, of Munich and New York, represent works of the old German masters dating from 1420 to 1535, including Caspar Isenmann, Lucas Granach, Hans Von Kulmbach, Albrecht Altdorfer, Bartel Bruyn, Martin Schaffner, Conrad Von Creuznach.

# EATON RESTAURANT IS ARTISTIC AND MODERN 24/1/31 "Star" New Room on Ninth Floor Opens Monday

An inspired application of modern design and decorative art is to be seen in the new ninth floor restaurant of the T. Eaton Company, which is to be opened on Monday. It is an excellent example of the work of one of the greatest of modern architects, Prof. Jacques Carlu, of Paris, France.

In form it is an adaptation of the Doric, with 16 marble columns around the nave, with low raised balconies at each end and extending some distance along both sides. At each end is an illuminated fountain in black marble, and over it a large mural painting, in neo-classical manner, executed by the wife of the architect, Madame Natacha Carlu. The lighting is almost altogether indirect. The room is beautifully proportioned and decorated. A distinctive decorative motif has been introduced in the decoration of the elevator hall and foyer also, which are in every way worthy of the restaurant itself.

## CULLEN CANVASES IN ANNUAL SHOW

Gazette 12/31/1

Large Attendance Marked  
Saturday Opening at Wat-  
son Art Galleries

### SCENES FROM ROCKIES

Many Inspiring Subjects Dis-  
covered in Great Mountain  
Range by Noted Mont-  
real Artist

Large attendance marked the opening on Saturday, in the Watson Art Galleries, 1397 St. Catherine street west, of the ninth annual exhibition of paintings and pastels by Maurice Cullen, R.C.A. This annual show is always looked forward to, but this year interest was a trifle agog over what this outstanding of Canada's winter season would "do" with the Rockies which were his sketching ground nearly a year ago. There are several long steps between the noble contours of the Laurentian hills and the impressive grandeur of the Western range, and what excited his admirers' anticipations was the manner in which he would portray them. Mountains have ever held allure for artists and the Rockies are no exception, so that a long line of Canadian painters have had a "go" at them—Brynmor, Horne Russell, Hammond, Collings, to mention a few; many before their time and also some present-day devotees of more advanced pictorial interpretation. In viewpoint and treatment each has imbued his work with the more or less individual note, and the mountain views being shown this week are in vision and character as unmistakably Cullen's as those more familiar scenes about the Cache River and Lac Tremblant.

It is at once clear that the painter "took to" the Rockies. Here was material that called for "big," robust treatment. Breadth has always been a marked characteristic of Mr. Cullen's work and up in the skies these mountains called for this quality without limit, so he attacked with customary vigor and success, with the result that the bulk of comment on opening day centred about these works which mark something of a new step in his artistic advance. Room, however, there is for some typically lovely examples in oil and pastel of that section of the Laurentians that he has made peculiarly his own. Comparison between them is not called for—they are simply different types of scenery, and preference will be a purely personal matter.

Mr. Cullen gathered much of his material during that season that has inspired some of his happiest efforts—the period when the increasing warmth of the sun and stronger currents in the streams cause the break-up of the ice. Since waterside timber and incidental vegetation have fixed characteristics, the western scenery presented no problems and the painter could concentrate on giving the requisite bulk, solidity and grandeur to the noble peaks, patches of wind-swept rocks and the glare of light on snowfields at their bases.

In the effective balance of sunlight and shadow the upright "Mount Norquay, from Echo River," is a fine performance—the rock peak, aglow in a blue cloudy sky, dominates the shadowed spruce-lined shores of the curving stream that has given its icy covering. The branches of the evergreens are smothered in snow. Spruces, brush, ice and open water, with sunlight and shadow on the distant mountains, are the pictorial elements of "The Rockies from the Echo River." "Mount Rundle from Vermilion Lake" employs in decorative manner the odd-shaped peak against a grey sky. The painting of the band of mist, trees, ice and open water is lovely in its values. The same mountain appears again, as seen from Lake Louise highway, under a sunny sky. "After snowfall, Banff," gives a glimpse of the Bow River, sunlit mountains and a noble snowclad pine. Mount Pilot, near Banff, furnishes another good subject. Trees, ice, open water and reflection, with the background filled by snowy peaks, make a beautiful work of the picture entitled "From the Echo River, Banff." Mount Girouard and views from Tunnel Mountain have proved congenial material. In the western group is a rich and strongly handled pastel called "The Echo River, near Banff"—bold mountains at the end of a valley, giant spruces, banks covered with snow and ice, the stream gleaming with lovely hues.

The balance of the collection is devoted to Laurentian vistas—snow scenes along the North River at St. Margarets and in the Lac Tremblant district. Birches, broken ice and fast water, backed by a blue hill and rosy cloud, are the pictorial elements of "North River, near St. Margarets." "Winter Twilight, Lac Tremblant" is a low-toned pastel of lovely quality—spruces, birches, a glimpse of the lake, and mountains slightly flushed in the dying light. In the same medium is "Last Gleams, Cache River," an impressive painting of spruces, birches and brush on a snow-covered bank, distant mountain aglow in the sunlight and sweeping into the foreground a strip of open stream edged with water-sodden ice and snow. Rising Mist, Lac Tremblant," is a broadly handled pastel with, above the patches of vapor, a ruddy tinge on the bush-covered mountain in the background. A tranquil spirit pervades "Sunglow, Chicoutimi," with its snowclad bluff, house in the hollow and beyond a glimpse of the ice-bound Saguenay, tree-topped bluffs that catch the glow of the sun and farther off a range of blue hills. "Ice Cutting, Longueuil," dating back a few years, shows men with ice-laden teams, stretch of snow-covered river and in the misty distance Mount Royal under a gold-  
en sky.

## OLD HOUSES HERE LACK PROTECTION

Star 5/1/31

Prof. Traquair Speaks in  
Art Gallery of Historical  
Edifices

Expressing regret that more was not done to preserve architecture of historical interest, Prof. Ramsay Traquair of the school of architecture at McGill University pointed out that there were very few old houses left within the province and even these few were disappearing one by one.

Professor Traquair, who spoke on "Some Old Quebec Houses" last night, in the Art Gallery, Sherbrooke street west, before an audience of about 500 stated that the oldest house remaining was the St. Gabriel farm house at Point St. Charles, where it was built at the close of the 17th century and two wings added early in the following century.

### MCTAVISH HOUSE

Another old house of architectural interest described was the McTavish house on St. Jean Baptiste street, built toward the end of the 18th century. It was practically impossible to preserve such an historic treasure within the confines of a great city, the lecturer said, but steps should be taken immediately to care for existing old houses throughout the province, many of which were described during the lecture and illustrated with slides of both exterior and interior views.

In addition to older examples of architecture there are a number of reasonably old houses which ought to be preserved, Professor Traquair stated. As far as moveable articles of interest are concerned, the lecturer said that though the province was rich in church carvings there was not much left in domestic architecture.

### HOPITAL GENERAL

One of the larger structures described and which evoked much interest was the old building known as the Hopital General near Quebec City. This building is considered to contain the oldest inhabited room in Canada and has a mixed and interesting history dating back to the 17th century. Much of the interior work is of great beauty and illustrates well the influence the architecture of France had in the country through many decades.

H. B. Walker, president of the Montreal Art Association, presided and the lecturer was thanked by Rev. Dr. David Scott.

### Painting Exhibition

AN exhibition of sculpture and painting by Miss Katherine E. Wallis and Oscar Waldmann will be held in the Print Room of the Art Association of Montreal. The exhibition will be open to the public on Saturday afternoon, January 10, and will continue until Sunday, January 25.

### Exhibit of Sculpture

An exhibition of sculpture and painting by Miss Katherine E. Wallis and Oscar Waldmann will be held in the Print Room of the Art Association of Montreal. The exhibition will be open to the public this afternoon, January 10, and will continue until Sunday, January 25.

## PHILIP L. HALE, U.S. ARTIST, SUCCUMBS

BOSTON, Feb. 3.—(A. P.)—Philip L. Hale, 66, artist and critic of art, died in the Beacon Memorial Hospital yesterday after a brief illness.

Mr. Hale was the son of Edward Everett Hale, who wrote "The Man Without a Country."

## CHURCHES FEATURE MISS WARREN'S ART

Gazette 16/1/31  
Interiors of St. Paul's and St.  
George's Chapel Stand Out  
at Exhibition

Water color drawings of indoor and outdoor scenes, mostly in England, a few in Canada, comprise the fifth annual exhibition of the work of E. M. B. Warren, R.B.A., which is now on view at the Johnson Art Galleries, 1340 St. Catherine street west.

Admirers of Miss Warren's water colors will look at once for the cathedral interiors for which she has won wide praise, while the casual visitor to the galleries will at once be attracted by the pictures that represent this type of work. Three outstanding studies this time are of the interiors of St. Paul's, London, of which there are two, and of St. George's Chapel, Windsor. The pictures offer a marked contrast, the first two reflecting the gloomy atmosphere of old St. Paul's and the third the bright and colorful interior of the beautiful royal chapel.

The first presentation of St. Paul's gives a glimpse of the central dome, from which the ugly scaffolding has now been removed, and beyond to the chancel, with the sun's rays streaming obliquely through its windows. More typical of St. Paul's, perhaps, is the painting at evening, the building dark and murky looking, with a soft, blue background at the end of the church. Miss Warren painted her interior of St. George's Chapel when the workmen were still finishing off the redecoration this summer. The detail reproduced in the woodwork at both sides and at the end of the chapel is remarkable, and the bright standards which hang from the walls lend an added brightness to the effect.

Striking, too, is a corner of the Toc H Church in London, a bright little picture, with the lamp, lighted by the Prince of Wales, burning in the corner and in the foreground the casket representing the Unknown Soldier. Two scenes of well-known London landmarks, Big Ben and Cleopatra's Needle, are skillfully treated by Miss Warren, who has ably reproduced the heavy London atmosphere.

Two views of Anne Hathaway's Cottage are attractive pieces, with the brightly-colored china round the walls adding a quaint charm to the effect. There are several outdoor scenes, English gardens, with their brilliant flowers and glossy lawns, and odd corners where the artist paused to reproduce some unusual effect. One of the larger pictures is Edinburgh, looking from Calton Hill.

As a contrast Miss Warren has done considerable work in the Laurentians in the neighborhood of St. Margarets. Most of the pictures are brilliant autumn scenes, in reds and yellows: "Autumn Glory, Meach Lake," is typical. There are also several winter scenes and a number of smaller studies which make up an attractive collection which well repays a visit to the galleries.

Star 22/1/31, N. LeB.  
Wallis-Waldmann Show  
At Art Gallery Will  
Close On January 25

THERE has been a large attendance of visitors during the past week at the exhibition of sculpture and paintings by Miss Katherine E. Wallis, a Canadian sculptor, and Oscar Waldmann, a well known Swiss animal sculptor, which is being held in the Print Room of the Art Association of Montreal. This attractive exhibition includes wood carving in ebony, walnut, rosewood and pearwood, and reliefs in bronze, also oils and water colours from the brush of Miss Wallis. The exhibition will remain open until Sunday next, January 25, when Miss Wallis will leave for Ottawa to attend the Canadian Winter Exhibition at the National Gallery, where a piece of her wood carving called "The Struggle For Life" is to be exhibited. Miss Wallis plans to return to Paris early in February.

OTTAWA CITIZEN, 30/1/31

Miss Katherine E. Wallis, a member of the Paris Salon, who next week will exhibit her sculpture and paintings, is the guest of Mrs. Montague Anderson, Park road, Rockcliffe.

An Exhibition of Sculpture and Painting by Katherine E. Wallis and Oscar Waldmann, members of the Paris Salon, will be held in Miss F. H. McGillivray's Studio, 292 Frank St. (Gate Entrance), from Jan. 30 to Feb. 7 from 2 to 6 p.m. daily except Sunday.

## LIGHT TREATMENT FEATURES EXHIBIT

Gazette 20/1/31  
Paintings by I. F. Choultse on  
Display in Eaton's An-  
tique Galleries

The almost uncanny luminescence of paintings by Iwan F. Choultse, on exhibition in the antique galleries at The T. Eaton Company, Limited, produces an effect so bold that on entering the galleries one looks immediately for oddly placed lights that might explain the phenomenon. His pigments, freely applied to the canvases, gather light in such a way as to give the impression that they are lit from behind.

The painter is one given to realism and thoroughly pre-occupied with the treatment of light. Many of the paintings are snow scenes from which the light seems literally to burst forth. One of the most striking is entitled, "A March Evening—Russia." It hangs at the far end of the gallery, immediately opposite the entrance, and dominates with its vivid colors the end of the room. A red light is washed across it. Trees in the foreground have red boles and branches while those toward the skyline are the color of garnets against a darker sky. The arrangement is simple and the interest lies principally in the color which calls for attention peremptorily.

"A March Night—Russia" is hardly less striking, although painted in moonlight instead of at sunset. Here again the snow fairly gleams. A pool of water, on which there float a few free sheets of ice, makes a bold contrast in the foreground. A more conventional painting is "A January Evening," golden and sun-splashed. A long, low building, very well drawn, is shadowed on the right, presumably by another building whose bulk has cut off the light from a part of the snowcovered foreground as well, but even in the shadow the surfaces are bright. The weather, which is readily discovered in any of the paintings, is sparkling clear; the atmosphere is frosty and dry. Under no other conditions could a building appear so sharply drawn and shadows so palpable.

A painting entitled "Nearing Spring" is Mr. Choultse's impression of a less frosty winter day when the snow packs underfoot. The composition is simple. A ridge on which there are three trees, a rock and snow traverses the canvas in the foreground. Beyond it the land falls away, out of sight, and on either side, in the middle distance, there are hills whose outline and color are softened by the atmosphere. The naked limbs of trees that cover the slope toward the centre are almost lavender.

There is one painting, "Under Swiss Snow," that shows a curving road retreating between snow covered trees that cast their shimmering shadows across the startling whiteness. Color is in it as in an opal.

A considerable diversity is to be observed in the 14 paintings on exhibition. All of them are painted boldly but the scenes are taken, it would seem, from places all over the world. There are marine scenes with setting sun that clamour for attention. One of them is entitled "Sunset on the Black Sea."

It is understood that at the moment Mr. Choultse is in western Canada studying the light conditions that are to be found in the Rocky Mountains.

Star 27/1/31  
Picture Exhibition By  
Jackson and Harris At  
Art Gallery Saturday

AN exhibition of Arctic sketches by A. Y. Jackson, R.C.A., and Lawrence Harris will be held in the Print Room of the Art Association of Montreal from Saturday next, January 31, to Sunday, February 15. Mr. Jackson and Mr. Harris were members of the expedition last summer which left for the Canadian Arctic archipelago on the SS. Beothic, sailing from Sydney, Nova Scotia, on July 31 and returning on September 27. The expedition completed a 9,000 mile voyage to Codhaven, Greenland, and all the Canadian posts of Bache Peninsula, Ellesmere Island; Dundas Harbor, Devon Island; Pond Inlet, Clyde River, Pangnirtung and Lake Harbor, Baffin Island; Chesterfield and Coats Island, Hudson Bay; and Port Burwell, Hudson Strait. The sketches produced by Messrs. Jackson and Harris during this voyage number about 67 and will be on view to the public on Saturday afternoon next at the Art Gallery, 1379 Sherbrooke St. W. Through the courtesy of the National Gallery, Ottawa, the painting of "The Beothic at Bache Post, Ellesmere Island" by A. Y. Jackson, will also be shown.



## HISTORIC BUILDINGS ARE DISAPPEARING

Gazette 1/15/31

Neglect of Citizens to Preserve Old Houses of Former Regime Regretted

### SPECIMENS ON SCREEN

Prof. Ramsay Traquair at Art Gallery Shows Views of Noted Ancient Structures

Romance clings to the historical landmarks of French-Canadian architecture in the province of Quebec. From the somewhat austere exteriors of the few standing examples of the 17th and 18th centuries to the warmth and beauty of ornate carvings and panels of the interiors, there is a decided attractiveness that is delightfully different from the present-day trend. Last night, Prof. Ramsay Traquair, of McGill University, transported an audience of more than 400 persons to the realm of yesterday when he gave an illustrated lecture on "Some Old Quebec Houses" before members and friends of the Art Association of Montreal at their headquarters on Sherbrooke street west.

Sounding a note of regret at the apparently gross neglect of citizens in the province towards the preservation of these historical buildings, perpetuated in song, story and history book, Prof. Traquair said that neglect has done more to destroy old architecture than even restoration. He urged those present to do everything in their power to preserve what little there is left of French-Canadian and Colonial architecture for the sake of posterity, as well as for the continued source of delight of the present generation.

"There are but a few really old houses and they are disappearing one by one. Not because their removal is necessary, but because there is not a sufficient public interest to keep these landmarks so much in keeping with the scenery of the various sections of the community," Prof. Traquair said. He referred specifically to the apparently unreasonable destruction of the house in Longueuil which was associated with the Le Moyne family and also the Moulin du Crochet on Back River.

A curious point brought out in the lecture was the chance remark of a commercial traveller at the close of the 18th century in reference to Montreal. This gentleman said that Montreal was an ideal country town for a retired army officer with a small pension to settle in comfortably for his old age. Little did he realize the changes that have since been brought about by the vagaries of fate, fortune and opportunity!

### FINE OLD PEWTER.

Evidences that the French-Canadians believed in "Produced-in-Canada" products even at the beginning of the 18th century are seen in the examples of fine pewter which are in existence in many of the old homes. The furnishings of certain of the homes and buildings still in a state of preservation show no signs of "period furniture" collections. The low, hand-carved chairs were reminiscent of the days when voluminous skirts were in vogue.

Fireplaces fitted with wooden doors and mantelpieces curved at rounded angles with panels, peculiar wainscoting, steep roofs and slight eaves, characteristic of French architecture, plastered walls and heavy beams, windows with two sashes opening outwards—all belong distinctly to a not too remote period in our history. Fire divisions at intervals in the roofing of the buildings lends color to the belief that fire prevention was sought after even in those days by making it legally compulsory for care in construction work.

Part of the present Hospital General at Notre Dame des Anges, outside of Quebec, Professor Traquair said, consisted of the old Recollet Monastery built in 1672. One of the many slides screened showed various portions of the structure, inside and outside, and the beautiful woodwork of one of its staircases, presumably built in 1737, came in for a great deal of favorable comment as typical of the early 18th century product. The speaker was sorry that there are no remains of state buildings of the old regime.

The Ursuline Monastery at Three Rivers, St. Gabriel Farmhouse at Point St. Charles, the property of the Congregation de Notre Dame; the Hubert Lacroix house on St. Jean Baptiste street, occupied by Simon McTavish, the Giguere home on the Island of Orleans, the Caldwell house, 92 St. Peter street, Quebec, which Professor Traquair said, represented the finest example of a merchant's home in the period, were screened and commented upon.

H. B. Walker, president, was in the chair. Rev. David Scott, of the Knox Crescent Presbyterian Church, thanked the speaker.

## UNUSUAL VARIETY IN ART EXHIBITION

Gazette 1/14/31  
Katherine E. Wallis Has Striking Subjects in Sculpture—Wood Carving by Waldman

Unusual variety is to be found in the exhibition of work by Katherine E. Wallis and Oscar Waldmann which is now being held in the Print Room of the Art Association of Montreal, Sherbrooke street west. The exhibit, which will remain open until Sunday, January 25, includes relief, figures and busts in bronze, wood and plaster, water-color and oils, and a "sculpture in silk," which is a modernistic version of the sampler in silk applique.

The work of Miss Wallis, who is the major contributor, is already familiar as part of the permanent collection of the association. Her most striking subjects employ the sculpture medium. A large rectangular plaque in relief on wood depicting "Bosnian Women Hoeing Corn" achieves a vigorous rhythm in the square headresses of the hoers and the strong stance of their limbs under their severely straight garments.

Miss Wallis is also very happy in her portrayal of children. "Mon Petit Chou" captures all the charm of dimpling, laughing babyhood in bronze. "Inquietude," a marble bust, has all the mystery of the pensive infant.

In her water-colors, Miss Wallis varies her approach. "An April Morning in Sevre" is brushed in in free, bold stroke; while her studies of Morish architecture delineate detail in fine dry line. An oil, "The Atlas from Marakech" shows an effective design of flat roofs in the foreground, while miles of clear air seem to intervene before the snow-topped hills appear.

Mr. Waldmann, who has some exquisite wood-carving on view, has, to a rare extent, the ability of harmonizing his subject and his medium. Outstanding among his work is a sandalwood box with the recumbent nude figure of a woman on the lid, in which the grain of the wood is cleverly utilized to emphasize the composition. Gleaming black ebony has been used for the head of a Singalese soldier. Again, most appropriately, a red-brown walnut provides the medium for a plaque, "Deer in Summer," the sylvan setting of tall tree trunks carved in relief and the wood itself blending to form an indissoluble unit.

## DOMINION ACQUIRES VAN DYCK PAINTING

Star 22/1/31  
The Magdalen is Housed in National Gallery At Ottawa

OTTAWA, Jan. 22.—(C.P.)—Canada's art collection, housed in the National Gallery, has been enriched by the acquisition of Van Dyck's "The Magdalen." Presentation of this fine old master was made by William Southam of Hamilton, Ont., father of H. S. Southam, Ottawa, chairman of the gallery's board of trustees.

"The Magdalen" is one of a number of religious pictures painted while the effect of Van Dyck's five-year stay in Italy in the 16th century was still to be seen in his work.

### BENNETT TO OPEN SHOW.

Enriched during the past year by seven splendid examples of Italian painting and more representative than ever before of Canadian art as a whole, the National Gallery of Canada will tonight be opened in its sixth annual exhibition. Premier R. B. Bennett and Miss Mildred Bennett will preside in the Prime Minister's first public function of a social nature since the formation of the present Dominion Government. Some 2,000 invitations have been issued to what is considered the outstanding artistic event of the year.

More than 300 items are listed in the catalogue, including 41 works of the Society of Sculptors of Canada, which is holding its second exhibition.

### MONTREAL WORK NOTABLE.

From the standpoint of national interest, the main feature of the opening is the exhibition of Canadian painting. This year will be notable for the excellent presentation from the west, particularly from Calgary and the Pacific Coast. The "group of seven" of Toronto, is not so prominent as in former years on account of many of their paintings being on exhibition in other countries. There are, however, sufficient of their productions present to typify the work of both the older and younger members of the group. Montreal is responsible for some of the outstanding work, while Ottawa is also well represented.

A feature of interest is an exhibition of a large group of etchings and lithographs by modern French artists. Included are a number loaned from the private collection of Campbell Dodgson, C.B.E., keeper of prints and drawings in the British Museum.

## MODERN GIRL TYPE IN SHAKESPEARE

Gazette 21/1/31

Heroines Efficient and Virile, Mrs. Forbes-Robertson Hale Declares

### PERIOD WAS STIMULATING

"Merchant of Venice" Treated in Entertaining Fashion Before Women's Art Society

Shakespeare's heroines were more up-to-date women than any in fiction or drama between his time and the past thirty years, declared Mrs. Forbes-Robertson Hale at the annual tea of the Women's Art Society held yesterday in the Windsor Hall. "They are so like our own daughters, who are always surprising us by doing things that we should never imagine they could do," she remarked.

Mrs. Forbes-Robertson Hale wore a beautiful costume of the Shakespearean period, a copy of one of the year 1609, she told her audience. Its colors were a blending of yellow and orange and it was finished with a fine lace ruff at the neck.

The reason for the similarity of the people of Shakespeare's time to those of today was chiefly that they lived in a stimulating period. There was the amazing discovery of a new world, with new animals, new plants and a new kind of human being, men of a different color. Likewise there was the stimulating effect of the struggle brought about by the Protestant Reformation, and the high degree of education, as exemplified in such as Lady Jane Grey, which spread in a sort of backwash to the masses through the theatre and the ballads.

In addition, England was ruled by a red-headed Tudor woman who knew what she wanted and did not hesitate to state her views. The women of her day were expected to be—and were—virile and effective, as Portia, in "The Merchant of Venice."

Shakespeare's women were studied from the life, Mrs. Hale pointed out, and the best are those in the non-historical plays—the comedies. She ran through the story of "The Merchant of Venice" suggesting here and there the treatment the theme would have received had Shakespeare been a scenario writer in the employ of Hollywood, in amusing fashion. Portia assumed her famous role of advocate because she was a high-spirited young woman and saw her chance of playing a leading part. She could just as well have got the learned Dr. Bellario of Padua, to take the case but instead of doing so, she behaved exactly like a suffragette. Bassanio, standing but a few feet away in the Doge's court, did not recognize her—just like a certain type of husband.

"I have often wondered who was boss in Belmont," said Mrs. Hale. "I am quite sure it was not Bassanio. But because Portia was a gentlewoman, despite the broad comedy of the last act, which was in the style of the day, Bassanio probably thought to the end of his life that he was the boss."

### JULIET ROLE EXACTING.

Romeo was a gate-crasher, she continued, for he went to the ball without being invited. Mrs. Hale commented that there never could be a perfect Juliet for the potion scene in "Romeo and Juliet" called for an actress of the greatest experience and by the time one had achieved it she was too old to look the part.

Imogen in "Cymbeline" was another daring heroine, going into the cave holding the sword outstretched before her, afraid both of it and of the unknown danger that might lurk in the darkness, yet undaunted.

Physical strength was a characteristic of Shakespeare's women characters, and in all the plays there are but three and a half faints, said Mrs. Hale. In the literature of the past century there is little else but fainting.

Mrs. C. L. Henderson, president, greeted the members and guests and introduced Mrs. Hale. With her at the head table were H. B. Walker, Mrs. A. R. Grafton, Mr. Justice Desaulniers, Lady Drummond, Dr. and Mrs. Lighthall, Mrs. O. R. Campbell, Mrs. J. C. Beswick, Miss W. Kydd, Mrs. J. A. Morris, Mrs. David Whitall, Mrs. James Peck, Miss Katherine Wallis, Miss Jean Steele Foley, Mrs. J. J. Louson, Mrs. George Preston, Mrs. Murdoch, Mrs. J. J. Creelman, Mrs. Alex. Murray, Mrs. N. K. Laflamme, Miss E. M. B. Warren, Miss Hay Browne, Mrs. L. A. Maclean, Mrs. George Campbell, Miss Esther Botting and Miss Rosa L. Shaw.

Star 22/1/31

## Canadian Pictures And French Prints At National Gallery

The annual exhibition, which opens today, in Ottawa at the National Gallery of Canada, is, in point of fact, four exhibitions in one. A considerable part of the permanent collections has been put away and a large space is given to the gallery's sixth exhibition of Canadian art; a room is given to the work of the Society of Sculptors of Canada; there is a very good exhibition of modern French prints; and, with the works by old masters, and a few modern ones, of the permanent collection still in their places, attention is called by a special catalogue to the more important additions to them that have been made in the past year.

Living Canadian painters are unusually well represented, though not at all completely, since many of the best known painters have sent nothing to this exhibition. There are nearly a hundred and seventy exhibitors, of whom more than a quarter are women, and the works come from all over Canada. Most of the work comes, of course, from Quebec and Ontario, but there are exhibits from Halifax, Winnipeg, Qu'Appelle, Calgary, McLeod and other places and a number from Vancouver. Some of the pictures are bad, some are eccentric or experimental, but there are many good ones and the exhibition, as a whole, gives a good idea of what Canadian painters, particularly some of the younger ones, are trying to do. There are few, if any outstanding works and the works of the older painters represent their painters and do not much more, but this may be, in part due to the size and great variety of the collection.

Portraits are not very numerous. Messrs. Wyly Grier, Horne Russell and Jongers have single pictures and some of the most interesting portraits and portrait studies are sent by Dorothy Stevens, Lillias Torrance Newton, Kenneth Forbes, Allen Barr and Andre Bieler. Landscapes and townscapes are of every kind. The senior painters are represented by Messrs. Cullen, Homer Watson, Suzor Cote, Beatty and others but the work of newer artists takes more place and is in some respects more interesting. To mention only a few of them, there are pictures of interest by Ethel Seath, Mary Mack, Roland Gissing, Anora Brown, James Henderson, J. E. Schaefflein and N. de Grandmaison.

One large room is given to the Society of Sculptors for its second exhibition in Ottawa. There are only eight exhibitors and most of the works are, necessarily, fairly small. The quality of the work shown is distinctly high, in spite of the little encouragement that sculpture has generally received in Canada. The outstanding exhibits are two finely modeled torsos, of a man and a woman, larger than life, by Florence Wyle and several good imaginative works by Elizabeth Wood. Alfred Laliberte has sent some of his small groups of French-Canadian workers, there is some interesting work by Emanuel Hahn and two of Suzor Cote's bronzes.

The French prints which are shown are the work of some seventy people, most of them still living, and they give a very good idea of recent French work in etching, lithography and other processes. Most of them have been sent from Paris for this exhibition, but some of the finest and rarest prints here have been lent from his private collection by Mr. Campbell Dodgson of the British Museum. He has lent small groups of very fine works by Forain, Degas, Manet, Toulouse-Lautrec, Pissarro and Odilon Redon and some of the scarce prints by Rodin. These are the most striking exhibits, but there is a great deal that is worth seeing in the rest of the collection, probably the best of its kind that has ever come to Canada. Steinlen, Renoir, Fantin-Latour, Bracquemond, Bernad, Carriere, Cottet, and Marie Laurencin are only a few of those who are more or less well represented.

The additions to the gallery's collection of pictures by old masters are seven in number and all conspicuously good. Two of them, both Flemish, are gifts to the gallery; a very fine early "Portrait of an Ecclesiastic," given by Mr. H. S. Southam, the chairman of the trustees of the gallery, and a very characteristic Van Dyck "Magdalen," given by Mr. William Southam. Both are very valuable additions to the collection. Of the five Italian pictures the most striking are three views in Venice by Canaletto; large and exceptionally good examples of his work, and delightful pictures. The "Portrait of a Connoisseur" is a very good Bronzino, worthy of any gallery and an important addition to this one. The last of the additions, an "Assumption of the Virgin," attributed to the School

of Benozzo Gozzoli, is a big and very decorative work and is remarkable for its unusually good state of preservation. It is pleasant to see that Canada is getting some share of the works of art which financial troubles are driving out of England.

H. P. B.



## NATIONAL GALLERY EXHIBITION OPENED BY PRIME MINISTER

**Gazette 23/1/31**  
**Seven Old Masters Constitute  
Important Additions Made  
During Year**

### ART FROM PROVINCES

**Canadian Section Pictures  
Range From Rigidly  
Academic Tradition to  
Revolutionary**

(By The Canadian Press)

Ottawa, January 22.—Doors of the National Gallery were thrown open tonight on the most important exhibition so far held within its walls. In addition to a most representative showing of contemporary Canadian art and sculpture and a large group of French prints, seven Old Masters were placed in exhibition representing the most impressive group of additions ever made in a single year. Premier R. B. Bennett and Miss Mildred Bennett presided over the function which each year marks the opening of one of the most important and active art institutions of the Empire.

Outstanding among the Old Masters on display is "The Magdalen" by the illustrious Van Dyck. It is one of the religious pictures painted while the effects of Van Dyck's five-year stay in Italy are still visible. The sensitive painting of the head and hands, the rich color and masterly treatment of the draperies are all signs of his work at its best. The picture comes from the collection of Edwin Lloyd, of Dublin, Ireland, and was acquired through the generosity of William Southam, of Hamilton, Ontario.

From the Italian school come three paintings of Giovanni Antonio Canal called Canaletto. These are "The Portals of St. Mark's," "The Arsenal," and "The Piazzetta." These are considered among the artist's finest works and together with the picture "The Vegetable Market," purchased a short time ago, gives the National Gallery a representation of his work rivalled only by the London National Gallery.

"The Assumption of the Virgin," a tempera on wood panel, is considered to be either from the studio or to have been closely influenced by Beozzo Gozzoli. Its condition is flawless and its brilliance of color after 500 years is undimmed.

The "Portrait of an Ecclesiastic" by Jan Prevost is a splendid work of the fifteenth century. The artist has endowed the portrait with great understanding of character and a masterly technique. The picture was presented by H. S. Southam, chairman of the trustees of the National Gallery.

A fine example of sixteenth century Florentine art is "The Connoisseur," a portrait by Agnolo Bronzino. The picture was produced at the height of the artist's ability in 1540 and gives evidence of the aristocratic qualities for which his portraits are noted.

### MUCH VARIETY SHOWN.

The Canadian section of the exhibition is large and thoroughly representative. For the first time in the history of the gallery all the provinces of Canada have sent quotas of paintings. The older provinces, already established in traditions which acquire virility and boldness as the years go on, present a marked contrast to the offerings of the newer provinces, the work of which tends to betray a certain self-consciousness and hesitancy inevitable during the transitional period in which art in those sections finds itself. This fact, however, tends to enrich the variety of the exhibition rather than to handicap it, for the range of painting runs the gamut from the rigidly academic and orthodox to the revolutionary—almost truculent.

Toronto's famous "Group of Seven" are not so well represented as in former years. Current exhibitions elsewhere have deprived the National Gallery of the best of their work; but what there is of it shows no regression from their efforts to develop along the particular lines they have selected and to transcribe on canvas their rugged interpretations of a country which peculiarly lends itself to such treatment. Individuality stamps the pictures of Lawren Harris, Arthur Lismer and A. Y. Jackson. Canadian native traditions, Canadian environment and a distinctly Canadian temperament are unmistakably and emphatically expressed.

Sound and substantial work in landscape and portraiture is exhibited by such artists as Wily Grier, Colin Forbes, G. Horne Russell, Maurice Cullen, F. S. Coburn and others. The more modern and technically freer school of painting, which continues to grow and embrace the younger artists, has the tendency this year to become somewhat more restrained. Mrs. Lilius Newton has an excellent portrait of Hon. Vincent Massey and a good figure composition, "The Sisters," Edwin Holgate is equally successful with his "Ludovine," and other Montreal painters, Mabel May, Mabel Lockerby, R. S. Hewton and Prudence Heward all contribute characteristic works.

Nova Scotia sends a limited group of works headed by Elizabeth Nutt, director of the Nova Scotia School of Art, Halifax, and Miss Marjorie Tozer, assistant teacher at that institution. Miss Nutt's landscapes continue to express the best of the traditional interpretations transferred with consummate skill and confidence.

A rapidly growing group of artists finds Manitoba a congenial environment and outstanding in this rising assembly are Lemoine Fitzgerald and Walter J. Phillips. The former exhibits in oils and the latter in water-color and woodblock print.

Great promise is manifested in the presentations from further west. In Saskatchewan James Henderson, with his portraits of Indians and his fine landscapes, becomes better and better, while Ken Derdine, of Saskatchewan, paints low toned landscapes well in the older transatlantic tradition.

Encouraging in the extreme is the representation from Alberta which, while lacking in those features expressive of maturity, is nevertheless a stimulating beginning.

From the other side of the Rocky Mountains comes one of the most interesting groups of the entire exhibition, indicating the virile character

of art in the Pacific coast province. Under the leadership of F. H. Varley, C. H. Scott, J. W. G. MacDonald and W. P. Weston the work of the Vancouver group is shown.

## OUTSTANDING WORKS ON EXHIBITION HERE

**Gazette 22/1/31**  
**Japanese Colored Prints Be-  
ing Displayed in McGill  
University Library**

For those who have been charmed by the exotic beauty of Japanese color prints, but have, perhaps, been somewhat baffled by the foreign idiom and technique involved, a visit to an exhibition now on view at the McGill University Library, 3459 McTavish street, will prove illustrating as well as enjoyable.

The collection assembled consists of representative works of outstanding artists of the best periods, and has been loaned by a number of persons in the city. In addition to the magnificent prints themselves, there are blocks with which such printing is done, photographs of all the processes necessary to produce the finished picture, with explanatory notes, and current books on the various phases of the art and on the artists.

Hiroshige and Hokusai, the two foremost artists of the early nineteenth century, contribute some very striking prints. A remarkable study of rain is given in Hiroshige's "Storm on the Gate Bridge." The figures crossing the bridge are bent beneath the weight of water which streams through the print in delicate

criss-cross lines and fills the green-grey sky with tons of unshed rain. Clear, brilliant color makes his "River with Boating Party" a thing of sparkling gaiety.

Hokusai's characteristic daring treatment of swirling waves appears in several lovely studies in blues with glimpses of mountain peaks appearing in the valleys of the water.

In contrast to the high color values of the above two artists are the subtle pinky-amber pinks of Yeizan, with their emphasis on delicacy of line and their rhythmic draping of kimono and obi, on full length figures. Toyokuni, who worked in the last quarter of the 18th century and the first quarter of the 19th, shows the remarkable portraiture that can be done within the very restrained Japanese convention. His circular composition of "Two Men and Lady" is interesting as an Oriental treatment of a problem which has intrigued so many western artists.

A broad slapstick humor, and a tremendous dramatic power mark some of the exhibits. The first is seen in a print by Hiroshige showing two travellers taking fright at a white gown hanging on a line which they have mistaken for a ghost. The second is typified, par excellence, in the "actor" prints with their surging almost sinister emotion, their massed color, and their breath-taking action. There are actor prints on view by quite a number of different men.

Another type of print included in the exhibit is that depicting birds and fish in that exquisite finish of texture for which the Japanese are famous.

Then there are the encyclopaedia of free hand studies in 15 volumes by Hokusai, whose pages lying open in the showcases are brimful of life and motion, each page containing dozens of studies of amazing vitality.

## Star 28/1/31 DR. HENRI MARC AMI IS BURIED IN OTTAWA

OTTAWA, Jan. 28.—(C. P.)—Many distinguished Canadian scientists and writers attended the funeral here yesterday of Dr. Henry Marc Ami, who died at Mentone, France, Jan. 4. A private service was held at the home of the deceased followed by a service at Chalmers United Church and interment at Beachwood cemetery.

## ANCIENT FRESCO OF DANTE IS FOUND

**Gazette 22/1/31**  
**Believed to Be Oldest Portrait  
of Great Italian  
Poet**

(Special Cable to the New York Times and Montreal Gazette.)

Rome, January 21.—What is believed to be one of the oldest portraits of Dante in existence has been discovered in the Church of St. Dominic at Pistoia, where behind seventeenth century altars, frescoes which by their styles are easily recognizable as work of the thirteenth and fourteenth centuries were found.

One of these frescoes, which authorities unanimously attribute to the middle of the fourteenth century, represents three half figures, under one of which there is written "Dante" and under another "Petrarch." There is nothing written under the third figure, whose identity is uncertain.

Even without the names, the figures representing Dante and Petrarch would have been easily recognizable as similar to other portraits handed down to the present day.

It is quite certain that Dante never posed for the portrait now discovered since it was made some thirty years after his death. It is possible, however, that the artist may have seen the poet during the latter's life-time. Certainly the fresco was painted when the recollection of Dante's features must still have been fresh in many people's memories.

This portrait of Dante differs from all others hitherto found in that it represents the poet as a younger man with large, vivacious eyes and an animated expression and features. This is in striking contrast with the austere Dante usually depicted. Unfortunately the fresco is in a very poor state of preservation.

## ART COURSES OFFERED

**Gazette 31/1/31**  
**Classes to Be Held at Sir  
George Williams College**

Inauguration of day and evening instruction in charcoal, crayon, water colors, oils, and the various other branches of art, has been announced by the Sir George Williams College.

The instructor will be D. A. J. Pavitt, who has studied for several years at the Slade School of Art, the Charing Cross School and the South Kensington Museum, London, England.

Mr. Pavitt announces that, as this is the first occasion on which art instruction has been offered by the Sir George Williams College, the number of students accepted must of necessity be small. This will make it possible to give individual attention to beginners, as well as to advanced students. Classes are co-educational, and students may attend morning, afternoon, evening, or Saturday courses, as they wish.

The purpose of this college in instituting art courses at this time, it is stated, is to give to men and women as well as younger people, an opportunity for self-expression through the development of artistic talent and appreciation.

## SCHOOL STATISTICS.

From 1927 to 1930, continued Prof. Maillard, 26 students were awarded the regular diploma and they teach to about 4,000 pupils in the senior grades of the schools in this city; and 360 teachers, already on the staff of the school board of Montreal, attend the evening courses. Registration statistics of the school show that about 5,000 students have taken advantage of the facilities offered by the school of Fine Arts since its opening.

The students who took the complete course in architecture and decorative arts as applied to commercial and industrial pursuits secured good positions, said Mr. Maillard. Applications for admission becoming more and more numerous, students are received in proportion to the elements of the population of this Province, that is 67 per cent. French speaking, 27 per cent. English speaking, and 6 per cent. Jewish.

This school has not necessarily been opened to make great artists, continued the speaker, as out of the thousands of students who take the regular courses, most will become good artisans, others experts in some specialty, and from time to time, one with more ability will spring from the mass with greater gifts of imagination, a real creative genius, to produce, after years of hard work at the school and much travel in other lands, outstanding works of art.

## HARD WORK NECESSARY.

Speaking of the spirit of the Provincial School of Fine Arts, Mr. Maillard stated that it was based on discipline and hard work. It will take some time before the influence of the training received at the school is more generally felt, he said, and he expressed the hope that in due time the leading artists of this province will study the elements of architecture embodied in the early constructions of Quebec, to find a formula, a style, which will correspond to the tastes and ideal of the Canadian people.

Prof. Maillard declared that he saw great possibilities for a distinctive Canadian art, national in its ideal and manner of expression.

A great field will then be open to the Canadian artist, first in the construction of homes, in interior decoration, styles of furniture, draperies, and all that goes for the simple or elaborate decoration of a home.

With regard to the future of the artistic movement, in general, Prof. Maillard stated that it was more or less at the mercy of the art dealers, art critics, and the artists themselves.

With regard to the action of art dealers, the speaker declared that many of the leading firms seem to favor a sort of international movement in opposition to national schools, and, in his mind, a strong national feeling based upon the need on the part of artists to express the thought and ideals of their own people, would survive and achieve final success.

Prof. Augustin Frigon, vice-president of the Cercle Universitaire, introduced the speaker, and Prof. Edouard Montpetit, general secretary of the University of Montreal, moved a vote of thanks, congratulating Prof. Maillard on the comprehensive exposure presented to lovers of fine arts in the course of his lecture.

## NATIONAL ART FORM IS IDEAL STRESSED

**Gazette 26/1/31**  
**Charles Maillard, Fine Arts  
School Director, Ex-  
pounds Theory**

### PURPOSES OF SCHOOL

**Wide Field Awaiting Canadian  
Artists in Giving Ex-  
pression to Beauties and  
Traditions of Land**

A note of optimism with regard to the possible preservation and development of the main features and characteristics of the peoples who settled on Canadian soil, their styles of architecture, their ability to express their thoughts, tastes and ideals in artistic forms, particularly in the Province of Quebec, was sounded by Charles Maillard, director of the Provincial School of Fine Arts, in an address delivered before a distinguished gathering of members and women guests at the conclusion of a dinner given at the Cercle Universitaire 515, Sherbrooke street east, Saturday evening.

Prof. Maillard briefly outlined the efforts of the pioneers of this country to lay wide and deep the foundations of a new and distinct Canadian nation, their spirit of enterprise, in commerce and industry, their determination to remain Canadians in mind and purpose. This great past is handed on to us to preserve and improve, he said, and one of the best means of doing so is by artistic expression.

Isolated artists, men and women of more than average ability existed in the past, artists who expressed by their style of architecture, in private and public buildings, churches and public monuments, in scenes of interior decoration, some of the leading facts of Canadian history and the life of our ancestors, he said. To perpetuate these traditions of the past and better acquaint the rising generation with the modern technique and the history of the great schools of art, the Government of the Province of Quebec opened, eight years ago, in Montreal, a Provincial school of Fine Arts. The first duty of the director was to surround himself with some of the leading artists of this city, all graduates of well known public and private schools of art, in Europe and America. Some of the regular students, of the day or evening courses of the new school of Fine Arts were teachers and professors in the elementary and high schools of this city.

## HANDICRAFTS MAY HELP IN SOLUTION OF UNEMPLOYMENT

Gazette 27/1/31  
Rural Areas Can Produce All  
Tweeds and Linens Needed,  
Says Col. Bovey

### GUILD ANNUAL MEETING

Co-operation of Provincial  
Governments and Railways  
in Promoting Native In-  
dustrial Art Shown

Surveying the achievements of native handicrafts industry in Canada, Colonel Wilfrid Bovey, president of the Canadian Handicrafts Guild, declared that with the proper encouragement from provincial governments, the handicrafts industry could help materially in safeguarding the prosperity of the Dominion by producing sufficient hand-made tweeds and linens to supply the domestic market, at the annual meeting of the guild held in the Ritz-Carlton Hotel yesterday afternoon. Analyzing the economic conditions in Canada and throughout the world, particularly in rural districts, Col. Bovey suggested that the best course for Canada to take was to make herself as much self-supporting as possible, and offset unemployment in country districts, brought about by the rapid mechanization of farms, by giving the people some work to do in their spare time.

Many prominent citizens and officials of the Guild were present at the meeting yesterday, including Georges Bouchard, M.P. for Kamouraska, and a professor of the Agriculture College at St. Anne-de-Pocatiere, who spoke at some length on the aesthetic value of the handicrafts work sponsored by the Guild. The rest of the programme was taken up with the reading of the annual report by the retiring president, Professor Henry F. Armstrong, of McGill University, and by the election of officers for the coming year.

Colonel Bovey reviewed the present conditions in Canada, pointing out that the country was passing through a crisis. The money value of many agricultural products had dropped and showed no sign of recovery, and although mixed farming had been taken up on a larger scale, there was danger that livestock and dairy products would have to be sold below cost, he said.

In addition there is the terrible famine conditions brought about by a crop failure. Whether economists and financiers could find a cure or not, there was much the Handicrafts Guild could do now, Col. Bovey added.

"Now whatever happens, Canada must maintain her agricultural population, and must keep it prosperous and contented," he went on. "Within the last few years we have seen a revolution in western farm methods, the tractor and combine are taking the place of men and horses. What are the men going to do—and what are the women who depend on them going to do? In the east we are not yet face to face with the danger but it is in the air. Mechanization will come and we must be prepared for it."

The problem presented by the rapid mechanization of farms could be solved by well-organized handicrafts production of quality hand-made goods—saleable commercial products such as tweeds and linens, the speaker continued. "There is no reason in the world why the Canadian countryside should not produce all the hand-made tweeds and linens that Canadians wear. There is no competition here with our own factories, only with imported products. There is a definite demand for hand-made goods which can easily be enlarged. 'The settlers of Hebridean and Ukrainian origin in Alberta, and the French-Canadians of Quebec, have traditional skill in such work and a hereditary bent for it.'"

Col. Bovey remarked on the proposals to help the rural western population by encouraging mixed farming, pointing out that while this might help the west, something else was needed in the communities where mixed farming was already established. "The main principle is that the farmer ought to be able to live on the products of his own farm," he said.

#### FOUR MODES OF AID.

The speaker was confident that with proper assistance from the provincial Governments, the Handicrafts Guild could do much to help the rural population. Four kinds of encouragement were needed, he said. "We ask first, encouragement for, and instruction in, sheep raising and in the production of flax and other raw materials; second, co-operatives where raw materials can be prepared, graded and sold; third, instructional

centres throughout the countryside where the graduates of such central schools as that organized by Mr. Beriau can pass on their knowledge to others; and fourth, co-operatives which will purchase and dispose of the final products of the loom." In addition, he recommended central and subsidiary school-workshops for the production of wood and wrought iron work, such as are being considered by the provincial Government at Quebec.

While emphasizing the value of hand-made woven goods, Colonel Bovey believed that much benefit would result from the domestic manufacture of furniture, wooden statuary, wrought-iron work, blankets, hooked rugs, etc. There were many Canadians capable of doing good work along these lines, and the market for them was large and increasing, he said.

The Canadian Handicrafts Guild was doing much to promote the handicrafts industry in Canada, and could do much in the future, the speaker affirmed. The guild had enlisted men with industrial and commercial training who were in a position to give expert advice on matters pertaining to the industry, he pointed out. In addition to its one sales organization, the guild had co-operated with much success with the Canadian Pacific Railway, the Canada Steamship Lines, Canadian National Railways and the Hudson Bay Company. One of the most important duties undertaken by the guild was the organization of exhibitions, which had done much to stimulate interest in handicrafts products, he said.

In closing, Col. Bovey expressed his appreciation of what the provincial governments have done to help the handicrafts industry, referring in particular to the school kept up at Quebec by the Quebec Department of Agriculture. The premier of Alberta intended to support the work, Col. Bovey said, while the Manitoba Government is also considering co-operation.

#### OLD TRADITIONS.

Col. Bovey was followed by Georges Bouchard, M.P., who emphasized the need of keeping the old traditions in handicrafts work alive in the modern age "when quantity is replacing quality." Discussing the methods of production, he declared that "quality, durability and originality are at the basis of all domestic production." The handicrafts work express the true nature of rural Canada, and besides being one of the finest and most beautiful attributes of the race, are a great attraction to visitors, he pointed out.

Mr. Bouchard wanted that the Canadian handicrafts would have to be original and distinctively Canadian if they were to be of any value, condemning the imitation of foreign goods. Canadian handicrafts should be primarily Canadian he said, praising the work of the Guild for bringing about a renaissance of the manual arts and thus bringing back the traditions of the glorious past.

The annual report of the Canadian Handicrafts Guild was presented by the retiring president, Professor Henry F. Armstrong, of McGill, and revealed that the work of the guild had prospered during the past year. Numerous exhibitions had served to stimulate public appreciation, and the department stores were taking up the handicrafts products. The standards of workmanship had been raised, he declared, and the co-operation of several of the provincial Governments had assisted greatly in the work of the Guild. The Guild has paid out \$38,616 to workers during the year, he said, and had now no less than 3 branches and 24 agencies throughout the country.

Oscar Beriau, head of the provincial handicrafts school at Quebec, spoke briefly, urging that the present programme of expansion should be continued. The department of agriculture, through the Hon. Mr. Godbout was anxious to foster the manufacture of handicrafts, he said. The Quebec school had given instruction in spinning and weaving to 257 people during the year, he stated, and in conclusion he mentioned the gratitude owed to the Canadian Pacific Railway, the Canada Steamship Lines, and the Canadian National Railways for their co-operation in disposing of the Guild's products.

#### OFFICERS AND COMMITTEES.

The officers of the Guild were elected as follows yesterday afternoon:

Honorary president, Mrs. James Peck; hon. vice-presidents, Miss M. M. Phillips, and Mrs. W. D. Lighthall; president, Col. Wilfrid Bovey; first vice-president, Mrs. W. Oliver Smith; second vice-president, Mrs. N. K. Laflamme; hon. treasurer, T. P. Jones; hon. legal advisers, W. D. Lighthall, K.C., LL.D.; Brooke Claxton.

General committee: Col. Wilfrid Bovey, Brooke Claxton, Mrs. George S. Currie, A. T. Galt Durnford, J. Murray Gibbon, Mrs. J. C. Heriot, H. M. Jaquays, T. P. Jones, C.A.; Mrs. N. K. Laflamme, Miss Alice Lighthall, T. W. L. MacDermot, Dr. Edouard Monpetit, Gordon H. Neilson, Mrs. W. O. Ryde, Mrs. E. B. Savage, Mrs. W. Oliver Smith, Herbert Snell and Emile C. Vaillancourt.

Committees were appointed as follows: Committee for branches—Mrs. E. B. Savage (convenor); Mrs. W. Oliver Smith, and Brooke Claxton; Educational—Mrs. J. C. Heriot, convenor; Mrs. C. R. Bourne, Mrs. Harry Clarke, Mrs. J. A. Hutchison, Mrs. W. S. Johnson, Mrs. George MacLeod, Mrs. Dakers Paterson, Mrs. M. M.

Phillips, and Mrs. J. S. Rayside; Exhibition—Miss Alice Lighthall, convenor; Mrs. K. S. Barnes, Miss Marjorie Cochrane, Mrs. George Currie, A. T. Galt Durnford, Mrs. J. C. Heriot, Edwin Holgate, Mrs. F. M. G. Johnson, Lionel Judah, Mrs. N. K. Laflamme, Mrs. W. Oliver Smith, Mrs. E. B. Savage, Mrs. Elspeth Stephens, Miss M. Terroux, Miss Marion Wright, Mrs. J. B. MacPhail, Miss Mabel Molson, and Mrs. Charles Tingling.

Finance and Shop—Herbert Snell, convenor; T. W. L. MacDermot, Gordon H. Neilson, Miss M. M. Phillips, Mrs. W. Oliver Smith and Prof. Ramsay Traquair; Publicity, T. W. L. MacDermot, convenor; John Kidman, A. Letondal, Douglas Mackay and George Pelletier; Technical, A. T. Galt Durnford, convenor; Mrs. Donald Baillie, W. M. Barnes, A.R.C.A.; George Bouchard, M.P., Mrs. Gerald Birks, Noel Chipman, Mrs. G. A. Hedges, Dr. A. N. Jenks, Lionel Judah, Miss Alice Lighthall, C. W. L. MacDermot, Gordon H. Neilson, Mrs. W. Oliver Smith and E. L. Wren.

Among the new members to the general council are F. M. Luce, Fox River; Monsignor Turquetil, Chesterfield Inlet; and Col. J. H. Woods, Calgary, president of the Canadian Chamber of Commerce.

Col. Bovey presided at the meeting, which was preceded by a luncheon. Among those at the head table were: F. Cleveland Morgan, Mrs. Wilfrid Bovey, J. M. Bate, Hazel B. McCain, Professor Henry F. Armstrong, Mrs. C. L. Henderson, H. B. Walker, W. A. Peck, Georges Bouchard, M.P., Mrs. Oliver Smith, O. A. Beriau, J. M. Gibbon, Marguerite Lemieux, J. H. Dupont and W. J. Black.

## LANDSCAPES SHOW CANADIAN SCENES

GAZETTE 2/2/31  
Forty Pictures Comprise Current Exhibit of Richard Jack  
—Versatility Displayed

Practically every phase of the Canadian scene has been utilized in the fine group of landscapes by Richard Jack, R.A., now on view at the galleries of W. Scott and Sons, 1490 Drummond street. Indeed, so varied is the work, not only in theme but in mood and treatment, that it appears almost as the production of a group of artists rather than a one-man show. Further proof of Mr. Jack's versatility lies in his note as a portrait painter.

Among the forty pictures which comprise his current exhibit, are sketches of the neighboring Laurentians, their lovely undulating hills, winding streams and homely farms; the regal Rockies towering above their mirror-like lakes; Montreal, with its rising skyscrapers. Again, he has depicted these very diversified subjects wrapped in heavy snow, dressed in dazzling autumn tones, and summer green; and under lights ranging from sunrise to sunset.

Cathedral Mountain and Lake O'Hara provide the subject for several striking paintings of the Rockies. One, at evening, shows the sapphire and amethyst mountain rising to its brilliant orange crest against a sky filled with clouds reflecting the

copper tints of the setting sun. Another has a regiment of tall pines drawn up at its base, while yet another presents the lake like a tremendous emerald in the foreground. Color and brush work in these paintings are on a heroic scale in harmony with the theme.

Another striking group is pre-occupied chiefly with light. Of these "Sunrise, Lake Quimet," is typical, with its vibrant golden atmosphere filling the canvas back to the horizon. In striking contrast, to the warmth of this group is "Autumn Morning, St. Jovite." Here that blue almost imperceptible mist that fills the chill mornings after the foliage has turned from crimson to dull brown is translated skilfully into paint.

Among the winter scenes, "The Road by Lac Superieur, Quebec," Shows an effective rendering of the sunshine of a late winter afternoon on snow and bare trees. "Mid-Winter," with its blue stream winding through snowy banks, is another excellent interpretation of this season.

The beauty that lies in the big city is vividly illustrated in a canvas called "Montreal" which looks down over roof and tree-tops to the rising mass of a new skyscraper shimmering in the sun.

## MONTREAL THEMES FEATURE PAINTINGS

Gazette 28/1/31  
About Sixty Canvases Exhibited by Members Women's Art Society

### AT JOHNSON GALLERIES

Oils Predominate, While Water-colors Are Well Represented—Some Pastels Also Seen

Some sixty canvases now being exhibited by members of the Women's Art Society at the Johnson Art Galleries, 1340 St. Catherine street west, provide an interesting survey of the work of this local group. The local appeal of the display is further enhanced by the fact that most of the 26 artists contributing have found their themes in Montreal or within the limits of the Province of Quebec.

While oils predominate, water-colors are also well represented, and a few pastels are included. Two studies in oils of old French-Canadian cottages by Mrs. Jane Luke are outstanding. Mrs. Luke uses a firm vigorous brush stroke and applies her colors raw and boldly, allowing them to combine in the eye of the spectator with the result that she achieves a dazzling light in the manner of the Impressionist school. Her pictures are also imbued with much charm in virtue of their subject and setting.

An effectively decorative treatment is used by Phyllis M. Percival in "St. Eustache River." The narrow river is seen running through lush green fields under a deep blue sky banded with luminous white clouds. Groups of trees and houses add further notes of interest to the composition. The painting is firm and refreshingly straightforward. Mrs. Percival has a second sketch of note, "The Christmas Tree."

Miss Ida Huddell's use of clear, brilliant color appears effectively in several canvases. One of these shows a corner of Bonsecours Market with vari-colored vans drawn up beside the stalls. More color is introduced in the roofs of the surrounding buildings touched with glowing sunshine. Miss Huddell also presents a picturesque sketch of Ste. Genevieve Village and the old Murray House in Westmount in the light of the late afternoon sun.

#### BONSECOURS MARKET.

A rather romantic conception of Bonsecours Market is shown by Miss Jean D. Kyle, looking up toward Nelson's monument and the Court House which stand out against a cloud-filled sky while in the foreground the gaily colored market groups are placed. "Early March," by the same artist, depicts a newly melted stream running through snow with fir trees beyond. The effect of icy-cold water is skilfully given.

Mrs. John Allan has two sketches of St. Andrews, N.B., which take full advantage of the pictorial possibilities of rugged, rocky coast and water. Changing autumn colors provide Mrs. James B. Pringle with material for a number of vivid woodland scenes.

Miss E. Harold contributes some sketches of the sloping-roofed old houses which lend so much charm to the Quebec countryside.

Floral pieces, which have true textural treatment and good composition, are shown by Mrs. Lillian Hingston and Arrol Taylor. Mrs. R. R. Thompson portrays varying atmospheric conditions in several waterscapes in water color. Miss Ernestine Knopf has a nude which shows considerable feeling for line and form. Miss E. J. Macfarlane puts gay color into several water-color sketches. A still life by Miss Gertrude Bent shows draftsmanship. Miss Frances Sweeney uses a soft broad stroke in water colors of the Chateau de Ramezay and Murray Park. A vanished landmark, the Church of St. Andrew and St. Paul, is preserved in water color by Miss Ethel Derick. Among the others contributing are Mrs. Mary Mullaly, Miss E. Marshal, Miss Margaret Sanborn, Miss Spendlove, Mrs. Winnifred Lewis, Miss Lordy, Mrs. Florence Turner, Miss Marjorie Allan, Miss M. Burn, Mrs. Amy Muloch, and Miss Katherine Cochrane.

## Estate Late ANDREW DICKSON PATTERSON

(In his lifetime prominent local Artist.)



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WALTER M. KEARNS, Auctioneer.



## SKETCHES EXHIBITED OF CANADIAN ARCTIC "GAZETTE" 2/2/31

Different Interpretations Are  
Shown by A. Y. Jackson  
and Lawren Harris

Two very different interpretations of the pictorial possibilities of the Arctic are now on view in the Print Room of the Art Association of Montreal, Sherbrooke street west, where A. Y. Jackson, R.C.A., and Lawren Harris are exhibiting sketches made when they went on last year's patrol of the S.S. Beothic through the Canadian Arctic archipelago.

While both these men, who are members of the Group of Seven, follow the modern convention toward pure form, they arrive at their ultimate design by entirely different routes. In fact, it is almost impossible to believe that their pictures deal with the same country. Mr. Harris's Arctic is a land of glittering multi-colored ice and dramatic, almost theatrical, lighting. Mr. Jackson's Arctic is a land of unmitigated gloom. From across the room, his sketches appear almost like unre-

lieved grey rectangles. Only closer inspection reveals leaden skies, muddy snow, barren rock.

Mr. Harris eliminates detail. His rocks are as smooth as seals that have just emerged from the water. His clouds are never allowed to merge mistily into the surrounding sky, but are as determinate in form as his rocks. As a result his work has a highly decorative value.

This is further enhanced in these Arctic sketches by his bold use of brilliant color—ice, water, rock and sky forming striking pattern in piercing green, blue, purple, yellow. It is well worth dropping into the exhibition just to see his iceberg pictures, with the vast translucent bulk of the bergs luminous in the unearthly rays of the Arctic sun.

Mr. Jackson ignores all this iridescent magnificence entirely. Were it not for the fact that the Beothic made her trip during the summer, one might explain the bleakness of his work by the fact that the Arctic night was settling on the land. The glimpses he gives of Eskimo life are an interesting feature of some of his sketches.

## WM. HOPE, R.C.A., DIED DURING NIGHT Gazette 5/2/31

Montreal Artist Was Highly  
Regarded for His Land-  
scape Work

The death took place around midnight at the Ritz-Carlton Hotel, of William Hope, R.C.A., artist of high repute and member of a widely-known Montreal family.

Mr. Hope was the son of the late John Hope, merchant of this city, being born and educated here. Showing a taste for art quite early in life, he studied for the profession in Paris also in Holland and Italy, and became celebrated for his landscape work. He was made A.R.C.A., in 1899, R.C.A., in 1902, and was elected member of the council of the academy in 1906. In 1924 his work "The Sand Bar" was purchased for the permanent collection of the National Gallery of Canada. He was awarded a bronze medal at the Louisiana Purchase Exposition in 1904.

Mr. Hope married, in 1897, Constance, eldest daughter of Arthur Jarvis, of Toronto. He lived formerly on Dorchester street west, but in later years at the Ritz-Carlton Hotel, and in the summer went to his residence, "Dalmeny," at St. Andrews-by-the-Sea.

## "STAR" 2/2/31 Pictures On View

CLOSER acquaintance with the paintings of Richard Jack, R.A., only serves to confirm first impressions that this artist paints pictures it would be good to live with. He is a sound draughtsman. He is a master-colorist, and he is essentially versatile. He does not allow style to dominate any composition to the extent of diverting the attention of the spectator from the picture as a picture. His exhibition now on view at the Scott galleries, Drummond street, contains a large variety of landscapes from the Rocky Mountains to the Laurentian hills. It may seem strange that Mr. Jack, whose reputation in England was first established as a portrait painter, should be represented by so many landscapes, but his explanation is that he paints these for relaxation. One presumes that portraits represent work to him.

No matter what the explanation, the result is delightful. Here is mountain scenery that breathes the rare, invigorating atmosphere of the Rockies. Here is scenery with a great variety of colour. Those who know the Rockies will revel in this colouring. Mr. Jack paints solidly, but never to the point of obtruding pig-

ment upon the eye. He can handle sunlight with skill, and he can fill a canvas with atmosphere. He can paint snow that has the real texture of fallen snow, and he can handle the refractions of light in ice as though he had lived in our winters all his life. It is quite a relief to turn to such work as this and to find an artist who has the courage to paint what he sees and not to sacrifice the truth for a theory or a fad.

IN the Print Room at the Art Gallery on Sherbrooke street will be found a number of small paintings by A. Y. Jackson, R.C.A., and Lawren Harris, done during their trip on the Government steamer Beothic through the Canadian Arctic archipelago. Mr. Harris deals largely with ice formations, and in some instances he has painted strikingly luminous masses of berg. He has also done a few sky studies that glow with light. His drawing is often elemental is one sense, and one has throughout the impression that one is looking at something unreal. These studies are interesting as showing how the Arctic strikes one artist.

Mr. Jackson's pictures are nearly all done in a much more sombre vein, pursuant to his well-known manner. He seems to see seascapes in the same way that he does landscapes,—as scenes of gloomy lighting and depressing atmosphere. With the exception of one aurora borealis study, his pictures from the Arctic would tend to create the impression that it is a land of fearful despondency and acute

gloom. The Beothic visited the Arctic during the long summer months, it should be recalled.

Both artists lean to the decorative in composition, and neither creates an impression of reality. We recall the Arctic pictures shown by Mr. Stokes here in 1930. There were depicted Arctic scenes that simply were saturated with light—and the scenes during the Arctic night were suggestive of reality. The spectator can take his choice, but nothing he will see at the Print Room is likely to encourage him to take a trip to the Arctic.

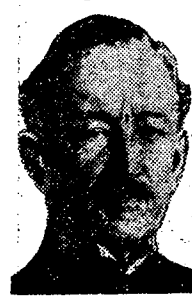
S. Morgan-Fowell.

HOPE—At the Ritz-Carlton Hotel, on Thursday, February 5th, 1931, William Hope, beloved husband of Constance Kingsmill Jarvis, in his 68th year. Funeral (private) from the William Wray Chapel, 2075 University Street, on Friday, February 6th. Please omit flowers.

## WILLIAM R. HOPE, NOTED ARTIST, DIES

Star 5/2/31  
Was Known For His Fine  
Landscapes—Sketch  
of Career

William R. Hope, R.C.A., an artist well known and much admired for his landscape work, died at the Ritz-Carlton Hotel yesterday.



W. R. Hope

Born and educated in Montreal, Mr. Hope at an early age showed promise as an artist. After studying in Paris and elsewhere in Europe, he returned to Canada and settled down in Montreal. He was elected an associate of the Royal Canadian Academy in 1900 and an Academician in 1902. His fellow artists honored him by appointing him to the council of the academy in 1906.

Mr. Hope was a medalist at the Louisiana Purchase Exposition in 1904 and some years ago his painting of "The Sand Bar," was purchased for the National Gallery of Canada.

Of late years he spent his winters in Montreal and his summers at St. Andrews-by-the-Sea.

In 1897, Mr. Hope married Constance, eldest daughter of Arthur Jarvis, of Toronto. He leaves a widow, one son and one daughter, all residents in Montreal.

### An Appreciation

WITH the death of William Hope there passes from the scene one of the few remaining representatives of the old regime. Willie Hope, as he was known to all his intimates, was a figure who would have fitted perfectly into a Parisian milieu of the early nineties. He had the old-world courtesies, the old-world traditions, and the old-world standards as host, as guest, as friend. His slim, elegant personality lent distinction to any gathering among which he moved. His manners were part and parcel of the man himself. You could no more separate him from his manners than you could place him in an ultra-modern setting and find the picture consistent.

He held the highest ideals of living. His courtesy to women reminded one of the days of ruffles and lavender. Yet there was nothing artificial about him. He was sincerity personified, and in all he did, as in all he said, there was manifest the serene attitude of mind of one who was content to let the world whirl by. He was able from early years to indulge his passion for art, and he took it seriously, though he never obtruded his tastes upon his associates. Indeed, he was one who guarded his ideals of art jealously, and fortunate indeed were those to whom he would unbend, once he had tested them and deemed them sincere and capable of sympathizing with his own views. For his conversation was a delight. It is largely a lost art today, but Willie Hope made you understand how, in days gone by, conversation must have been a source of rare and stimulating entertainment.

AS an artist, he displayed impeccable taste, a profound feeling for nature in varying moods, and considerable ability in the transcription of atmosphere to canvas. I have always considered that he was at his best in marine studies. He could paint heaving waters and invest them with a sense of irresistible power that was most convincing. And he was no dilettante. He used paint to express something definitely seen. He had little use for the eccentrics, as might be expected, and he was in his element when examining some fine etching or some exquisite silverpoint. His opinions upon art matters were considered, deliberate, expressed with deference, but none the less with a sense of authority.

He will be sorely missed by a wide circle of friends to whom he had bound himself by ties the modern world little understands or regards. He was of the old regime, cavalier sans peur et sans reproche, and to those who knew him best there is none to fill his place.

S.M.P.

## A Tribute

MRS. W. R. MILLER, who is spending the winter in Camden, South Carolina, sends the following tribute to the late Miss Grace Robertson:

"In these days life does not pause long to consider those who fall by the wayside, yet the wheels seem to have stopped for many of us in the passing of this great and beautiful soul, whose loss to the hundreds whom she helped, and loved and cared for, is beyond all words. Though occupied more than most of us by ever-present cares and anxieties in her own circle, she gave in limitless measure to all who crossed her path out of the fulness of a heart whose generous promptings were as inexhaustible and as deep as the ocean—

"Connected with many organized charities and philanthropic objects, the unique field of her genius was most felt in her power to give something special to each individual with whom she came in contact. Her never-failing sympathy in joy or sorrow was ready for all, and truly Christ-like was her power to give love and help to all who needed. Regardless of her own frail bodily strength, she gave herself for others till exhausted, nature succumbed to the strain, but her gallant spirit can never die, and its inspiration will help those who loved her most to honor her memory as she would most like to have it honored."

## "Star" 6/2/31 NATIONAL GALLERY RECALLS PICTURES

OTTAWA, Feb. 6.—(Star Special by Staff Correspondent).—Many of the offices on Parliament Hill will be made somewhat less attractive as a result of the National Art Gallery calling in pictures which have been loaned to them. The Prime Minister was first to respond. For many years these works of art have decorated such offices as those of the Speakers of the two Houses, the clerks and of some of the Ministers.

They are now to be returned to the gallery, not only to swell the collection, but also because even when outside the curator is responsible for them.

## Claire Leighton Will Give Lecture Tuesday

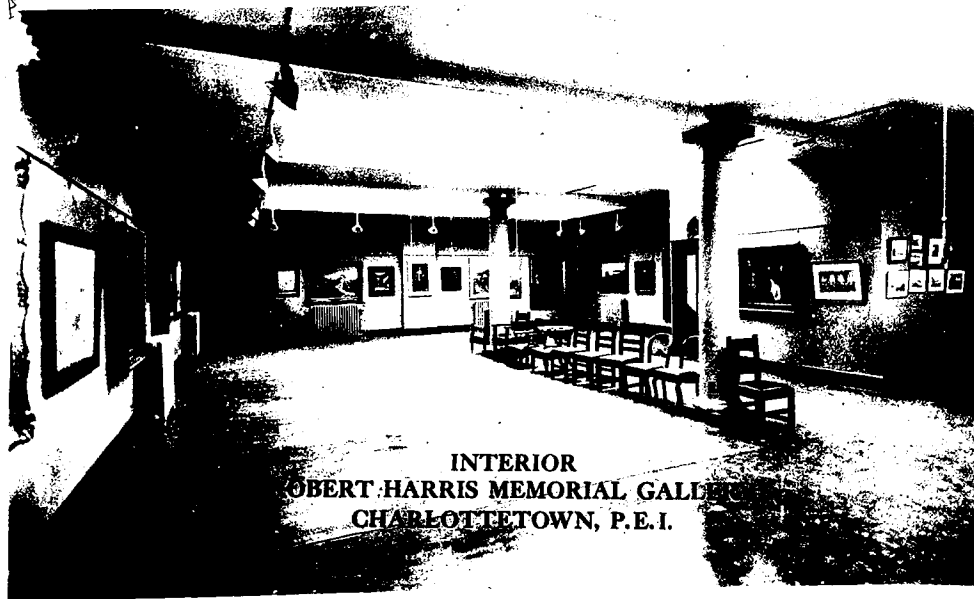
Star 7/2/31 N. LeB.  
An illustrated lecture will be given by Claire Leighton, A.R.E., London, England, before the members of the Art Association of Montreal, on Tuesday evening, February 10, at 8.15 o'clock. The subject of Miss Leighton's lecture will be "The Caves of France and Their Prehistoric Artists."

Miss Leighton, who is a wood engraver and painter of portraits, is well known as the illustrator of Thomas Hardy's novels and other works. She recently received distinction by being invited by the Prince of Wales to contribute to the book compiled for the British Legion. Her lecture on the prehistoric caves of the French Pyrenees carries one back to the hunters of the Early Stone Age, who had developed a marvellous art while Western Europe was still undeveloped.

## CAVES OF FRANCE Gazette 6/2/31 Claire Leighton, A.R.E., to Lecture at Art Gallery

An illustrated lecture will be given by Claire Leighton, A.R.E., London, England, before the members of the Art Association of Montreal, on Tuesday evening next at 8.15 o'clock. The subject of Miss Leighton's lecture will be "The Caves of France and Their Prehistoric Artists." Miss Leighton, who is a wood engraver and painter of portraits, is well-known as the illustrator of Thomas Hardy's novels and other works. She recently received the distinction of being invited by the Prince of Wales to contribute to the book compiled for the British Legion. Her lecture on the prehistoric caves of the French Pyrenees carries one back to the hunters of the Early Stone Age, who had developed a marvellous art while Western Europe was still undeveloped.

N. LeB.



INTERIOR  
ROBERT HARRIS MEMORIAL GALLERY  
CHARLOTTETOWN, P.E.I.

Opened August 1930. See page 23



# JOSIAH WEDGWOOD IS LECTURE THEME Gazette 6/2/31

Romantic Rise of England's  
Master Potter Recalled by  
Professor Clark

## GENIUS NEVER QUIET

Colored Slides Are Used to  
Bring Some of Rarer  
Pieces of Work  
to Life

Josiah Wedgwood, England's master potter, stepped from behind one of his own familiar Jasper vases last night and brought with him the story of his romantic rise from the status of humble potter to that of the wealthy English country gentleman and manufacturer. The process of legerdemain which brought to life a colorful figure in England's history was directed by Professor Thomas H. Clark, Logan Professor of Paleontology at McGill University, who lectured on Wedgwood at the Mechanic's Institute. By means of colored slides Dr. Clark brought some of the rarer Wedgwood pieces to life and told their story as he went along.

Wedgwood, the son of a potter and with forbears of the same lineage, was born in 1730 at Burslem in Staffordshire. After a brief schooling he went to work in his father's small pottery plant and early showed marked proficiency in form. His father died and the business went to a brother and Wedgwood was apprenticed. He might have remained a mere "thrower" of pottery, Dr. Clark explained, but for two things: a disabled knee as an after-effect of smallpox, and the fact that his brother would not take him into partnership with him when he had served his apprenticeship.

Soon after leaving his brother's works he became associated with Thomas Whieldon under an arrangement which allowed him to carry on his experiments in secret. Whieldon's trust indicated that Wedgwood was considered a reliable man. For five years he worked with Whieldon.

At the end of that period Wedgwood decided to go into business for himself and looked around for a suitable site, finally settling up at the Ivy House Works in Burslem. Here began the development of the cream colored pottery which soon established Wedgwood's fame as a potter. There was no division of labor in the industry, but Wedgwood set about making experts of his potters, and so started the industrial revolution so far as the pottery industry was concerned. During this period more perfect forms of pottery began to appear, decoration became freer and less bucolic.

His inventive genius was never quiet; he was always experimenting with new materials and chemicals. One of the first fruits of his work here was the beautiful, dark green glaze which took the country by storm. Wedgwood made no attempt to protect his secrets by patent and soon other manufacturers were following his example.

When the new glaze had had its day he started to work on form, taking objects from natural history for his models. The cauliflower and pineapple designs appeared during this period. Here also he tried to secure clays that would produce a white ware on burning and after two years produced the early white ware which he called cream. Queen Charlotte gave him an order for a tea set, which he attacked with zeal knowing that if he was successful he would secure lots of orders. The Queen was pleased and later ordered a dinner set, and Catherine II, of Russia, ordered a dinner set of 952 pieces, each piece to have an English country scene on it. Wedgwood scoured the country for scenes and produced the set.

In partnership with Thomas Bentley, a Liverpool merchant, he next opened the Etruria works and here developed the ornamental ware in black basalt and the more familiar jasper.

It was during this period, too, that the Berberini vase came into the possession of the Duke of Portland, who, upon learning that Wedgwood wished to copy it, lent it to him for four years. Wedgwood finally produced about 26 copies of it.

His interests did not end with pottery. He was keen to advance the cause of education and was disgusted with the poor transportation facilities. He met with little success in his efforts to improve education, but succeeded, with others, in having a canal built to connect the Trent and the Mersey Rivers.

C. Booth presided and introduced and thanked Dr. Clark.



Designed by Alexandra Biriukova, young Russian architect, whose first commission in this country was the interior designing of the recently opened Russian Orthodox church at Toronto, this unusual motif is embodied in the new home which is being erected in Forest Hill Village, Ont., for Lawren Harris, artist, whose "Lake Superior" captured the \$500 prize at the Pan-American Art Exhibition at Baltimore. **Herald - February 6th 1931.**

## EPSTEIN'S STATUE EVOKES COMMENT

Star 7/2/31  
Described as "Ideal as Hat-  
rack in Lunatic  
Asylum"

LONDON, Feb. 7.—(A.P.) — Staid London's art critics broke into a shocked chorus of disapproval today over Jacob Epstein's new marble statue "Genesis," the figure of an encephalic primitive woman which he considers his most important work.

The same papers printed letters of protest which have reached them with regard to the statue. One is from a retired clergyman who fears that future archaeologists may take the sculptor's statues as life portrayals of modern Londoners.

The Times' critic said of the statue: "There are two Mr. Jacob Epsteins, one a powerful expressive modeller in bronze and the other the sculptor hero of a bad novel." The Telegraph's critic finds the statue coarse and repellent and suggests that it be removed from the gallery as "unsuitable for public exhibition." After partly describing the statue the paper says: "There are other details of the figure one simply doesn't care to discuss."

The Daily Express spoke of Epstein as a man who "cracks bad jokes with his chisel." The Mirror called the statue an "awful eyeful" and added "Genesis might make an ideal hat-rack in the hall of a lunatic asylum." Again "when I entered the room where it stands surrounded by busts of real beauty executed by the same amazing sculptor I felt that something had hit me between the eyes."

Meanwhile Epstein, smiling, refuses to answer his critics, saying: "I did not carve this for them, I carved my idea, but I am sometimes surprised that they think I am aiming a personal insult at them or anyone."

## HANDICRAFTS TO BE SUBJECT OF SURVEY

Gazette 17/2/31  
Gund to Ask Government to  
Undertake Task Necessary  
to Proper Study

In order to determine the extent and nature of handicrafts work in homespun tweeds being carried on in the province of Quebec, Col. Wilfrid Bovey, president of the Canadian Handicrafts Guild, and Dr. Edouard Montpetit will petition the Government to conduct a survey along those lines, it was announced yesterday following a meeting of the executive of the Guild in the organization's quarters on St. Catherine street. It was also suggested that a committee be formed to investigate the questions of consumption and disposal of homespun tweeds.

At the present time, it is difficult to obtain definite figures relating to the production, the quality and the origin of the raw materials, of the goods produced under the auspices of the Guild, Col. Bovey said, and it was felt a survey would prove of great benefit in providing necessary data on the condition of the industry. It was also decided at yesterday's meeting to obtain a distinctive mark to be stamped on all goods produced under the auspices of the Guild.

## "Star" 10/2/31 EPSTEIN'S GENESIS SCORED BY CRITICS

Monstrosity in Marble and  
Coarse, London Papers  
Term Work

LONDON, Feb. 10. — (U.P.) — Art critics, reformers and religious circles were upset today by Jacob Epstein, sculptor, whose work usually conflicts with orthodox conceptions. His newest creation, "Genesis," is a nude, six foot, upright figure of an expectant mother, carved in white marble.

"The figure is a study of primitive motherhood—my conception of mothers many years ago," Epstein said. "Genesis has slanting, oriental eyes, a low forehead, and the mouth, nose and chin of an African. The upper part of the torso is firm and plump. The thighs are enormously disproportioned. The figure has no knees or lower legs. One huge hand emphasizes the grotesque lack of symmetry."

### IDEA BORN 20 YEARS AGO.

Epstein, who was born in New York, said that he conceived the idea for Genesis 20 years ago, and spent over a year, and thousands of dollars, in completing the figure.

"It will play an important part in any historical museum, since it represents a vital era in life," he said.

Art critics began to attack Epstein's new work days before it was exhibited.

"It is supposed to illustrate a passage from the Book of Revelation, describing how a woman, clothed with the sun and with the moon under foot appeared in heaven, and being with child, cried, there is poetry there, but there is none in Epstein, nor in Genesis," one critic said.

"Epstein is suffering from spiritual pessimism."

Epstein called the critic's deductions "rot."

"My Genesis is not based on any passage in the Bible," he said, "and what is 'spiritual pessimism?' I am sure that I do not know. They claim to be critics, but cannot understand that a pessimist is never interested in art, and Genesis, I insist, is art as I understand it."

### WOULD EXHIBIT IT IN U.S.

The sculptor expressed the wish that he could exhibit Genesis in the United

States, which he called more lenient in such matters.

Epstein could not explain why Genesis' face was sorrowful, unless it might be in anticipation of the "happy event."

Included among the bouquet of "raspberries" given to Epstein's Genesis were the following:

"This monstrosity in marble has no reason for existence."—Morning Post. "Uncouth, inartistic, coarse."—Daily Telegraph.

"You white foulness! This man cracks bad jokes with a chisel. It is a bad job on expectant motherhood."—Daily Express.

Hounded for an explanation and a defense, Epstein finally told the Evening Standard: "There is a world of difference between the crude expression of an idea and the expression of the same idea by an artist."

## JOINT EXHIBITION IS MARKED BY VARIETY Gazette 24/2/31

Jean Pallardy and His Wife  
Display Landscapes and  
Portraits

Variety in subject marks the work of Jean Pallardy and his wife (who keeps the name of Marjorie Smith), as displayed in a joint exhibition at the new Gallery of Fine Arts, Drummond street, this week.

Jean Pallardy is preoccupied with landscapes and his wife prefers to paint portraits. Both have talent and seek to develop it independently.

This their first exhibition opened on Saturday and already several canvasses and pastels have been sold. Most of the pieces are small.

M. Pallardy offers landscapes and seascapes of the Lower St. Lawrence district. He has painted many scenes of the Saguenay Valley, discovering in them an opportunity to pursue his aptitude for working in a high key. The color generally is strong.

Some of the outstanding pieces are "Ste. Anne de Chicoutimi," a church and hills with a narrow strip of water in the distance; "Near Tadoussac," water seen between two pines; "Le Bas de la Bale," a sketch of undulating fields; "October," which is a scene in high tones; "The Saguenay," a choice canvas in very delicate color; "La Tannerie," has as its centre of interest a man and a child occupying the distance while just behind are skins drying in the sun. "The Pond" is a picture of a corner of Quebec in which the mountains of the background are the highest to be found in Eastern Canada. The composition is simple and reveals a nice feeling for rhythmic structure.

His wife offers a number of portraits and drawings that prove her to be an able draughtsman. In one of them three nuns are at work before two tables. She has drawn them in a few sure telling strokes. Another example is a charcoal sketch of Beaver Hall Square, in which the buildings are solidly treated.

A portrait of Jean Pallardy is among her work in charcoal, and the only large canvas in the collection is a nude woman.

Much of her work is in pastel with children as her subjects. She draws them with tenderness and sympathy.

## German Primitives At Art Gallery Saturday Star 19/2/31 N. LeB.

AN exhibition of German primitives will be opened in the Print Room of the Art Association of Montreal on Saturday, February 21, and will be kept open until Sunday, March 8.

The paintings, which are lent by courtesy of Mr. A. S. Drey, of Munich and New York, represent works of the old German Masters dating from 1420 to 1535, including Caspar Isenmann, Lucas Cranach, Hans Von Kulmbach, Albrecht Altdorfer, Bartel Bruyn, Martin Schaffner and Conrad Von Creuznach.

## CAVE MEN'S IDEAS OF ART DISCUSSED

Gazette 11/2/31

Graphic Description of Subterranean Tour Given by Miss Clare Leighton

### SOME WEIRD FIGURES

Paintings on Rock Designed to Ward Off Evil Spirits Rather Than for Decorative Effect

Motives of creating sympathetic magic activated the ancient cave painters of France to draw the strange figures that have so interested artists and scientists during the past half century in the opinion of Miss Claire Leighton, A.R.A., of London, England, who addressed the Art Association of Montreal last evening. The speaker discarded "decoration" and "self-expression" as possible reasons for the creation of these pictures about ten thousand years before Christ, and explained the figures, of which she has made a personal study, as being designed to ward off evil spirits and bring the artist-hunters victory in the chase.

Miss Leighton opened her address by taking her audience on a descriptive tour of one of these caves. She explained that these have been known for many years, but were generally havens of refuge for criminals or sufferers of religious persecution, as well as the dens of numerous wild animals. It was only about fifty or sixty years ago that the interest of scientists was aroused in them. Local inhabitants insisted that the caves were dwellings of the devil, and it was only by chance, curiously enough through the wanderings of a little girl who brought back tales of what she had seen, that the artistic value of the caves was brought to light.

The visitor to one of these caves is guided in to a narrow black passage by the light of a miner's lamp and probably for the first time in his life he discovers what silence means. It is a shouting silence in a place that knows neither day nor night, she said. At times one comes upon larger openings in the passages, vaults which have all the grandeur of Gothic architecture, until finally an underground river bars further progress except for those who wish to swim. All along the walls, often for over a mile inside the mountains, and always in the most curious out of the way places, one comes across these curious drawings and engravings, mostly of animals, of which so much has been heard in recent years.

Aided by a series of slides of drawings, which Miss Leighton made with infinite accuracy in the caves themselves, the speaker explained some of the curious and interesting characteristics of the figures. Some of them are engravings, some drawings and some paintings, all executed in extraordinary places, under shelves of rock, on lofty ceilings and in dark corners. Many of them are so faded and covered with limestone deposits that it is difficult, in many cases impossible, to trace the original outlines of the figures. Almost all the subjects are animals, bison, deer, wolves, ponies, etc., and in the opinion of the speaker they are quite as well drawn as those by modern artists. The drawings show an amazing feeling of live line, which must have been innate, and the shape and formations of the rock are employed with skilful effect.

### MANY WEIRD EFFECTS.

Many of the drawings have been made one on top of the other, with weird effect, and they are surrounded by strange lines and devices which are difficult to explain. There are practically no human subjects, though there are strange animal-human figures that might be logically described as devils. Miss Leighton said that in England at the present time there is one village where each year a number of men dress up and put antlers on their heads, then parade through the village and seek remuneration from those who wish to have evil spirits and bad luck kept away from their houses during the year.

The speaker from this, and from the formation of the drawings, deduced that they were inspired by a hope that they might serve to keep away devils. The animals, which often had arrows stuck through them, traps placed around them, or wounds drawn in them, were thus painted in the belief that they might fall as victims in the chase, for the men of that date were hunters by profession and had to exist on the fruits of their spoils. Miss Leighton pointed out the unusual places in which the drawings were made to show that the motives of the artists had probably not been either for decorative or self-expressionistic purposes. For example, a reindeer, a clenched fist and a wolf with an arrow pointing to it, drawn close together, meant "may the reindeer come into my hand and not the wolf which may be killed by my arrow."

Dr. C. W. Colby presided at the meeting and a vote of thanks was moved by Dr. A. G. Nicholls, seconded by W. E. Walsh.

## NATIONAL GALLERY TRUSTEES GATHER

Gazette 16/2/31

Meet for 50th Time Since Inception and Indicate Developments

Ottawa, February 15.—The trustees of the National Gallery held an important meeting this week-end. It was something of a landmark in the history of the board, being the 50th meeting held since its inception under the National Gallery Act in 1913. Those present were H. S. Southam, Ottawa, chairman, Hon. Vincent Massey, Toronto, and Norman MacKenzie, K.C., Regina. The board reviewed the annual exhibition of Canadian art and made a number of selections for the permanent collection.

A resolution expressing the board's high appreciation of the great services to the National Gallery and Canadian art rendered by Earl Willingdon as honorary president of the board during his term as Governor-General was passed unanimously. The chairman briefly outlined the great expansion of the work and influence of the National Gallery since the establishment of the board and indicated important lines of development along which it is planned that progress in the immediate future will take place. The growth of interest in art throughout the country was unprecedented and this interest was being intelligently assisted by the press.

A number of important gifts were recorded, including paintings, prints, and a group of drawings for Punch by George du Maurier.

## JUNIOR LEAGUE HAS EXHIBITION OF ART

Gazette 19/2/31

Several Works Chosen for Regional Conference at Worcester

Drawings and paintings of all kinds as well as dainty examples of needlework, all by members of the Junior League of Montreal, formed a pleasing display at the exhibition held by the Arts and Interests committee of the league in the Ritz-Carlton Hotel yesterday. Some of the numerous exhibits were picked out yesterday to be forwarded to the regional conference of the international arts and interests committee, to be held in Worcester, Massachusetts, in April, when the best will be chosen to be entered in the exhibition of the international conference of the arts and interests committee of the Junior League, which will take place in Cincinnati in May.

Among the entries at the exhibition were some revealing considerable talent, and it is expected that the Montreal artists will make a creditable showing at the Worcester conference. Those to be forwarded to the regional exhibition included two striking charcoal drawings by Mrs. G. K. Trim, two delicate and charming etchings by Miss Moira Drummond, a water color painting of a street scene by Miss Ruth Henshaw, decorative sketches by Miss Margaret Harvey and interior designs by Mrs. Donald Baillie, and needlepoint exhibits by Mrs. Gordon and Miss Marjorie J. Hulme.

Following the exhibition, tea was served, after which the singing group of the league performed under the direction of B. E. Chadwick. Later the authors' group gave an example of its work, reading a short poem by Miss Kathleen Evans. The exhibition is in charge of Mrs. G. A. C. Cooper.

## REMBRANDT DISCOVERED

3/3/31  
Signed Painting, Dated 1637,  
Was Previously Unknown

Vienna, March 2.—The newspaper Deutsche Allgemeine Zeitung reported today that Dr. Ludwig IV. Abels, Vienna art expert, had discovered here a previously unknown signed painting by Rembrandt, dated 1637. It represents Bethsheba adorning herself for the king, and Rembrandt's sister Lisbeth was said to have sat as model for it.

The newspaper says that another important painting, ascribed to Piero di Cosimo, representing a group of persons under an open sky, was also discovered by Dr. Abels.

## FRENCH FANS ON VIEW AT GALLERY

Gazette 20/2/31 N. LeB.  
Fine Collection Is Gift of Miss N. Bowen to Art Association

N. LeB

A recent acquisition to the museum of the Art Association of Montreal is a collection of French fans, the gift of Miss Nellie Bowen, formerly of Compton, Quebec. Miss Bowen was one of the early pioneers to the North West, having gone there in the days before the C.P.R. was built, and started one of the first ranches in that country, known as the "Bar U" Ranch. Later she took up life on a hacienda in Mexico where she has resided for the past twenty years.

The fans which were designed by the famous fan-maker, J. Duvellero, of Bond Street, London, were found in Mexico and are mostly of the time of Emperor Maximilian (circa 1833-1867). The collection, though small, comprising about twenty-two in number is extremely valuable, and is in excellent condition. French fans are noted for their elegance and beauty, and the dainty creations in this collection give a very clear idea of the art of their period. The workmanship is exceedingly fine, the color designs are lovely and resemble the work of such famous French painters as Watteau, Lancret, Boucher, Nattier, Fragonard, Baudoin, Huet and Greuze. Some of the mounts are of silk, chicken-skin, vellum and parchment and bear paintings of sylvan and pastoral scenes. The delicate guards and sticks are exquisitely carved in ivory, mother of pearl and marcasite, and are enriched with incrustations of gold and silver.

Included in the collection is one of the Cabriolet type, named after the two-wheeled vehicle popular in France at that time; another is a smaller sized type known as the Minuet fan; it is of mother of pearl with carved Japanese gold sticks and guards. Several others have designs of cupids and garlands with medallions containing mythological subjects.

This attractive collection is now on display in the foyer of the Art Gallery.

## French Fan Collection Is On Exhibition At The Museum Of Art Gallery

Star 20/2/31 N. LeB.

A recent acquisition to the museum of the Art Association of Montreal is a collection of French fans, the gift of Miss Nellie Bowen, of Compton, Quebec. Miss Bowen was one of the early pioneers to the North-West, having gone there in the days before the C.P.R. was built, and started one of the first ranches in that country known as the "Bar U" Ranch. Later she took up life on a hacienda in Mexico, where she has resided for the past 20 years.

The fans, which were designed by the famous fan-maker, J. Duvellero, of Bond Street, London, were found in Mexico and are mostly of the time of Emperor Maximilian (circa 1833-1867). The collection, though small, comprising about 22 in number, is extremely valuable and is in excellent condition. French fans are noted for their elegance, beauty and costliness, and the dainty creations in this collection give a very clear idea of the art of their period.

The workmanship is exceedingly fine, the color designs are lovely and resemble the work of famous French painters like Watteau, Pater, Lancret, Boucher, Nattier, Fragonard, Baudoin, Huet and Greuze. Some of the mounts are of silk, chicken-skin, vellum and parchment, and depict paintings of sylvan and pastoral scenes. The delicate guards and sticks are exquisitely carved in ivory, mother-of-pearl and marcasite, and are enriched with incrustations of gold and silver.

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This attractive collection is now on display in the foyer of the Art Gallery.

## Professor Hind Will Speak On "Engravings And Etchings" Tuesday

14/3/31 N. LeB.

An illustrated lecture will be given by Professor Arthur M. Hind, before the members of the Art Association of Montreal, on Tuesday evening at 8.15 o'clock. The subject of the

lecture will be "Engravings and Etchings."

Professor Hind, who is a well known landscape painter and author, was for sometime Slade Professor of Fine Art at the University of Oxford, and Assistant-Keeper of the Prints and Drawing Department at the British Museum. At present Professor Hind is Norton Lecturer at Harvard University, Boston.

## MEDIAEVAL GERMAN PAINTINGS SHOWN

Gazette 21/2/31  
Canvases and Panels on Exhibition Come From Continental Cities

M. Huet

Examples of German paintings of the 15th and 16th centuries are to be seen in the Print Room of the Art Association of Montreal. A number of very interesting panels and canvases are included in the collection. They represent the work of outstanding artists in the north of Germany under the impact of the Renaissance, which began along the Rhine at about the same time as in Italy.

Two altarpieces, called triptychs, made of a central panel with two hinged parts that fold over it, are among the dozen primitives on view. One of them, by Caspar Isenmann, a painter and burgess of Colmar, is complete in its three parts. The figures are drawn with startling ingenuousness, as they are in most of the paintings in the collection where group themes have been used. The other example is but the central panel, the other two being in the Museum at Dijon and in the Penakothek, in Munich. Saint Florian occupies the entire panel. He is dressed in armor and holds a spear in one hand, a small water bucket in the other. St. Florian is one of the lesser known Austrian saints who served as a Roman soldier and was put to death in the reign of Valerius.

The rich color for which German Primitives are everywhere known is nowhere better seen than in "Virgin

and Child," one of the works of "The Master of the Glorification of the Virgin," as its painter is anonymously known. The Virgin is very naive and Teutonic, the child most precocious in feature and pose.

Two paintings by Lucas Cranach, the elder, who was court painter to three successive Electors, the last being Frederic the Magnanimous, whose captivity he shared at Augsburg, where he met and painted Titian, are among the nicest pieces in the collection. "The Virgin and Child with Angels Gathering Strawberries" is the title of the first. The second is "Hercules and Antaeus", a small work containing two grotesque nude figures.

Noteworthy are also paintings by Hans von Kulmbach, (or Hans Suess), Albrecht Altdorfer, "Adoration of the Child", Bartel Bruyn, two portraits very similar in treatment

to those of the Netherland schools, and a splendid portrait by Conrad von Creuznach.

The collection was lent by A. S. Drey, of Munich, and New York.

## PAINTING REMOVED FROM ONTARIO SHOW

Gazette 9/3/31  
Bertram Brooker's "Nudes in  
a Landscape" Accepted,  
Then Rejected

Toronto, March 8. — Considerable mystery surrounds the reported last minute removal of a painting of two nudes from among the paintings exhibited at the Ontario Society of Artists show at the Art Gallery of Toronto.

The cause of the mystery and rumored dissension is a small painting by Bertram Brooker, Toronto, entitled "Nudes in a Landscape." When the exhibition opened Friday night it was in the cellar of the art gallery among other canvases "for which room could not be found."

It is understood the painting was unanimously accepted on Wednesday by the hanging committee of the Ontario Society of Artists and hung on the walls of the art gallery.

Then the mystery began. On Thursday evening, it is reported, the picture was whisked from the wall and deposited in the cellar. Nearby hung a painting of a nude statue by Florence Wylie, and a study of two girls taking a sun bath at Georgian Bay, by Dorothy Stevens. These were undisturbed.

It was suggested Mr. Brooker's work aroused hostility because little enough of the heads were shown as to make the work practically a study of torsos. The painting shows two figures, one reclining, the other partly so, in the foreground of a landscape. One figure has its back turned, the other showing partly the back and partly the side.

Fred Haines, curator of the Art Gallery, declared he had not even seen the picture and knew nothing about it or the reason for its failure to appear in the exhibition. He stated that no picture was taken down after once being hung.



## JOHN LYMAN SHOWS STRIKING WORKS

Gazette-24/2/31

Montreal Painter Displays  
Continental and Canadian  
Scenes at Scott's

Some rather striking work by John Lyman, a Montreal painter living abroad, is now on view at the galleries of W. Scott and Sons, 1490 Drummond street. Mr. Lyman's last exhibition in Montreal was in 1927; he has also exhibited in Paris at the Salon des Independants, the Salon d'Automne and the Salon des Tulleries.

His current exhibition, which is made up for the most part of canvases of Canadian and Spanish subjects, combines a modern approach to light and color with a quite conservative respect for form. He brushes his pictures in with a sure vigorous stroke and composes them carefully. Sometimes they almost approach the decorative, as in "Basque Landscape," with its undulating hills and tall cypresses against a procession of strongly modelled clouds.

In his Spanish pictures, Mr. Lyman has been successful in capturing the feeling and atmosphere of the country where a sub-tropical sun beats pitilessly on bare rock and sand and burns the air to a dry mass that quivers palpably. "Wayfaring Gypsies, Andalusia," where a few colorful figures wander through the scorched treeless hills, is filled with this dazzling, vibrating light. A group of scenes on the beach at St. Jean-de-Luz also shows interesting atmospheric treatment. Here the quality of the light and heat is tempered by the sea and the deep purple shadows cast by the vari-colored tents and the bodies of the bathers.

Two versions of "Caballero, Almeria" play a psychological trick on the spectator. In the first, the little Spanish seaport with its battlemented walls and its fortress-like cathedral rises in a powerful mass which makes the horseman in the foreground a nonentity. In the second, the mounted figure is brought so much farther forward that it assumes heroic proportions and dwarfs the setting.

As a variation to the striking color combinations in most of his canvases, Mr. Lyman paints a canvas almost entirely in different tones of green—"Regatta, San Sebastian," where both near and far shore and the intervening water run the entire gamut of the green scale. Again, in "Rambla de la

Chanca, Almeria," terra cottas predominate with luscious purple-blue shadows for contrast.

In his studies of the human figure, Mr. Lyman produces skilfully the illusion of motion. This is particularly apparent in "The Model," where a woman bends to pull on her stocking, and in "Isabel Jesus at the Bata-clan." The latter shows the dancing figure of a yellow-gowned woman clicking her castanets behind her back. The lighting is another interesting feature of this picture, with the spotlight playing on the curtain slightly ahead of the dancer, so that it emphasizes the rhythmic profile of her body.

The Canadian canvases on view depict faithfully the feeling of the local countryside. "Farm House" shows the typical whitewashed buildings with their charming sloped roofs in the clear, less direct sun of the more northern country. "Moulin du Crochet at Laval des Rapides" presents the picturesque old mill in a bower of gold-green foliage and mirrored in the adjoining mill pond. Other effective glimpses of the country are to be found in the thirty-nine different canvases on view.

## Star 19/3/31 HAMILTON ARTIST

IS AWARDED \$1,000

TORONTO, March 19—(C. P.)—Robertson Mulholland, well known Hamilton artist, now a resident of Toronto is the winner of the Forward Canada Committee's \$1,000 award for the best design symbolic of Canada's sound reasons for current optimism and the Dominion's inevitable progress. Mr. Mulholland was the winner of the Royal Canadian Academy's 1924 national competition of a similar character.

The decision was announced yesterday by W. F. Prendergast, chairman of the committee in charge of the award. The prize-winning work is to be used as the key illustration of a nation-wide prosperity drive, to be sponsored by a group of leading Canadian industrialists. Until the actual launching of this effort, details of the design are not to be revealed.

## ART ASSOCIATION REPORTS PROGRESS DESPITE HANDICAPS

Gazette-27/2/31

Good Year Experienced in  
Face of Depression and  
Lack of Space

### ANNUAL MEETING HELD

Galleries Visited by 56,376  
Persons During Year—H. B.  
Walker Is Re-elected  
President

Handicapped by poor business conditions and by a lack of space, the Art Association of Montreal nevertheless made steady progress during the past year, when no less than 56,376 visitors were attracted to the Art Galleries, it was revealed at the annual meeting held in the Art Galleries yesterday afternoon, when reports were presented and officers elected. The collections of the Gallery had been considerably enriched last year by the additions of numerous paintings and other objects of art, some of which were purchased by the Gallery and others presented by friends of the institution, it was announced in the report of the president, H. B. Walker, who was re-elected for another term at yesterday's meeting.

Mr. Walker emphasized the need of additional space and expressed the hope that a new wing would be built in the near future. "Having regard to present conditions, this is perhaps not an opportune time to refer to the subject again," he said in reference to the lack of space, "but the need of additional room has become a very pressing one, and must be dealt with before very long if we are to continue to advance." The present building was in good condition, although it had been necessary to postpone the redecoration of the walls, he added.

Following the reading of the annual reports, the officers were elected as follows: Honorary president, Robert Lindsay (re-elected); president, H. B. Walker (re-elected); vice-presidents, Dr. C. F. Martin and Dr. C. W. Colby; honorary treasurer, W. B. Blackader; and the following councillors elected for three years, Ernest Alexander, D. Forbes Angus, Francis McLennan, K.C.; R. W. Reford, G. Horne Russell, R.C.A., and Professor Ramsay Traquair.

Reviewing the activities of the association during the past year, Mr. Walker recalled that fourteen exhibitions of a varied character had been held, and a course of educational lectures given, all attracting large attendances. Through efficient management and with the support of contributors to the maintenance fund, the year had been brought to a close with the finances showing a favorable balance, he remarked.

The financial report, presented by the honorary treasurer, W. B. Blackader, showed that the total revenue amounted to \$26,725, resulting in a surplus of \$706 over the expenditures.

A report on "ways and means" was read by Arthur Browning, who felt that "the prospects for 1931 so far are not encouraging." The results of the business depression had been felt by the association, and although the finances had suffered but little, there had been a slight falling off in membership and subscriptions, and small decrease in the maintenance fund, now set at \$4,707 as compared with \$5,092 in 1929. Although the membership, now placed at 1,752, represented a falling off of only 17 members from the preceding year, there had been fewer subscriptions renewed than usual, he said. In closing, he expressed the hope that the world would soon recover from the widespread depression, and the affairs of the association return to normal.

The membership during the past year was placed at 1,753, made up of 1,613 annual members, 19 benefactors, four Fellows, 41 governors and 76 life members.

## 'GENESIS' HAS BEEN SOLD

Gazette 19/3/31  
Statue to Be Erected in Garden Worries Carlton Club

(Special Cable to The New York Times and Montreal Gazette.) London, March 18.—Jacob Epstein's "Genesis" has been purchased by Mrs. Alfred Bosson, wife of a noted New York architect. The fact would not have attracted so much attention were it not that Mrs. Bosson intends to erect the massive "monstrosity" in the garden of her home at 5 Carlton Gardens, which is overlooked by the exclusive Carlton Club.

The Club Committee is puzzled whether to shutter the back windows or let the fact be more widely known and, incidentally, increase membership.

## THE LIBRARY REPORT.

The library report, presented by Professor Ramsay Traquair, revealed that the number of titles in the library had been increased by 89 volumes dealing with many phases of art, bringing the total number of books up to 2,750. Of the new books, 34 were presented to the library and 55 purchased.

The museum had succeeded in obtaining many rare additions, although it had been necessary to cut down on expenses, F. Cleveland Morgan reported.

Among the new paintings acquired by the association for its permanent collection and referred to by Mr. Walker were: "Evening—Moonrise," by William Hope R.C.A., the gift of the artist; "The Flying Horseman," by Johannes Hendrick Jurrens, the gift of Lady Meredith; "Forest Pastures—near Bas Brean," by Charles Emile Jacque, the gift of Mrs. F. Howard Wilson in memory of the late F. Howard Wilson; "Study of a Child," by Helen G. McNeill, R.B.A., A.R.C.A., the gift of Mrs. F. L. Wanklyn; "Mount Girouard from the Bow River," by Maurice Cullen, R.C.A., purchased from the Dr. and Mrs. C. F. Martin fund; "A Corner in Martigues," by Bertram Nicholls, purchased from the Mrs. C. F. Martin fund, and "The Bridge—Winter," by Fritz Thaulow, purchased from the Tempest Purchasing fund.

Mr. Walker also remarked on the new additions to the collection of prints, including "Canadian War Memorials," a series of five signed lithographs by Frank Brangwyn, R.A., A.R.W.S., the gift of Francis McLennan, K.C. The collection of rare glass had been enriched by a number of rare and exquisite specimens presented by Harry A. Norton, he mentioned. In closing he regretted the association had lost many valuable members through death, and mentioned the association's gratitude to all those who had assisted it during the year.

Among those present yesterday were, H. B. Walker, Dr. C. W. Colby, W. B. Blackader, Arthur Browning, Ernest Alexander, C. Horne Russell, R. C. A., F. Cleveland Morgan, R. W. Reford, Professor Ramsay Traquair, D. Forbes Angus, Dr. C. W. Armstrong, Dr. A. H. MacCordick, Rev. L. A. MacLean, W. E. Walsh, C. H. Marin, E. L. Judah and Miss J. Johnston.

## Canadian Art Well Represented at Fair Herald 18/3/31 National Art Gallery's Exhibit at British Empire Trade Fair.

Ottawa—The National Art Gallery's exhibit of Canadian Art at the British Empire Trade Fair which opens at Buenos Aires, Argentina, on March 14 next is said to be as representative a collection of all schools of Canadian art as has ever been exhibited outside of Canada. Sixty-seven Canadian artists are each represented in this exhibit by one of their best paintings.

Toronto with its large art colony has the largest number of pictures in this collection. The Toronto group is represented by 30 artists, Montreal is represented by the work of 20 artists, Ottawa by eight and Winnipeg by two. The following cities, towns and villages are each represented by the work of one of its artists: Victoria, Vancouver, (formerly Toronto), Regina, Halifax, Lansing, Ont., Doon, Ont., Bay St. Paul, Que. (at present residing in Paris, France).

Following is a list of Montreal artists whose work has been accepted by the National Art Gallery and sent to the Buenos Aires Exhibition together with the title of their pictures:

T. Harold Beament, Rocky Headland.  
Andre Bieler, Lower St. Lawrence.  
F. S. Coburn, R. C. A., Logging.  
Maurice G. Cullen, A March Evening.  
Marc A. Fortin, Landscape at Hochelaga.  
Prudence Heward, Hollande.  
R. S. Hewton, A. R. C. A., Portrait of Miss B. Warner.  
Edwin H. Holgate, Laurentian Lake.  
Ozias Leduc, A. R. C. A., Neige Doree.  
Mabel Lockerby, Marie et Minour.  
H. Mabel May, A. R. C. A., Meeting Snow.  
Kathleen M. Morris, Sunday Morning.  
Lillian T. Newton, A. R. C. A., Self Portrait.  
Robert W. Pilot, A. R. C. A., Quebec from Levis.  
Sarah M. Robertson, Le Repos.  
Albert H. Robinson, R. C. A., Meeting Snows, Laurentians.  
G. Horne Russell, R. C. A., Seal Cove, Grande Manan.  
Ethel Scath, Old House, Cote des Neiges.  
Charles W. Simpson, R. C. A., Indian Summer, Montreal Harbour.

## In the Domain

of Art  
Vancouver Province  
A Weekly  
Causerie of  
Interest to  
Art Lovers

By BETA W. MYERS.

MONTREAL Art Gallery had one of the interesting shows of the season when Arctic sketches by A. Y. Jackson and Lawren Harris were on exhibit for the first two weeks of February. Mr. Jackson and Mr. Harris, accompanied the government geological expedition last summer to the Canadian Arctic archipelago on the S.S. Beothic. The expedition completed a 9000-mile voyage to Godhaven, Greenland and all the Canadian posts of Bache Peninsula, Ellesmere Island. The sketches number about sixty-seven, and are interesting interpretations of this northern country.

LECTURES prove one of the drawing cards at this gallery, and during the month several important authorities have been obtained for this type of work.

Lectures have included a talk on "Modern French Painting" by Prof. Paul J. Sachs, of the Fogg Art Museum, Harvard University; "Cretan Art, A Chapter in European History," by Professor Carleton W. Stanley, McGill University; "Some Old Quebec Houses," by Professor Ramsay Traquair, of the School of Architecture, McGill University; and on February 10 Clara Leighton, A. R. E., London, England, gave an illustrated lecture entitled "The Caves of France and Their Prehistoric Artists." Miss Leighton, who is a wood engraver and painter of portraits, is well-known as the illustrator of Thomas Hardy's novels and other works, and she recently received distinction by being invited by the Prince of Wales to contribute to the book compiled for the British Legion.

CONSIDERABLE interest has been evinced in the collection of Polish prints which are now on exhibition at the B. C. Art League Gallery at 649 Seymour street. Several copies of these have been purchased, it is reported, and it is expected that there will be a strong demand for some of the aquatints, which not only have the appeal of composition and color, but are ridiculously cheap.

The prints have been arranged in the first room and loan collection of larger canvases of contemporary Canadian artists can now be found in the second section. In addition there are seven pictures by British Columbia artists that were submitted for the National Gallery all-Canadian show. These canvases will be retained for a short time to be displayed in the gallery here.

ARCHITECTS have the floor at the Toronto Art Gallery this month—most of the floors and nearly all the walls, in the exposition of architectural photographs, drawings, models, furniture, wrought iron and domestic crafts ever shown there since the enormous jamboree of the architects in 1927.

The most interesting single exhibit is the synthetic model village made of several old houses, a hotel, a school and a cathedral church, and a map on the wall dotted with red showing exactly from what part of Ontario each building was modelled.

Models of individual houses in another room are almost as interesting. The one feature that keeps crowds gazing longer than anything else is the collection of remarkable photographs of houses, inside and out. It is a superb exhibition of photography as well as of architecture.

Here are millions of dollars' worth of architecture, furniture, pictures, rugs, draperies—the latest effects in art moderne.

Styles of architecture vary as much as the firm who design them. People can recognize any well-known architect by the home he designs as easily as others do artists by their pictures.

THOSE who have not had the opportunity to visit the National Gallery of Ottawa, during the past year, will mark the addition of six important canvases from old European masters

that have been added to the permanent Canadian collection. These include work by Jan Prevost, Gozzoli, Bronsino, Giovanni Antonio and "The Magdalen" by Van Dyck. The latter was the gift of William Southam of Hamilton.



## Queer Collection of Paintings Placed on Display in Chicago

Star. 7/3/31

CHICAGO, March 7.—(U. P.)—Some modern art may be a bit wet, but it's art nevertheless and the no-jury society of artists stands ready to prove it with paint of wildest hue.

The annual no-jury show opened last night with 400 oil paintings of tom-cats, convex space, whisky bottles, named lavender ladies, skyscrapers upside down, ash cans, strawberry ice cream sodas, two-legged cows, and one extraordinary painting by one Mrs. A. W. Baeder, of which more anon.

"Some of it may look silly and some of it may not," explained Felix Russman, one of the powers that be in the no-jury exhibit and an artist himself of considerable note.

"But its all art, whether its good or bad," he continued. "Each painter has expressed himself on canvas and the mere fact that he has so expressed

himself makes it impossible to sneer at what he has done."

Gilbert Rocke thus expressed himself with a canvas entitled "Big Nudes." So they were, and very black, with grinning red streaks for mouths and big solid feet to stand on.

"Convex Space" likewise expressed the thoughts of Rudolph Weisenborn, one of the most prominent of western moderns. It is a gigantic picture, very blue and red and white, depicting three vague young women swimming in a sea of skyscrapers, gooseberry bushes and beer. Or maybe it is a sea of radio set insides, fried eggs and sepia ink.

"A picture such as this," said Russman, "is a little difficult, perhaps, for the layman to understand. But it is a canvas of flowing grace and inter-related color and as such is an enjoyable piece of work."

"Saturday Review 7/3/31

### Exhibitions and Lectures Held at Art Association of Montreal

A number of recent exhibitions and lectures held at the Art Association of Montreal, include: an exhibiton of paintings by a group of contemporary Montreal artists. Winter landscapes and potraits were featured in this group by the following artists, Lillias

Torrance Newton, A.R.C.A., Kathleen Morris, A.R.C.A., Annie D. Savage, Prudence Heward, Andre Bieler, Randolph Hewton, A.R.C.A., Frances Porteous, E. Mable May, A.R.C.A., Mabel Lockerby, Sarah Robertson, Nora F. E. Collyer and Ethel Seath. Another exhibition which attracted attention was the Katherine E. Wallis and Oscar Waldman exhibition of sculpture and painting. Arctic sketches by A. Y. Jackson, R.C.A., and Lawrence Harris, are on exhibition in the Print Room and have been favourably commented on. Mr. Jackson and Mr. Harris, who are both members of the "Group of Seven" accompanied the expedition last summer to the Canadian Arctic archipelago on the SS. Beothic. The expedition completed a 9,000 mile voyage to Godhavn, Greenland and to all the Canadian posts of Bache Peninsula, Ellesmere Island. Beginning on Saturday, February 21st, and continuing until Sunday, March 8th, an exhibition of German Primitives will be held. These paintings which are lent by courtesy of Mr. A. S. Drey of Munich and New York, represent works of the old German Masters dating from 1420 to 1535, including Caspar Isenmann, Lucas Cranach, Hans Von Kulmbach, Albrecht Altdorfer, Bartel Bruyn, Martin Schaffner and Conrad Von Creuznach.

Among the Lectures have been a talk on "Modern French Painting" by Professor Paul J. Sachs, Fogg Art Museum, Harvard University; "Cretan Art" (A Chapter in European History) by Professor Carleton W. Stanley, McGill University; "Some Old Quebec Houses," by Professor Ramsay Traquair, McGill University School of Architecture; and "The Caves of France and Their Prehistoric Artists," by Clare Leighton, A.R.A., of London, England. Miss Leighton who is a wood engraver and painter of portraits is well known as the illustrator of Thomas Hardy's novels, and she recently received distinction by being invited by the Prince of Wales to contribute to the book compiled for the British Legion.

## BEST OF BRITISH ART ON EXHIBIT

Gazette 12/3/31  
Loan Collection from England,  
Now at Ottawa, Will Tour  
Dominion

Ottawa, March 11.—Synchronizing with the first few weeks of Parliament, an exhibition of water-colors, executed by the most outstanding of contemporary British artists will be on view at the National Gallery. The exhibition opened this afternoon with Sir William Clark, British High Commissioner, present. The collection will be sent to tour throughout Canada later and will be in this country for the greater part of the current year. About 300 pieces constitute the exhibit, representing the work of 120 painters, men whose names stand high in the art circles not only of Great Britain but of the world at large.

The works were drawn from the most recent exhibitions in the United Kingdom. Several of them were hung in the Royal Academy; others were placed on view by the Royal Water Color Society and at the Royal Institute of Painters. Their presence in Canada follows out the policy of the trustees of the National Gallery who seek annually in this way to make available to the Canadian public the works of the most eminent artists of the present day.

Of extreme interest to Canadians are three water-colors by Lady Patricia Ramsay (Princess Patricia of Connaught). An accomplished painter and one who exercises real genius in her effort, she enriches a collection which already incorporates a wealth of brilliant workmanship. Until recently director of the National Gallery in London, Sir Charles Holmes is represented in the exhibition here by some superb paintings. Muirhead Bone, Sir George Clausen, and Phillip Connard have contributed some of their best work. The last named was prominent in a particular character lately in having completed the interior decorations of Windsor Castle for the King and Queen.

Famous equally as an art critic and as an artist, a combination not frequently encountered, Roger Fry has sent a group of paintings of special note. Similarly, Martin Hardy, one of the directors of the South Kensington Museum, D. F. McColl, recently curator of the Wallace Collection in London, Walter Russell, head of the Royal Academy schools, the Nash family—John, Paul and Thomas—C. R. W. Nevinson, Lucien Pissarro, Henry Rushbury, Oliver Hall and Adrian Stokes have representation in the collection by some of their most outstanding works.

Recognized as perhaps the best water-color artist in the United Kingdom, T. Wilson Steer sends some paintings which clearly demonstrate the substance upon which his reputation is based.

The itinerary for the collection in its travels through Canada has not yet been published, but all of the larger centres of the country will have adequate opportunity to view it before the exhibit is returned to England.

## G. HORNE RUSSELL'S WORKS ON DISPLAY

Gazette 9/3/31  
Landscapes and Marines in  
Seventh Annual Show at  
Watson Galleries

### HIGH STANDARD UPHELD

Artist Has Found Inspiration  
in Coves, Ports and Shore-  
line of Maritime  
Provinces

Landscapes and marines by G. Horne Russell, R.C.A., occupy the walls of the Watson Art Galleries, 1397 St. Catherine street west, and at the opening of the exhibition on Saturday this collection of vigorous oils drew a large gathering of picture-lovers who were, as ever, attracted by the even excellence, directness of painting, sound color and competent composition of the pictures. It is the seventh annual exhibition of work by this Montreal painter to be held in these galleries and it worthily upholds the high standard set in the past.

With the years have come a fuller, richer depth to the color and a confidence born of long observation and hard work. Ability to suggest is marked, especially in the nocturnes and those canvases which are distinctly atmospheric in theme. The reduction of detail to main essentials and the virile brushwork bring a refreshing force to these subjects inspired, in the main, by the ports, coves and shoreline of the Maritime Provinces.

If in painting a strongly poetic mood is sought it is supplied in the admirable work entitled, "Evening, St. Andrews, N.B." In this, beneath a sky flushed with rose, a range of dark blue and purple hills come down to a stretch of dark water, while in a bay the sea is aglow with light which silhouettes a dory beached on the mud. In the handling of values and fine arrangement of light and shadow this canvas is among the outstanding examples.

Another interesting work, almost an arrangement in purple and gold, is "Louis Basin, Quebec," with the bulk of Laval University, above the roof of which is seen the top of the central tower of the Chateau Frontenac, in the background, and beneath schooners at snow-covered wharves with a glimpse of open water catching the yellow glow of the sky. "Moonlight, Grand Manan, N.B.," is a convincing work with its pinnacled rocks, trees, foam a mass of tumbled silver and silvered gleams on the sea that stretches to a narrow band of sky. The other nocturne is of St. Andrews Harbor, with wharves, shipping, moonlit water and a boat under sail. "On the St. Croix River, N.B.," shows a schooner passing grassy shores where birches glow in the foliage of autumn. The air is clear and the breeze is fresh. "Marine, Coast of Nova Scotia," is a sunny composition with distant hills, rocks and foam. "Fishing boats in Harbor" has as its pictorial elements wharves, sheds, hill and woods, and buildings that catch the strong sunlight. A figure crosses a bridge while a man is aboard the moored schooner. The shadowed water is a dance with reflections. Trees edge the high shore in "Ashburton Head Grand Manan," where the sea gleams with sunlight near the rocky headland. "Swallowtail Lighthouse, N.B.," is another subject of rocks and sea in sunlight and shadow. "The Gully, Louisburg," shows a narrow cleft between high rocks into which the foam-capped waves pour with force. Outside the sunlit sea is a lovely blue.

There is tranquility in "Offshore, St. Andrews, N.B.," with its schooners, low blue hills and a beautiful sky. "Digging Clams, Passamaquoddy Bay," is a fine performance—a woman at work with her rake in the pool-dotted mud, stretch of water and distant hills under a sunny sky. "The Clam Digger, St. Andrews," is marked by a fine cloud-filled sky. Beyond the man at his task is a cart drawn by a white horse. It is a canvas charged with a fresh, breezy atmosphere.

"A Quiet Cove, N.B.," shows a church on a sunlit hill, rambling houses, wharf, sheds and dories on the sand. A stiff breeze is blowing in "At Louisburg, N. S.," where waves are capped with foam and a schooner is making good time past a bar on which a lighthouse stands.

This exhibition, which shows how thoroughly the painter knows his subject, closes next Saturday.

Gazette 11/3/31  
LAND FOR PAINTERS

W. M. Barnes Shows Types  
and Styles of Dominion's  
Artists at St. James  
Literary Society

Canada's progress in painting, from the group of five which gave the movement definite impetus in the early days of the last century to the Group of Seven whose work is so much discussed today, was traced for the members of the St. James Literary Society last night by W. M. Barnes, A.R.C.A., the well-known painter. Examples of the best work of many of the painters were thrown on the screen in color, and Mr. Barnes discussed their work in the light of these examples.

The years between 1806 and 1812 were fateful years for Canadian artists, for during that period there were born five men in Canada, Prussia, Holland, England and France, who started Canadian art on its way, Mr. Barnes said.

These were Paul Kane, Otto Jacob, Cornelius Kreighoff, Dan Fowler and George Berthon, five men of different nationalities, who made Canada their home and whose work is now considered characteristic Canadian painting of the time.

As a painter's land, Mr. Barnes continued, Canada ranks second to none. It offers variety, from the snow and ice of Labrador, the ragged coasts and surf of Cape Breton, the pastoral scenes of the Annapolis Valley, the forests of New Brunswick, the historic qualities of old Quebec, Ontario's northern woods, the rolling prairies, the grandeur of the Rockies, to the warmth of the Pacific Coast.

At the time of Confederation art in Canada was struggling for an existence, while England was worrying about the pre-Raphaelites. The Ontario Society of Art was formed about this time with John Frost as its first president and Mower Martin one of its founders. From that time onward a wave of artistic sentiment swept over Canada; the Montreal Art Society was formed, in 1880 the Marquis of Lorne founded the Royal Canadian Academy.

In 1880 Paul Peel was one of Canada's outstanding artists, a man fond of painting children, with a decided French feeling in his work, a fine sense of color, beautiful gradations of tone values in flesh and a keen eye for composition. He was almost a modern in his treatment of light.

Blair Bruce, of Hamilton, a very dramatic painter, J. M. Barnsley, struck down at the height of his power by mental trouble, followed. A new era of promise was ushered in in 1890 with Robert Harris, the grand old man of Canadian painting. Ten years later the National Gallery, a child of the Royal Canadian Academy, was established. Art education began to flourish and assumed importance under George A. Reid, director of the Ontario College of Art, who was himself a successful painter of historical subjects.

William Brymner, one of the best beloved of Canadian painters and teachers of painting, began to do some of his best work shortly afterwards and was later president of the Academy. Homer Watson, Dickson Patterson, who did miniatures and portraits and landscapes, were at work.

### CANADA'S TRUANT PAINTER.

James W. Morrice, Canada's truant painter, came into prominence shortly afterwards. He is considered Canada's greatest painter and his work is regarded in Europe as that of a distinguished artist. Like Cullen, he was before his time in painting, Mr. Barnes declared. With Cullen he threw overboard the European tradition that was hampering Canadian artists and was among the first to use significant form, to paint ultimate realities.

Horatio Walker, a painter with a world-wide reputation, has added his quota to Canadian art and made famous many of the scenes surrounding his home on the Island of Orleans, below Quebec.

As years went on color and freshness came into Canadian painting and it was to Maurice Cullen and Morrice that this was largely due. Cullen came to great success in Canada and today his work is considered among the finest shown. It was he who first really painted snow as the east knows it.

Suzar Cote, now a sick man who may not produce again, G. Horne Russell, one of the finest of portrait and marine painters, Edmond Dyonnet, a portrait painter of a very high order, Edmund Wyly Grier, an Australian portrait painter who has made his home in Canada, Curtis Williamson, J. W. Beatty, a keen colorist, J. Archibald Browne, Canada's poet painter, William Atkinson, whose soft coloring has a European atmosphere, Clarence Gagnon, who has a fine feeling for French-Canadian outdoor scenes, Robert Holmes, Dorothy Stevens, Laura Muntz Lyall, a painter with a dramatic sense without affectation, Florence Carlisle, Paul Caron, John Johnston, F. S. Coburn, famous for his horses, Robert W. Pilot, stepson of Maurice Cullen, who is developing rapidly in his own style—these and a host of others passed in review on the screen while Mr. Barnes commented on their work.

In closing he dealt with the Group of Seven, and discussed their attempts to place on canvas the rugged grandeur of northern Ontario and to create a definitely Canadian art.

Wesley Frost, American Consul General at Montreal, proposed a vote of thanks, which was seconded by Charles R. Hazen.

## VALUE OF ETCHING IN ART DISCUSSED

18/3/31 Gazette

Prof. A. M. Hind Urges Canadians to Interest Themselves in Varied Forms

Members of the Art Association of Montreal listened last night in the Art Gallery, Sherbrooke street west, to an interesting lecture on "Engravings and Etchings" delivered by Professor Arthur M. Hind, O.B.E., M.A., F.S.A., sometime slade professor of fine art, University of Oxford, and at present at Harvard University. Dr. C. W. Colby acted as chairman.

The lecture dealt mostly with etchings. Professor Hind said that etching was a form of engraving in which, in contradistinction to line engraving where the furrow is produced by the ploughing of the burin, the copper is eaten away or corroded by acid. Etching like line engraving, he stated, owed much to the old masters, but whereas, with the exception of Durer, the painters were seldom practical line engravers, they advanced etching not only by advice given to others but by the work of their own hands.

The revival of etching as an independent art dates, the lecturer pointed out, from the middle of the 19th century. The lecture, which was illustrated with slides, covered a tremendous field and was presented in such a manner as to make everything clear to the amateur.

Pictures of woodcuts, etchings, engravings, including many landscape etchings from nature by Rembrandt were shown and revealed a balance of line and a simplicity of priceless effect. The lecture concluded by a declaration of Professor Hind to the effect that there was so little in the way of prints and etchings in Canada that little incentive was given to painters to enter the field. He urged members of the audience not only to collect the old masters but, art being a living thing, also to go in for the modern.

## Fine Exhibits Seen When Gallery Opens

Star 21/3/31 N. 1. 3  
448 Works Seen For First Time When Art Association Spring Showing Commences.

Almost 450 different works of intensely interesting propensities were shown to the public at the 48th Spring Show of the Montreal Art Association when the private opening took place last night. Canadian artists from six provinces and from England were represented.

The show remains open until the end of April.

Much promising work by younger painters was on display this year, although the flood was greater than usual among the established artists. The extremists, it would appear, are dying out. In Canada at any rate. Many well known artists have exhibited their works this year.

## Star 21/3/31 N. 1. 3 Concert Next Thursday At The Art Association

A concert of Chamber Music will be given before the members of the Art Association of Montreal in the Lecture Hall, next Thursday evening, March 26th at 8.30 o'clock.

A most interesting programme has been arranged and the artists taking part are, Miss Florence Hood, 1st violin; Edwin Sherrard, 2nd violin; Robert Bryson, viola; Jean Belland, cello; and Miss Harriet Prutsman, piano.

The program will contain:—  
Quartets:—Opus 44: Allegro, Andante; Scherzo. (Meldelssohn). Three Idylls: Adagio; Allegretto; Allegro con Moto. (Frank Bridge).  
Trios:—Theme and Variations, (Tschalkowsky).  
Quintet:—Opus 34: Allegro; Andante; Scherzo; Allegro. (Brahms).

## ART ASSOCIATION 48TH SPRING SHOW HIGH IN INTEREST

Gazette 21/3/31

Standard of Excellence Set in Past Years Well Maintained

EXHIBITS NUMBER 448

Larger Representation of Outside Artists—Much Promising Work by Younger Painters

Interesting and of generally high standard are the works on exhibition at the forty-eighth Spring Show of the Art Association of Montreal, which opened with a private view last evening. The items in the various sections total 448, and the representation of outside artists is stronger than in the past, entries coming from Alberta, British Columbia, Saskatchewan, New Brunswick, Nova Scotia, Manitoba and England. This show will remain open until April 19.

This year the number of entries was extremely heavy, and the jury of selection faced an arduous task, but it has succeeded in arranging a well-balanced show that includes much promising work by the younger painters. On the whole there is a lessening of the extreme note in the painting section, though there is the odd canvas that may prompt the wry smile, indignation or admiration, according to individual interpretation of what constitutes Art. In any event, the jury has kept an open mind, and, as in the past, decided that the public should see what artists are doing and judge for itself what merits praise or censure.

In the Mont Tremblant region of the Laurentians, Maurice Cullen, R.C.A., has found inspiration for his two paintings—"After a Snowfall in the Laurentians," with purple mountain, snow-covered trees, and water gushing between broken ice, a work tranquil in spirit and lovely in tone; and a crisp colorful pastel called "Late November—Cache River," with water winding through broken ice, scrub vegetation, and a distant mountain where in patches clouds shadow the ruddy bush. It is a picture charged with bracing air. G. Horne Russell, R.C.A., besides a capably handled portrait of George A. Campbell, K. C., shows "Surf, Nova Scotia Coast," which must rank with his best efforts in this genre.

In this canvas, which is marked by the usual vigorous brushwork, clouds scud before a stiff breeze in a summer sky where gulls are wheeling. The sea breaks in foam against the rocks and swirls about their bases with force and volume. If the hiss of pounding water and the hum of wind appeal, here they are. F. McGillivray Knowles, R.C.A., reveals in the high color key of autumn which he handles with nice distinction in "Old Homestead, Lake Magog, P.Q." and in "Autumn Splendor," the latter being a gigantic wood hill that overlooks a shadowed valley with its small settlement.

John Hammond, R.C.A., draws on European scenes for "Rouen" and "On the Meuse," while James L. Graham, A.R.C.A., besides an autumn scene at Murray Bay, shows "A Scene in Peasant Life" and "In Pasture After a Day of Showers." F. S. Coburn, R.C.A., sends three typical winter scenes with log-hauling teams; "Cloud Shadows," with its team of oxen, tended by a habitation, attached to a load on a snowy road, with bush and distant hills, being free in touch and clean and rich in color. Wilfred M. Barnes, A.R.C.A., has a capital pastel, "Fall Meadow," with cloudy sky, sunlit vegetation in the partly-shadowed field, and distant mountains where patches of golden foliage gleam.

Two oils—"When Magic is Abroad" and "The Golden Gates of Morning"—are typical in theme and spirit of this sincere painter. Ernest Cormier, R.C.A., displays his skill in four watercolors which have breadth in handling and admirable translucency in wash—two pictorial souvenirs of Rome and two of Toledo, the latter with the impression of bright sunlight making strong appeal.

Alice DesClayes, A.R.C.A., manifests her love of horses in two works; Gertrude DesClayes, A.R.C.A., has a poetic little oil called "Babes in the Wood," while Berthe DesClayes shows "Paulette" and "Bridge at Bruges, Le Qual Vert." Atmosphere has interested W. M. Cutts, A.R.C.A., in "Wind, Rain and Sunshine." Paul B. Earle, A.R.C.A., has three solidly painted landscapes in the wilder sections of Quebec, and an arrangement in greys and silvers, "Misty Day, Quebec," with buildings, wharves and schooners.

Kenneth Forbes, A.R.C.A., shows Mrs. Ronald Graham in a yellow gown with a purple feather fan on her lap. Ernest Fosbery, R.C.A., is represented by a portrait of James Wilson. Hortense M. Gordon, A.R.C.A., shows a landscape, "Waterdown Valley, Ont." Andre Lapine, A.R.C.A., has a low-toned canvas entitled "Going Home"—a man with horses at nightfall. Kathleen M. Morris, A.R.C.A., shows scenes about Montreal and Quebec, and Elizabeth Styring Nutt, A.R.C.A., has a capably painted group of old buildings entitled "The Village Shop."

Hal Ross Ferrigard, A.R.C.A., leans to decorative treatment in his two landscapes, and Charles de Belle, A.R.C.A., shows typical pastels of children. Alphonse Jongers has two portraits—Dr. W. W. Chipman in robes, and John L. Gilmour, Alfred E. Mickle, A.R.C.A., is represented by "Lake Maskinonge, Que." Peter C. Sheppard, A.R.C.A., in "The Storm," shows a haycart in a city street deep in snow.

The Sun Life building, as seen through the dismantled skeleton of the Church of St. Andrew and St. Paul, is a topical subject by Harold Beament, while Paul Caron, besides other items, exhibits "At Bonsecours Market" and "Old Courtyard, Montreal," the latter introducing farmers' horses and sleighs. Both are fluidly painted watercolors. Alberta Cleland has a successful work in "Japanese Peonies," and Mary A. Eastlake, besides a freshly treated watercolor, "On the South Coast," with boat and big cloud, has a freely handled pastel called "The Bad Tempered Cat."

George G. Fox is represented by marines—the one of Grand Manan, N.B., with its high cliffs and placid sea, being a satisfying performance. "Spring Flowers" is the offering of Mrs. Lillian Hingston, while "Roses" by Ernestine Knopf shows great promise. Jane C. Luke shows good decorative sense and clean color in "Chrysanthemums and Buddha." A portrait of Mary Scott Fry is from the brush of the late Laura Muntz Lyall, A.R.C.A., and is direct and engaging. Lucien Martial has a group of European watercolors, simple in mass and sound in tone. Rita Mount finds fishing boats congenial subjects, and A. M. Pattison shows "Sun, Snow and a House."

Charles Payzant has Californian watercolors and Dorothy Seely-Smith has a vigorous winter landscape with bit of open water in "Sawkill." Henry J. Simpkins is effective with his watercolor, "Sous Le Cap," and George Thompson is poetic in "A Summer Night," with old house and grove of elms.

### ARCHITECTURE SECTION

In the section devoted to architecture, there is much of interest in the photographs and drawings in the Montreal Masonic Memorial Temple, the Aldred Building, Parish House and Rectory of the Church of St. John the Evangelist, residences, commercial buildings and churches. Here, too, are carved painted panels by Peter Wedin entitled "In the Fishing Cabin," "By the Fireplace," "Preparing the Supper" and "To the Train," the last named featuring quaint costumes of new settlers. Ruby LeBoutillier shows "A Spanish Living Room," "A Modiste Shop, Louis XVI Period," and "A Basement Tea Room," the last being simple and picturesque in design and in good taste.

Those exhibiting in this section are John S. Archibald, F.R.A.I.C., Barott and Blackader, Raphael Boillard, Robert G. Campbell, N. I. Chipman, A.R.I.B.A., William Henry Davies, A. T. Galt Durnford, Norton A. Fellows, A.R.I.B.A., H. L. Fetherstonhaugh, A.R.I.B.A., Robert F. R. Findlay, Willford A. Gagnon, F. Glenville Goodin, A.R.I.B.A., D. Thompson Gordon and Thompson and Gratton, J. A. LaRue, Charles W. Kelsey, Henri S. Labelle, Lawson and Little, Ludger and Paul M. Lemieux, T. A. Lofven-gren, F. J. Macnab, Edgar S. Marrotte, A.R.I.B.A., W. S. Maxwell, R.C.A., F.R.I.B.A., and Gordon McL. Pitts, M.Sc., B.Arch., J. Cecil McDougall, Thomas McLaren, A.R.I.B.A., J. Melville Miller, R.C.A., Antoine Monette, Nobbs and Hyde, Lucien Parent, Parent and Labelle, Perry and Luke, Hugh A. Peck, Shorey and Ritchie, J. Herve Tardif, C. R. Tetley, F.R.I.B.A., A. D. Thacker, A.R.I.B.A., and P. R. Wilson, A.R.I.B.A.

In the section of etchings, drawings and designs there is much meritorious work. Herbert Raine, R.C.A., shows three etchings, all Quebec subjects—a street scene; "Notre Dame des Victoires," with worshippers leaving the sacred edifice, and "The Basilica"—and one drypoint of "The Church at Heule, Belgium." G. Vanderpoll has some buildings in Amsterdam, and wood engravings of landscapes are by Eric H. Bergman. Those exhibiting in this section are Paul Andrew, Winifred K. Bentley, Maude B. Blachford, Adolphe W. Blondheim, Fritz Bandtner, Dorothy Rhynas Coles, E. Grace Coombs, Mary A. Eastlake, Henri Fabien, H. Valentine Fanshaw, M. A. Fortin, W. F. G. Godfrey, Hortense M. Gordon, A.R.C.A., Margaret MacKenzie, Iva H. McPhee, David B. Milne, Richard W. Moore, Alec J. Musgrove, Alison Newton, Marian M. Scott, Margrethe Silversleth, A. Watson Turnbull, Katherine Gray, Nicholas Hornyansky, Wendell P. Lawson, William P. Weston and Fanny Wiselberg.

The sculpture section contains good work by Henri Hebert, R.C.A., A. Laliberte, R.C.A., and A. Suzor-Cote, R.C.A., with three bronzes, among them being a habitation type called "Old Pioneer." The exhibitors here include John Byers, Alonzo Cinq-Mars, Sybil Kennedy, Mme. G. M. Lafontaine de Montigny, Bernard Mayman, Mme. E. L. de Montigny-Giguere, Alice Nolin, Pierre A. Normandeau, Elzear Soucy, Katherine E. Wallis, Orson Wheeler, M. Zimmerman and A. Smith-Zoltvany.

Others exhibiting paintings are: Carl Ahrens, M. Alexander, Marjorie L. Allan, Mrs. D. M. Bagley, Raoul Barre, Richard Baxter, Jessie Beattie, Adolphe W. Blondheim, Lodewyk Bosch, Lorne H. Bouchard, Fritz Brandtner, Bertram Booker, Amora Brown, St. George Burgoyne, Leon Jorge Camarro, Robert Campbell, Adele M. Carmichael, Margaret L. Carrick, Hazell M. Caverhill, J. Charlebois, George Chavignaud, Nan Lawson Cheney, Henry T. Christensen, Nora F. E. Collyer, Charles F. Comfort, O.S.A., Elvina K. Crabtree, Mabel A. E. Crompton, Rich Dietrich, Mary E. Dignan, Ruth Marion Dingie, Arthur Drummond, H. Valentine Fanshaw, Wesley R. Flinn, M. A. Fortin, J. Peter Frank, Roland Gissing,

W. F. G. Godfrey, Mary Grant, Arthur Gresham, Ida G. Hamilton, Elizabeth M. Harold, Ethel Hecht, James Henderson, Frank Hennessey, Ruth G. Henshaw, Miriam B. Holland, Nicholas Hornyansky, Mary Hughes, Jack Humphrey, F. W. Hutchison, A.N.A., Charles W. Kelsey, Ronald Kerr, Agnes Laing, Jean Paul Lemieux, Marguerite Lemieux, Paul M. Lemieux, John Lyman, Lorna Lomer Macaulay, T. R. MacDonald, Mary Mack, Christine K. May, Mrs. Christian McKiel, Euphemia McNaught, J. A. Millar, David B. Milne, Hutton Mitchell, Alison Newton, Will. A. Ogilvie, Percy E. Nobbs, Jean Palardy, Frank S. Panabaker, Hugh A. Peck, Phyllis M. Percival, Gordon E. Pfeffer, Mrs. Florence MacD. Pipon, Narcisse Polier, Mrs. Effie G. Richardson, Albert Reicker, J. E. B. Riordon, Carl Rixkens, Marion Robertson, Annie D. Savage, Marian M. Scott, Carill John H. Shaw, Marjorie Smith, J. R. Tate, Lila C. Taylor, Margaret C. Thompson, Thurston Topham, Marjorie Hughson Tozer, Desmond Vachell, Dudley Ward, R. V. Wilson, Robin Watt, William P. Weston, Fanny Wiselberg, W. J. Wood and R. L. Wright.

## BRITISH WATER-COLORS EXHIBITED AT OTTAWA

Star 11/3/31

Pictures Are Work of Eminent British Artists

OTTAWA, March 11.—(C.P.)—Syn-chronizing with the first few weeks of Parliament, an exhibition of water-colors, executed by the most outstanding of contemporary British artists will continue on view at the National Gallery. The exhibition opened today with Sir William Clark, British High Commissioner, present. The collection will be sent on tour throughout Canada later and will be in this country for the greater part of the current year. About 300 pieces constitute the exhibit, representing the work of 120 painters, men whose names stand high in the art circles, not only of Great Britain but of the world at large.

The works were drawn from the most recent exhibitions in the United Kingdom. Several were hung in the Royal Academy; others were placed on view at the Royal Water-Color Society and at the Royal Institute of Painters. Their presence in Canada follows out the policy of the trustees of the Na-

tional Gallery who seek annually in this way to make available to the Canadian public the works of the most eminent artists of the present day.

Of extreme interest to Canadians are three water-colors by Lady Patricia Ramsay, (Princess Patricia of Connaught). An accomplished painter and one who exercises real genius in her effort, she enriches a collection which already incorporates a wealth of brilliant workmanship. Until recently director of the National Gallery in London, Sir Charles Holmes is represented in the exhibition here by some superb paintings. Muirhead Bone, Sir George Clausen, and Philip Connard have contributed some of their best work.

## Forthcoming Shows At Art Association Will

Embrace A Wide Field  
Star 25/3/31 N. 1. 3

ON Sunday afternoon last, between the hours of two and five o'clock, 2,562 persons visited the galleries of the Art Association of Montreal, where there is now on view the 48th annual Spring Exhibition, which opened on Friday evening with a private view to members and exhibitors. The exhibition will continue to Sunday, April 19.

Through the courtesy of the National Gallery of Canada, an exhibition of wood engravings by Clare Leighton, A.R.E., is now being held in the Print Room and will continue until Sunday, April 19. Following that, there will be the exhibition of contemporary French prints in the lecture hall from April 11 to April 26; and some time in June there will be an exhibition of water colors by British contemporary artists.

## Exposition de gravures sur bois coincidant avec le salon du Printemps La Patrie 28/3/31

Le public s'intéresse vivement à l'exposition du printemps de l'Association Artistique de Montréal, qui se tient actuellement à la Art Gallery, rue Sherbrooke Ouest. Ainsi le nombre de visiteurs, dimanche dernier, entre 2 heures et 5 heures s'est élevé à plus de 2,500 personnes.

Cette exposition qui doit se continuer jusqu'au dimanche le 19 avril a attiré des foules nombreuses toute la semaine. Une exposition particulière qui coïncide avec le salon de peinture du printemps attire particulièrement l'attention du public. C'est celle des gravures sur bois de Clarke Leighton, artiste de réputation internationale.

Du 11 au 26 avril prochain se tiendra à la Art Gallery une exposition de graveurs français contemporains et plus tard, en juin, il y aura exposition des principaux aquarellistes anglais de l'heure présente.



# SPRING ART GALLERIES

Gazette 21/3/31

Over Six Hundred Members and Friends Attend Private View and Reception

Over six hundred members and their friends attended the reception held by the president and council of the Art Association of Montreal last evening for the private view of the 48th annual Spring Exhibition. The president, Mr. H. B. Walker, received at the head of the grand staircase, and assisting him were his daughter, Mrs. George C. Marler, and members of the council.

Among those who attended were Mr. and Mrs. E. L. Judah, Mr. Robin Watt, Dr. Maude Abbott, Mr. Rule Pyott, Mr. Stephenson Gossage, Miss Clements, Miss Ruth Abbott, Mr. Paul Earle, Mr. W. St. Pierre, Dr. and Mrs. D. A. Hingston, Mr. Alphonse Jorgens, Lt.-Col. Peter L. Browne, Mr. E. P. Chagnon, Mr. A. A. Brown, Mrs. J. C. Heriot, Mrs. D. M. Bagley, Mr. Guy C. P. Couture, Mr. W. M. Barnes, Miss Edythe Bignell, Mr. and Mrs. S. Melkman, Mr. Raoul Barre, Mr. Alan C. Simpson, Miss Lavinia Stuart, Mr. F. S. Coburn, Mr. Noel Chipman, Mr. Maurice Cullen, Miss Kathleen Fisher, Mr. Charles DeBelle, Miss Mary Brachin, Mrs. W. S. Reid, Mr. W. D. LeBoutillier, Miss Ethel Hecht, Miss Ruby LeBoutillier, Mr. and Mrs. G. P. Hedges, Miss Mona Cragg, Mr. and Mrs. Leonard E. Kelsey, Mr. Edward Fitzgerald, Mr. Paul Caron, Dr. Wathen, Mr. W. S. Maxwell, Mr. and Mrs. S. R. Noble, Miss J. J. Watson, Mr. Barry S. R. Watson, Mr. and Mrs. G. S. Currie, Mr. C. S. Cameron, Mrs. G. H. Cook, Mrs. A. O. Ponder, Miss Betty Cameron, Mr. John W. Ross,

Miss Marquerite Lemieux, Miss C. D. Barrett, Miss M. F. Hersey, Mrs. A. C. Percival, Mr. and Mrs. R. D. Hues, Mr. Preble Mackintosh, Mrs. S. H. Dobell, Mr. Daniel Cream, Mr. and Mrs. D. Binny Robertson, Mr. Harold G. Dawson, Mrs. Albert S. Fraser, Dr. F. H. Mackay, Mr. and Mrs. Clement Coles, Miss Dorothy Coles, Mr. and Mrs. George B. Dorey, Evanston, Ill., Miss Margaret T. MacIntosh, Mr. and Mrs. A. W. McMaster, Miss Olive LeBoutillier, Miss Nina LeBoutillier, Mr. S. R. Campbell, Mr. and Mrs. A. M. Irvine, Mr. and Mrs. Charles A. Lewis, Mr. Ernest Latter, Mr. and Mrs. George A. Campbell, Mr. J. K. Labelle, Mr. Justice Boyer, Mme. Boyer, Dr. and Mrs. W. D. Lighthall, Miss Alice Lighthall, Mr. and Mrs. T. H. Wardleworth, Miss Wardleworth, Mr. A. J. Soper, Mr. R. U. James, Mr. and Mrs. E. Greville Hampson, Miss Jessie W. Johnstone, Mr. J. T. Leclerc, Miss Marguerite Leclerc, Miss Rachel Leclerc, Dr. and Mrs. Fred T. Tooke, Mr. J. A. Ryan, Mr. and Mrs. B. W. Coghlin, Mr. George F. Cheese, Mrs. Alice Snowdon, Miss Freda Postley, Mr. and Mrs. W. C. Wonham, Miss Freida Wonham, Mr. and Mrs. H. Walter Lorken, Miss Edna Dorken, Miss Marguerite Dorken, Mr. and Mrs. Gordon Tansley, Miss Pamela Tansley, Mr. B. K. Sandwell, Mr. Philip J. Turner, Mr. Gates Springale, Mr. Ernest Alexander, Miss Helen G. Boa, Miss Margaret C. Boa, Miss Minnie F. Smith, Miss Adela R. Gilker, Dr. and Mrs. W. E. Nelson, Mrs. James B. Pringle, Mr. W. Scott Leonard, Mr. and Mrs. R. J. Witter, Miss Effie McCulloch, Miss Haidee Fiddes, Mrs. David Cameron, Miss Viola Cameron, Mr. Howard L. Grey, Miss Kathleen Best, Miss Nora Gately, Dr. William Enright, Dr. and Mrs. D. Grant Campbell, Mr. J. E. Rowe, Mrs. E. L. Weston, Mr. G. E. Moberley, Mr. John Leslie, Mrs. A. D. Finnie, Dr. and Mrs. H. M. Tory, Ottawa, Mr. A. W. Ridout, Mr. D. M. Johnson, Mr. H. Wentworth Hill, Dr. and Mrs. W. G. Hepburn, Dr. Charles J. Patton, Mrs. John Baillie, Mrs. G. E. Robertson, Lt.-Col. and Mrs. W. E. Lyman, Mr. John A. Durand, Miss Rita Eme, Miss Caro Durand, Mrs. Mary E. Ross, Miss M. C. M. Ross, Mrs. H. E. Hay, Miss Maude Morris, Birmingham, England, Miss J. L. McConnell, Mrs. John R. Marshall, Abbotsford, Quebec, Miss Muriel Marshall, Miss Bertha Blachford, Miss Maude Blachford, Mrs. W. Grant, Mrs. John Beattie, Mrs. Frank McKenna, Mr. Edward Desbarats, Mrs. E. B. Luke, Mr. John Dunlop, Mrs. G. S. Dingle, Mr. and Mrs. Alan Urquhart, Sir Gordon and Lady Johnston, Dr. R. D. Johnson, Mr. L. Alex. Holland, Miss H. M. Giles, Mr. A. P. Murray, Mr. Walter Cushing, Mr. G. J. Hamilton, Mr. W. Northey, Mr. S. M. Baylis, Mrs. Claude Lecocq, Mrs. C. T. Williams, Mr. and Mrs. Gerald M. Markham, Mr. Vincent Leblanc, Miss G. M. de Montigny-Lafontaine, Mr. and Mrs. Carl Riordon, Mrs. J. Henry Palmer, Miss J. L. Reid, Mrs. William Kydd, Miss Jean H. Kydd, Mr. George P. Walker, Mrs. Hugh Watson, Miss Kathleen Agnew of Victoria, Mr. Alfred Pollock, Mrs. I. M. Holland, Mr. and Mrs. Thomas Caverhill, Miss Violet Walker, Miss Worcester, Miss Isabel Craig, Mrs. C. L. Henderson, Mr. F. J. Jackman, Mr. P. R. Gault, Miss C. C. Barron, Mr. R. H. Barron, Mr. Justice and Mrs. E. E. Howard, Mrs. James McDougall, Dr. and Mrs. Richard Kerry, Miss Beatrice Donnelly, Miss Constance Griffin, Rev. Canon Chambers, Miss Elizabeth N. Warner, Mr. S. G. Davenport, Miss Ida Beck, Miss Julia McFee, Miss Ernestine Knopf, Mr. and Mrs. W. I. Bishop, Dr. J. A. Nicholson, Miss Elsie McDougall, Dr. W. F. Hamilton, Mr. and Mrs. A. M. Mander, Mr. G. Mander, Pol.

Miss Sophia Elliott, Miss Mona R. Elliott, Mrs. George McDougall, Mr. W. R. Steele, Miss Fannie Coffey, Mrs. Norman Brown, Mr. C. W. Kelsey, Mr. W. B. Blackader, Miss Lucille Hodge, Miss N. M. Ryan, Miss May Idler, Miss A. F. Bellman, Mrs. Leila Morrison, Miss Grace McLaren, Miss Helen P. Elshoff, Mrs. W. deM. Marler, Mrs. Louis Sutherland, Miss Isabel Ferguson, Mrs. D. M. McGoun, Miss Oswald, Edinburgh, Scotland, Mr. Leo Cullen, Miss A. M. Parent, Mrs. H. T. Bovey, Miss Jean Bovey, Miss Eleanor Perry, Rev. R. Gordon Burgoyne, Mr. Walter R. Gurd, Mr. James Hutchison, Dr. A. E. Orr, Miss Orr, Dr. C. W. Colby, Mr. H. A. Norton, Mrs. F. Campbell Stewart, Mr. and Mrs. T. deG. Stewart, Miss Ewan, Miss Greta P. Murray, Rev. David and Mrs. Scott, Miss E. Williams Moore, Mr. Clement Howells, London, England, Mr. James H. Davidson, Mr. Joseph Fortier, Mr. R. C. Holden, Mrs. Walter M. Hislop, Mrs. McEwen, Miss M. A. Connor, Mrs. H. S. Hamilton, Mrs. J. W. Deuel, Mr. W. A. Desbarats, Mr. and Mrs. John Fair, Miss Louisa Fair, Miss Ethel Derick, Mr. L. B. MacFarlane, Mrs. Edward Maxwell, Miss Christine Stewart, Mr. J. H. Sherard, Mr. and Mrs. N. M. Yuille, Col. and Mrs. E. M. Renouf, Mr. F. R. Findlay, Mr. and Mrs. John C. Heaton, Mr. R. Bouchard, Mr. Lorne H. Bouchard, Mr. H. S. Jacoby, Dr. F. H. A. Baxter, Mr. Stanley Lindsay, Mr. R. Coghill, Miss Gertrude Boa, Miss Myrtle J. Boa, Miss Louise Shaw, Mrs. W. A. Gray, Miss E. M. Harold, Mrs. C. P. Slater, Miss F. E. Currie, Mr. M. F. Currie, Mr. and Mrs. Hugh G. Jones, Mrs. Alec. A. Robertson, Mr. and Mrs. A. A. Bowman, Mrs. R. M. Ballantyne, Mrs. L. L. Macaulay, Miss Janet Macaulay, Miss Kathleen Chatham, Bridgeport, Conn., Mr. and Mrs. H. J. Griswold, Mr. and Mrs. G. Horne Russell, Mr. Norman Russell, Mr. and Mrs. A. L. Robertson, Mr. C. Wilson, London, Eng., Mrs. A. King, Miss Mabel King, Dr. and Mrs. E. T. Cleveland, Miss Mary Gillies, Miss Alberta Cleland, Miss Mary Burton, Mr. C. E. Gravel, Mr. George C. Marler, Mr. and Mrs. Kelsey, Mr. Charles Kelsey, Miss Grace Hope, Mrs. Edward Chandler, Mr. and Mrs. Winslow, Miss Phyllis Abbott, Miss Emily H. B. James, Mr. Dore.

Star 11/3/31

## PICTURES AS PROPAGANDA

INFLUENCED undoubtedly by the remarkable success that attended the recent exhibition of Italian works of art in London, the British Government has given its imprimatur to a measure which will empower the trustees of the British Museum and National Gallery to make loans for the exhibition overseas of works representative of British arts and crafts. Hitherto it has been impossible to see any such works outside of England. The risk of damage or of loss has always been the motive behind refusal. But since the Flemish, Dutch, Italian and Persian exhibitions in London it has been made manifest that other countries are quite willing to share such risks and that they have done so without loss and with very considerable gain in a wider knowledge of their own artists' work abroad.

Now it is the turn of British artists to interpret characteristically British art to foreign peoples. It has long been a matter of regret that the greatest British artists are virtually unknown outside of England because they are practically unrepresented in foreign galleries. With the solitary exception of two fine Gainsboroughs presented to the Kaiser-Friedrich Museum in Berlin shortly before the war, the only examples of British art in European galleries are insignificant both numerically and from the viewpoint of artistic value. The average European hardly knows that such artists as Turner, Gainsborough, Blake, Constable, Romney, and Reynolds ever existed. Yet these men are representative of the best there is in British art, and a knowledge of their work is absolutely essential to any just and adequate understanding of what art means to Britain and of what the greatest British artists have expressed through the medium of their paintings.

And what applies to Britain applies to Canada and the other self-governing Dominions also. A nation finds self-expression through its artists as well as through its writers; the one is complementary to the other. Canada ought to send examples of her best artists' work abroad, and we ought to bring exhibitions of the best work of the artists of foreign countries here. We shall be greatly the gainers thereby, for we shall have opened up a new and a singularly illuminating source of mutual understanding between ourselves and other peoples of the world.

## Au Salon des artistes canadiens à la Art Association

La Presse 21/3/31



En haut, scène de Gaspé, d'un admirable coloris, par Mlle Rita Mount. En bas, à gauche, portrait de Charles Gill, bas relief, par Mlle Alice Nolin. A droite, buste de Rodolphe Plamondon par Mme G. M. de Montigny-Lafontaine. — Clichés F.-E. Marsan, 4589 rue Fabre.



# Ouverture de l'exposition de peintures et sculptures

La Presse, 21/3/31

Remarquables tableaux par Rita Mount, Charles de Belle, Hal Ross Perrigard, Ernest Cormier, Paul Caron, Marguerite Lemieux, Horne Russell, etc.

## LES SCULPTEURS FORT EN EVIDENCE

Le Salon du Printemps s'est ouvert hier soir aux salles de la Art Association.

La brève visite que nous y avons faite a été fort agréable. L'exposition renferme en effet nombre de tableaux de toute beauté. Nous citerons entr'autres, les scènes de Gaspé de Mlle Rita Mount, les poétiques pastels du peintre-poète Charles de Belle, les aquarelles de Paul Caron qui nous montrent des types si franchement canadiens, les vigoureux paysages de Marc Aurèle Fortin, les deux toiles de Hal Ross Perrigard, d'une note si personnelle, les superbes aquarelles d'Ernest Cormier, les deux natures mortes de Marguerite Lemieux, les peintures de Jean Palardy peints dans une note si moderne, la chatoyante marine de Horne Russell, les toiles de Raoul Barre, Narcisse Poirier, etc.

Franchement, les deux scènes de Gaspé par Mlle Rita Mount sont parmi les plus belles choses de l'exposition. L'une avec sa flottille de barques de pêche au repos, leur forêt de mâts et l'eau chatoyante est une toile de toute beauté. L'autre avec ses bateaux aux voiles éclatantes est une image d'un riche coloris. L'artiste a rendu là avec une rare habileté toute la beauté et tout le pittoresque de la Gaspésie. Mlle Mount a atteint là le grand art.

Paul Caron va s'affirmant d'avantage à chaque année. Ses envois actuels sont sûrement ses meilleures œuvres. Le No 32, Vieille Cour à Montréal, est d'une très heureuse composition. Le No 31 Marché Bonsecours est aussi un tableau très réussi. M. Caron nous offre là des scènes essentiellement canadiennes.

Ses types sont vivants et pittoresques au possible. M. Caron s'est créé une spécialité dans ce genre. Il a son domaine bien à lui, il sait plaire et intéresser.

Le peintre poète Charles de Belle est représenté par trois pastels bien caractéristiques de son talent et qui seront fort goûtés des visiteurs. Le No 70 nous montre la plus gentille et la plus exquise figure d'enfant qu'on puisse imaginer.

Le No 71 est une composition poétique d'une haute envolée. C'est là une œuvre d'un grand charme, qui nous ravit. Le peintre nous montre dans ce tableau tout un groupe, ou plus exactement une théorie d'enfants aux figures d'une infinie douceur.

Jean Palardy nous donne cette fois-ci deux charmantes toiles. Cet artiste renouvelle sans cesse son art et nous ouvre à chaque fois de nouveaux horizons. Sa Patinoire où évoluent sur des patins un groupe d'enfants est vraiment captivante. C'est tout à fait couleur locale.

Le Boucher est aussi une toile remplie d'intérêt, d'une facture réaliste. On y sent l'approche des Fêtes. Le porc gras tué nous raconte toute l'histoire. La lumière sur les objets est agréablement distribuée. On ne saurait trop admirer ces deux toiles d'un coloris riche et lumineux.

Ce peintre nous étonnera tous les ans.

Marjorie Smith nous manifeste encore son talent vigoureux dans un très beau portrait: madame G. C'est un portrait profond et sympathique où se dégage une expression de calme et de tristesse tout à la fois.

On ne peut faire autrement que d'être attiré vers le sujet. La technique est sobre et spontanée; le coloris vif et éclatant.

M. Narcisse Poirier, l'un des fidèles exposants au salon du printemps, est représenté par deux tableaux: une vue de Montmartre et une nature morte. Le premier tableau est une grande toile qui nous montre un bout de rue de Paris avec de vieilles maisons. C'est là l'une des meilleures choses que M. Poirier a exposées depuis des années.

La nature morte est une fort jolie toile. L'artiste a groupé une cafetière royale, portant la fleur de lys et des fruits, raisins, pommes, poires. C'est une petite chose peinte dans une note décorative et très agréable.

Comme toujours les peintures de Hal Ross Perrigard nous attirent et nous intéressent par la vie troublante et mystérieuse qu'il y a en elles. Regardons ces sapins sombres en pyramide, la neige aux tons bleuâtres et la vieille maison aux trois quarts cachée par les arbres et l'on reste là, comme fasciné par cette image. Les sapins semblent vivre d'une vie calme et silencieuse et les fenêtres de l'antique demeure semblent celer des secrets. Ce tableau retiendra longtemps le visiteur. L'autre toile de M. Perrigard nous montre une masse de feuillage, le ciel bleu et des nuages argentés. C'est très joli de couleurs et de sentiment.

Le département de la sculpture renferme des choses fort intéressantes. Laliberté est représenté par quatre bronzes faisant partie de la série de choses et gens de la campagne. Voici Le Notaire: L'Homme qui fait les Papiers, avec ses favoris, comme les notaires en portaient dans le temps. On reconnaît dans cette figure le caractère de l'homme instruit. C'est un personnage plus malin, plus fûté que Le Cultivateur, dont la barbe en broussaille et le torse vigoureux indiquent bien le travailleur de la terre.

Voici maintenant les Boeufs à la Herse, conduits par le bouvier, qui les dirige à travers les souches sur une terre neuve encore impropre à la charrue.

Le quatrième envoi de Laliberté est Le Tonnellier, un artisan assez adroit de ses mains. C'était presque un artiste que la nécessité contraignait à faire des tonneaux et autres articles de menuiserie.

Ces personnages sont vivants, fidèles, ils sont du terroir. Ils forment une notable addition à la belle série de portraits et de figures des défricheurs du pays et des ancêtres.

Henri Hébert envoie cette année, un buste de Pamphile Le May, notre excellent poète Canadien-Français. L'on retrouve dans cette œuvre les qualités que le sculpteur Hébert cherche toujours à obtenir: la ressemblance qui après tout est encore la qualité primordiale dans un portrait, si l'on en croit la définition du mot, c'est-à-dire trait pour trait, puis la vie, l'expression, le mouvement, la construction et le modelé. L'épiderme est bien tendu sur l'ossature et en étudiant de près, l'on voit avec quel souci il traite les différentes surfaces. Il n'y a aucune monotonie dans ce modèle; des douceurs, des vigueurs, des matités, rien qui ne soit voulu et compris. Il a aussi le grand souci d'étudier ses piédoches et de les harmoniser avec le personnage représenté.

Ce buste qui doit honorer le grand poète auteur de Tonkourou, histoires vraies si fraîches et si vécues, l'affaire Sougraine, le Pèlerin de Sainte-Anne, etc., a été commandé par l'honorable Francoeur pour orner la bibliothèque du parlement de Québec.

Monsieur Hébert expose aussi un autre portrait en médaillon spirituellement étudié et plein de vie de M. Hector Painschaud de Montréal; ce médaillon destiné à être réduit pour une médaille a été traité avec beaucoup d'aisance et si l'on ne connaît pas le personnage, on sent qu'il est ressemblant.

Enfin une délicieuse petite statuette toute frissonnante intitulée "La Brise". La pose en est des plus gracieuse et spontanée, les formes pleines et le modelé sont d'un grand charme.

Henri Hébert fidèle à ses principes donne à ses œuvres une impression de sobriété, d'élégance et de distinction.

M. Alonzo Cinq Mars, un délicieux poète doublé d'un sculpteur de talent, a envoyé au Salon les effigies d'Emile Nelligan, de Fréchet et de Crémazie. C'est non seulement un pieux hommage rendu à ces chantes de notre pays, ce sont aussi des œuvres d'art très réussies.

Mme de Montigny Figure dont le talent souple et gracieux a déjà produit nombre d'œuvres remarquables est représentée par trois plaques et un bas relief d'un grand charme. Les bas relief, Danse Champêtre, est d'un mouvement extrêmement gracieux. Thérèse et Paul, Au Vent, sont des figures charmantes au possible et pleines de vie.

## Students' Exhibition In Lecture Hall Of Art Association Tomorrow Star 29/4/31

THE permanent collection in the main galleries of the Art Association of Montreal has been re-hung for the season.

A recent gift to the Association from F. N. Southam, Esq., is a bronze group by A. Laliberté, R. C. A., entitled "Les boeufs à la herse."

An interesting exhibition of drawings by students of the School of Architecture of McGill University, session 1930-31, will be opened in the lecture hall tomorrow (Thursday), and continue until Sunday, May 10.

Mlle Marguerite Lemieux est représentée par deux petites natures mortes. L'une d'elles: "Vase persan et Tanagra" est un vrai bijou. L'artiste a groupé un admirable vase bleu, une statuette de Tanagra aux lignes si pures et un bocal pour poissons rouges. Cela est très riche de couleurs et peint dans une note très décorative.

De M. Raoul Barré, nous goûtons fort un Vieux Colon de Saint-Faustin. Il y a beaucoup de vie, de caractère, de sincérité et de pittoresque dans cette fruste figure de travailleur des champs.

Cette année encore, Marc-Aurèle Fortin s'affirme par des aquarelles d'un riche coloris, largement brossées. Fortin n'est pas un mièvre. Il y a en lui un monde de force qui éclate dans chacune de ses œuvres. Ses deux paysages d'Hochelaga sont vigoureusement enlevés et d'un coloris éclatant. Paysage d'automne, No 96, est aussi fortement senti et puissamment exécuté. Après la pluie, No 94, est un paysage très caractéristique de l'artiste. C'est une peinture magistralement peinte et de beaucoup d'effet. L'on ne peut qu'admirer ces superbes vues de la vieille Italie, ces vieux monuments qui baignent dans le soleil, sous le ciel bleu, que nous offre chaque année M. Ernest Cormier. Ces ruines d'un glorieux passé sont évoquées par l'artiste avec un raer habileté.

Alice Nolin continue d'affirmer l'originalité de son talent dans un bas-relief énergiquement traité, de Charles Gihl. L'artiste a su tirer avantage de la physionomie remarquable du peintre-poète et lui conserver son expression de rêveur de grands rêves.

Les nombreux amis de ce grand Canadien sauront gré à Mademoiselle Nolin d'avoir perpétué son souvenir par une œuvre dont la conception et l'exécution sont en tout point dignes du sujet.

Mlle Nolin expose aussi une tête de jeune fille, bronze plein de jeunesse et de fraîcheur et une étude en plâtre d'un modelé très souple. Mme Georges Marguerite de Montigny-Lafontaine nous donne à cette présente exposition une étude, forme caractère, de Maître Rodolphe Plamondon.

L'artiste a voulu la forme, elle existe et elle est pure. Sans grossir l'ensemble, elle a donné la ressemblance sans alourdir la ligne. C'est d'une belle technique et traité avec art. Que l'étude soit pour le bronze ou le marbre, métier que l'artiste connaît, le tout est donc prêt. C'est pourquoi la souplesse des chairs tiendra ferme dans la fin détaillée. Ça se voit, mais au risque d'être traitée de téméraire, l'artiste a donné à la critique sa pièce sans poli. Que c'est bien là le caractère de cette artiste. Point d'artifice, point d'orgueil de correction, pas de vains mots, mais que de volonté, que de culture.

Aussi pour avoir dépeint Maître Plamondon sous cette forme c'est que l'artiste a compris les qualités de cet intellectuel. C'est pourquoi, même sous cette forme sévère, on voit se dégager de la bonté, de la souffrance avec un discret sourire que seul le profil accorde comme une ombre doucement posée. C'est le meilleur que du portrait. C'est la vie.

ALBERT LABERGE.

## Star 25/3/31 MORE INTEREST IN ART

ONE of the most gratifying evidences of the extension of cultural influences in Montreal is to be found in the growth of interest in art shown by the general public. The encouragement given by the various art schools, and particularly by the activities of the Art Association of Montreal in throwing open its galleries to the public every week, has resulted in stimulating ambition, and the annual exhibitions, both at the Art Association and at the Ecole des Beaux Arts, under the direction of the Provincial Government, reveal a steady improvement in the quality of the work done by our local artists.

A love of pictures is a good thing to cultivate in any community, and the ability to look at a picture and understand it is one that can be acquired by anybody who cares to give the necessary time and thought to it. Those who visit the Art Gallery and examine the various exhibitions given there from time to time, as well as the permanent collection, can hardly fail to develop an intelligent interest in painting. This will be found to involve a better understanding of the fine arts generally, and a gradual appreciation of the place that pictures can play in the cultural life of the community at large.

Our younger artists are beginning to think for themselves. The example of the veterans who have held up before them high ideals has not been lost upon them. They are getting away from mere slavish copies, and they are executing work that shows distinct promise. Were it not for the Art Association, a good deal of what has been achieved would remain yet to be done. Those who support this institution are not throwing their money away on an unworthy cause, but are doing something really practical to help the artistic instinct among our people to become articulate and intelligently expressive.

## CHAMBER MUSIC IS MUCH APPRECIATED

Gazette-27/3/31

Montreal String Quartet at  
Art Gallery—St. James Or-  
chestral Society in Concert

Chamber music sounded particularly well last night in the lecture hall of the Art Gallery where a large audience gathered to listen with attention to a programme offered by the Montreal String Quartette assisted by Harriet Prutsman, pianist.

There are few places in Montreal where the acoustics are so favorable to the adequate presentation of this type of music as this hall. The quartette functioned admirably, their offerings on the programme consisting of a Mendelssohn quartette and "Three Idylls" by the modern English composer, Frank Bridge. Sureness in intonation and a marked balance were the principal features of the performance.

The other items on the programme consisted of a Tchaikowsky Trio for violin, cello and pianoforte, the latter part being ably interpreted by Miss Prutsman, and the Pianoforte Quintette of Brahms in F minor, op. 34.

The personnel of the Montreal String Quartette consists of Florence Hood, first violin, Edwin Sherrard, second violin, R. H. Bryson, viola, and Jean Belland, cello.

### AT ST. JAMES CHURCH.

The excellent amateur work being accomplished by the St. James Orchestral Society under their able leader Mr. Robb Jr., was demonstrated at a concert last night in the lecture hall of St. James United Church.

The programme included orchestral items by Beethoven, Haydn, Gluck, Tchaikowsky, Volkmann, Gillet and Keler-Beler. Vocal solos were delivered by Walter Locke Johnston and pianoforte items by Sydney Whiteman. Mr. Johnston sang a group of songs by Russell, Eville and Sticks, while Mr. Whiteman played a Chopin study and a Liszt arrangement of some of the "Tannhaeuser" music.

## \* Star 27/3/31 Chamber Music Concert At the Art Gallery

There is no better room for chamber music in Montreal than the big lecture room of the Art Association; a very pleasant concert was given there on Thursday evening to an audience which filled the room and enjoyed the music thoroughly. The players were the Montreal String Quartet—Miss Hood and Messrs. Sherrard, Bryson and Belland, with Miss Prutsman as pianist, and some of these players took part, two years ago, in the only other concert that has ever been given in this building. It is much to be hoped that it will not be nearly so long before more music is given there.

In Thursday's concert the players worked in three combinations; the string quartet began the program with a lively performance of three movements of a quartet by Mendelssohn and went on to a set of Three Idylls by Frank Bridge, which made one of the best parts of the concert. After this there came a very good performance by Miss Hood, Miss Prutsman and Mr. Belland of the rather long-drawn out Theme and Variations which make up the second half of Tchaikowsky's pianoforte trio. Best of all, at the end, came the whole of Brahms' pianoforte quintet, in which the players seemed to enjoy themselves as much as their audience.

H. P. B.

### mark 1431 Social and Personal.

Their Excellencies the Governor-General and Lady Bessborough have graciously consented to become patrons of the Art Association of Montreal.



## GAZETTE, MARCH 27.

The Exhibition of paintings and pastels by Charles de Belle, given in the Jacoby Studios, 1541 Crescent street, was formally opened last evening at a private showing to a representative gathering of art lovers, under the distinguished patron-

age of: the Hon. Athanase David and Mde. David, Lord and Lady Atholston, Lady Drummond, L.L.D., Lady Gordon, Mde. E. F. Surveyer, Mde. Leopold Fortier, Mrs. Henry Joseph, Mrs. Percy Mathias, and Mrs. Frederick Brown. The exhibition was formally opened by the Hon. Mr. Justice Surveyer and brief addresses given by Lady Drummond L.L.D., and Mde. Athanase David. The following were among the distinguished guests present: Lady Drummond L.L.D., Mde. Athanase David, Hon. Justice and Mde. Surveyer, Mde. Leopold Fortier, Mr. and Mrs. Frederick Brown, Miss Brown and Mr. Brown jr., Dr. and Mrs. Gordon MacDougall, Mr. and Mrs. G. Horne Russell, Dr. and Mrs. Cayfold, Dr. and Mrs. W. Ness, Dr. John and Mrs. De Belle, Dr. and Mrs. Victor Jekill, Dr. and Mrs. F. A. C. Scrimger, Mr. and Mrs. J. Morris, Miss Pinkerton, Mr. and Mrs. A. E. Perrins, Dr. and Mrs. Colin Ross, Dr. A. F. Argue, Dr. Helen Reid, Dr. Mode Abbott, Dr. and Mrs. A. B. Illisitz, Mr. and Mrs. P. E. Seymour, Mr. and Mrs. E. J. Archibald, Mr. and Mrs. J. T. Hammond, Rev. Father Ethier, Dr. and Mrs. Lyon Berceovitch, Mr. Gauthier, Miss I. Gyafas, Miss K. MacCormick, Mrs. Geo. Brewer, Miss N. De Belle, Mrs. Donnelly. Musical numbers were rendered during the evening by Miss Olga Guilaroff, Madame Leopold Fortier, Miss Gyafas, Mr. Geo. Brewer. The exhibition is open to public view from 10 a.m., to 5 p.m., till April 4th.

Gazette 6/4/31  
W. Lionel Wyllie Dead

London, April 6.—William Lionel Wyllie, 80, one of the best known of British water-color artists and etchers, died suddenly today. He was born in London in July, 1851. He won the Turner Art Medal in 1869 and was an exhibitor at the Royal Academy in 1897. In addition to his art work Wyllie was author of several books, most of them on art subjects.

Star 16/4/31  
Exhibition To Close  
THE forty-eighth Spring Exhibition now being held at the Art Association of Montreal, will close on Sunday afternoon next, April 19. The total attendance at the galleries since the opening of the exhibition three weeks ago, numbers 10,492 persons to date.

BIG ATTENDANCE AT  
ART GALLERY SHOW

Gazette 28/3/31

Pictures Viewed by 2,562  
Sunday Afternoon—Wood  
Engravings Exhibited

Marked interest is being shown in the spring exhibition of the Art Association of Montreal being held in the Art Gallery, Sherbrooke street west, the attendance last Sunday between two and five o'clock being 2,562. This exhibition, which will continue until Sunday, April 19, has drawn a good attendance during the week, and an added item of interest at the gallery just now is the show in the Print Room of wood engravings by Clare Leighton, A. R. E. This additional offering has been made possible through the courtesy of the National Gallery of Canada.

Clare Leighton, a thoroughly competent exponent of wood engraving has a nice sense of balance in design and employs black and white masses to good effect. The scenes suggest much travel and a flair for what will make an attractive subject. The work is direct and free in treatment and marked by sound drawing.

Among the groups of prints which have been used for illustrations are some from Tomlinson's "The Sea and the Jungle", some from Wilder's "The Bridge of San Luis Rey" and others from Bronte's "Wuthering Heights". Among the other subjects are several figure subjects from Dalmatia, Genoa and its shipping, "Dawn on the Train to Mostar", with sleeping figures and a man drinking from a bottle silhouetted against the sky and dreary rocky landscape; Toulon washerwomen engaged at their tasks, scenes in connection with the grape harvest, hop pickers and a winter scene entitled "Snow Shovelers, New York," with a background of skyscrapers.

It is announced that from April 11 until 26 there will be an exhibition of contemporary French prints, and sometime in June where will be an exhibition of watercolors by contemporary British artists.

Reproduction de quatre toiles que nous avons particulièrement remarquées à l'Exposition du printemps de la Galerie des Arts de Montréal. En haut, à gauche, une oeuvre de M. Harold Beament, "Growth and Demolition", où le sens même de la vie moderne, de l'activité de l'époque a reçu une consécration. A droite, un portrait de Mme Ronald Graham par Kenneth K. Forbes, S.A.R.C. Ici, c'est la ligne sobre, délicate, classique d'un artiste en pleine possession de ses moyens. En bas, à gauche, une toile d'Elizabeth Styring Nutt, "The Village Shop", dont la facture a quelque chose de délié, d'élégant, de poli. Les gris et les ors ainsi agencés composent une paisible symphonie de teintes. A droite enfin, l'aquarelle de William A. Ogilvie, dont le modernisme sobre étouffe à force d'expression.

Plus de cent cinquante artistes exposent à la Galerie des Arts, cette saison. Outre la section réservée à la peinture, on y trouve des oeuvres de sculpture et d'architecture. Parmi les peintres, Jorge Leon Camero, Maurice Cullen, F. S. Coburn, Rita Mount exposent des oeuvres nouvelles. A la soirée d'ouverture, l'affluence était considérable. Nous croyons que le public aimera à visiter les salles d'exposition du Art Gallery et à encourager simultanément les efforts de nos artistes canadiens.

Il est intéressant cette année de constater comme l'art moderne se mêle à l'art classique. Les deux se fondent en une harmonie qui donne un magnifique résultat esthétique.

Spring Exhibition Is Now  
Closed—Attendance To  
Sunday Numbered 13,439  
Star 22/4/31

THE forty-eighth spring exhibition at the Art Association of Montreal came to a close on Sunday afternoon. The total attendance at the galleries since the opening of the exhibition a month ago was 13,439.

The prizes given by Miss Jessie Dow for oil and water color landscape paintings have been awarded as follows: to F. McGillivray Knowles, R. C. A., of Toronto, for his picture in oil entitled "Old Homestead, Lake Magog, P.Q." and to Paul Caron, of Montreal, for his water-color painting entitled "Old Courtyard, Montreal."



## PAINTERS TO TOUR CANADIAN WEST

Gazette 28/3/31

### Art School on Wheels Is Planned by Thomas Hall

Something new for devotees of the canvas and sketch-block is offered for the coming summer, in an art school on wheels, through the most beautiful sections of the Canadian West, which is being organized by Thomas Hall, British artist and art teacher, who plans approximately a month's tour of the Rockies, the Pacific Coast and other renowned scenic areas.

Leaving Montreal on the last day of June, Mr. Hall and his followers will make a stop at Kenora, in the Lake of the Woods territory, and thence continue west to "Canada's evergreen playground," Vancouver Island in the vicinity of Victoria. The Calgary Stampede will be taken in, en route, and the tour will also allow attendance at the Indian Days in Banff. Other points of vantage which will be visited include Lake O'Hara, immortalized by the brush of Sargent; Emerald Lake, Lake Louise, the Yoho Valley, and countless other beautiful stretches of the eternal Rockies.

Mr. Hall's idea is to offer a good holiday and a wide range of subjects and models to either artists or those in the process of becoming such. Indians, red-coated Mounted Policemen, cowboys and cowgirls, to say nothing of the steeds of all these, will supply plenty of color and action, while the scenery traversed will offer a broad choice of landscapes and seascapes.

Arrangements are being completed with a view to developing a carefully chosen itinerary, with comfortable and beautiful stopping places and the best of railway accommodation throughout.

Star 28/3/31

### GROWING INTEREST IN ART The Editor, Montreal Daily Star:

Sir.—Your excellent editorial on the growing interest in art in Montreal is absolutely pat to the facts. It is one of the best and surest signs of the growing culture of this city that art is being more and more appreciated as one of the positive joys of life. Especially is this so at the present time, when there is a greater questioning of life's purpose and meaning, and greater understanding that "man does not live by bread alone." Two years ago, in almost every circle in the city, the conversation was of money in some form or other, but today one hears of literature, music and art, so that one might imagine a sort of spiritual renaissance had arrived.

In private collections Montreal always ranked very high among the cities of this continent, and in the number of small collectors who confine themselves to modern art, it is not excelled by any city in the world.

There is also a growing interest in the work of our own artists, which is the most significant phase of our art-consciousness, and is doing much to develop a national pride in the beauties of our land. The future is rich with promise for the cultural development of our people, and there seems to be no danger that we will ever fail to "consider the lilies of the field" as we go forward in material prosperity. I quote an astonishing fact in conclusion—On Sunday afternoon last over 2,500 people visited the Art Association Galleries, where the 48th annual Spring Exhibition is now on view. Bravo, Montreal!

W. R. W.

### Star 7/4/31 N.E.B. Contemporary French Prints To Be Exhibited At The Art Association

THROUGH the courtesy of the National Gallery of Canada, an exhibition of contemporary French prints will be held in the lecture hall of the Art Association of Montreal, from Saturday, April 11, to Sunday, April 26.

The interest shown by the public throughout the Dominion in recent loan exhibitions has encouraged the National Gallery of Canada to continue the policy of obtaining from abroad loans of the best contemporary work, and the present exhibition has been made possible by the co-operation of Monsieur Maurice Le Garrec of Paris in assembling the greater part of the collection, and by the courtesy of Campbell Dodgson, C.B.E., Keeper of Prints and Drawings in the British Museum, in lending from his private collection, prints which could not otherwise have been included in the exhibition.

The attendance at the galleries of the Art Association of Montreal on Sunday last, where the 48th spring exhibition is being held, was 2,071. This makes a total of 8,117 visitors since the opening of the exhibition two weeks ago. The exhibition will continue until Sunday, April 19.

Star 6/4/31

### "A BAS LES CLASSIQUES!"

THE modern trend in the American University often finds expression in rather startling manner. The latest sample of this comes from Professor Clarence Ward, of Oberlin College, who has just gone on record as saying that Americans would be more cultured if their museums were not filled with collections of dead art, and that world-famous museums are moribund because of an over-sentimental feeling for the Old Masters.

Here is your ultra-modern iconoclast with a vengeance. Fling out the horrible Titians, Correggios and Velazquez; trample upon the perfectly loathsome Rubens and Van Dycks; and bury the Grecian marbles underground. "A Bas Les Classiques!" We seem to have heard the same cry before. But the trouble is that the classics will not be buried, nor will the Old Masters stay dead. They persist in continuing to live—in the imagination of all capable of appreciating beauty in art.

And another little difficulty in the way of Professor Ward's revolt is that the moderns by whom he would replace the Old Masters will not stand the test of a decade, let alone that of the centuries which the Old Masters have survived. The Post-Impressionists, the Vorticists and all that ilk—where are they today? Hardly even a fugitive memory. And yet they burst upon the art world's horizon as late as the nineties. It is perhaps a ghastly future to contemplate—for Professor Ward—but there appears to be little likelihood that the Old Masters will not last out his time and generation. True art, like the inspiration it thrives upon, is indeed, eternal.

## MUSEUMS PLAY BIG PART IN COMMUNITY

Gazette 10/4/31

### Commercial Value Stressed by S. F. Markham, Member of British Commons

#### BETTER THAN BOOKS

### Urges Montreal to Take Lead in Dominion by Establishing First of Chain

Montreal and other large centres in Canada are in need of a series of museum buildings, providing educational and research facilities for seekers after concrete facts regarding present and future developments. S. F. Markham, M.P., secretary of the British Museums' Association, stated in his address, "Museums and the Community," at the weekly luncheon meeting of the Kiwanis Club at the Windsor Hotel yesterday.

At the outset, Mr. Markham emphasized the fact that the old idea of museums as the collection headquarters for fossils, looked after by fossils, has given way to a new conception embracing everything that has to do with the progress and advancement of a nation. The movement for establishing museums along modern lines, he pointed out, has gained an impetus in England and France, where obsolete institutions that do not justify their existence by adequate returns to the public for the money spent upon them are dispensed with and replaced by others more in keeping with present day needs.

In developing his theme, Mr. Markham said that the system of using the contents of museums as supplementary aid to book texts for students in any comprehensive scheme of education would bring exceptional results. "Geography, for instance," he said, "could be better taught by models than book texts. Engineers and scientists would obtain a greater understanding of the problems confronting them, if they could view and even handle objects having a distinct bearing on their investigations."

"To fill a man's soul with knowledge is as important as filling one's pockets with money. Commerce alone is not sufficient to build up a nation—art and culture are requisite essentials. England and France have grasped the importance of co-ordination between science and industry. They are using their knowledge to advantage in furthering the best interests of the nation, attracting the attention of the public to worthwhile research work through the establishment of veritable treasure houses of knowledge, museums, which heretofore only occupied obscure positions in the general scheme of every day events," Mr. Markham stated.

#### COMMERCIAL ASPECT.

Among the advantages to be derived from museums, the inculcation of civic pride and loyalty, perhaps rank first in importance, according

to the speaker. Visitors, including tourists and business men, too, would have a greater idea of what Montreal really stood for in the educational and industrial fields by visiting locations where all these details would be available with the least possible delay or inconvenience. Mr. Markham believed. He said that the commercial greatness of Philadelphia, for example, was directly due to the great advertising medium of its commercial museums, which show every detail of manufacture within its environs.

"In Canada, there is no individual or single organization to answer enquiries authoritatively regarding the scope of museum work in the country," Mr. Markham pointed out. "Let Montreal take its stand as the first museum city in the Dominion, for the time is coming when the movement in Canada will be linked from East to West by chains of these progressive organizations," he concluded.

President Owen J. Callary announced that contributions were being received in connection with the \$50,000 drive for the Montreal Convalescent Home, which is being conducted under the auspices of the Kiwanis Club. Lord Atholstan gave \$1,000, Victor H. Berman, vice-president of the Jersey City Kiwanis Club, a visitor at yesterday's luncheon, \$100; Jas. Calder, of Toronto, \$50.

Pierre Scotlan, of the French Operatic Company, sang several songs, and was accompanied on the piano by Stanley Oliver.

Owen J. Callary presided at the meeting. Prof. "Bill" Tait, of McGill University, proffered the vote of thanks to the guest speaker.

## FRENCH PRINT EXHIBIT Gazette 9/4/31 N.E.

### Opens on Saturday in Art Association Lecture Hall

Through the courtesy of the National Gallery of Canada, an exhibition of contemporary French prints will be held in the lecture hall of the Art Association of Montreal, from Saturday, April 11, to Sunday, April 19. The interest shown by the public throughout the Dominion in recent

loan exhibitions has encouraged the National Gallery of Canada to continue the policy of obtaining from abroad loans of the best contemporary work, and the present exhibition has been made possible by the co-operation of Monsieur Maurice Le Garrec, of Paris, in assembling the greater part of the collection, and by the courtesy of Mr. Campbell Dodgson, C.B.E., keeper of prints and drawings in the British Museum, in lending from his private collection, prints which could not otherwise have been included in the exhibition.

The attendance at the galleries of the Art Association of Montreal, on Sunday last, where the forty-eighth spring exhibition is being held was 2,071. This makes a total of 8,117 visitors since the opening of the exhibition two weeks ago. The exhibition will continue until Sunday, April 19.

## CLOSING SUNDAY NEXT Gazette 15/4/31 N.E.

### Over 10,000 Persons Have Visited Spring Exhibition

The forty-eighth Spring Exhibition now being held at the Art Association of Montreal, 1379 Sherbrooke street west, will close on Sunday afternoon next, April 19. The total attendance at the galleries since the opening of the exhibition three weeks ago, numbers 10,492 persons to date.

Star 25/4/31 SUCCESS.

### GROWING INTEREST IN ART. The Editor, Montreal Daily Star:

Sir.—The forty-eighth annual spring exhibition of the Art Association of Montreal has just closed. Two hundred and fifty paintings were exhibited, besides sculpture, drawings, designs, architectural plans and models. The exhibition remained open for one month, during which time thirteen thousand six hundred visitors availed themselves of the pleasure it afforded. Many of these were young people, anxious to know what is being done by our contemporary artists.

The cultural value of such an exhibition is difficult to estimate, and although thirteen thousand is a small proportion of the total population, nevertheless the influence of these intelligent people must make itself felt in many ways. The love of art is love of beauty, which will reflect itself in the most modest homes, in a desire for better applied arts, for more beautiful buildings, and, in the ultimate, a more beautiful city.

Today we are questioning life's purposes and meaning more keenly, and what remains more surely from the dross than the love of beauty? May the Art Gallery long continue its functions and the public spirit of its members be inspired to continue by the knowledge of the good it is doing.

W. R. W.

## Exposition de gravures

### Presse 6/4/31 Art Association

Grâce à la courtoisie de la Galerie Nationale du Canada, une exposition de gravures et d'eaux fortes françaises aura lieu du 11 au 26 avril dans la salle de conférences de la Art Association de Montréal.

Cette exposition a été rendue possible par suite de la coopération de M. Maurice Le Garrec, de Paris, qui a réuni la plus grande partie de la collection et de la courtoisie de M. Campbell Dodgson, conservateur des gravures, estampes et dessins au British Museum, qui a prêté sa collection particulière.

Le nombre des visiteurs au Salon du printemps de la Art Association a été dimanche dernier de 2,071. Cela fait un total de 8,117 depuis l'ouverture du Salon. L'exposition se continuera jusqu'au 19 avril.

## MARRIES FORMER WARD Gazette 13/4/31

### McGillivray Knowles, Artist, Weds Miss Lila Taylor

Windsor, Ont., April 12.—F. McGillivray Knowles, of Toronto, Canadian artist, and his former ward, Miss Lila Taylor, a teacher at Alma College, St. Thomas, were married here last night. In securing a marriage license at the Windsor City Hall late in the afternoon, Mr. Knowles gave his age as 69, and his bride's as 45. They presented a special permit from Hon. Leopold Macaulay, Provincial Secretary, dispensing with the residence provision in the Marriage Act. Miss Taylor was the ward of Mr. Knowles and his first wife, also an artist, who died three years ago.

## PROMINENT TORONTO ART COLLECTOR DIES

TORONTO, March 23.—(C. P.)—Thomas Jenkins, prominent art authority and collector, and chairman of the Toronto Harbor Commission, was found dead in his bed early today. Death was believed due to heart disease from which Mr. Jenkins had suffered for many years. He was 62 years old.

#### STUDENTS' WORK ON VIEW

AN EXHIBITION of work by the students in the junior drawing class of the Art Association of Montreal, under the direction of Miss Alberta Cleland, is now being shown. The work represents the best drawings done during the session by boys and girls of school age. The first prize has been awarded to Mercy Walker and the second prize to Evelyn McKenna.



## FRENCH PRINTS PUT ON EXHIBITION HERE

Gazette 13/4/31  
Remarkable Collection Now on View in Art Association Gallery

### COVERS WIDE RANGE

Illuminating Resume of Many Different Types of Work Produced and Metiers Adopted

A remarkable collection of contemporary French prints is now on view in the lecture hall of the gallery of the Art Association, Sherbrooke street west. The exhibition, which contains 243 works by 76 different artists, provides a magnificent survey of the work of the engravers of France from the middle of the 19th century to the present day. Merely to mention the names of some of the artists represented—Rodin, Degas, Fantin-Latour, Bracquemond—is to indicate the quality of the prints on view.

The collection has been brought to this country by the National Gallery of Canada following its policy of obtaining from abroad loans of the best contemporary work. It was assembled largely by Maurice Le Garrec, of Paris, the remainder of the prints having been lent from his private collection by Campbell Dodgson, C.B.E., Keeper of Prints and Drawings in the British Museum.

Besides the interest it derives from its almost unparalleled high quality, the exhibition provides an illuminating resume of the many different types of work which may be produced by the turin, the point and the lithographic pencil. Again, the wide range of subject—the French countryside, the streets of Paris, the portraits of peasants and society folk, the glimpses of the theatre, the racetrack, the tavern—is a vivid commentary of the life and country from which they spring.

In considering a collection so full of good things as this, it is impossible to touch upon more than a few of the high-lights, supplementing these with the advice that it is one of the things that should not be missed.

The few Rodin dry-points lent to the collection by Mr. Dodgson are masterpieces of delicate line and strong modelling. The portraits of Hugo and Henri Becque shows the sculptor's feeling for form expressed in almost incredibly fine, clean strokes.

Fantin-Latour is represented in some lyrical, tenderly modelled lithographs, one of which "Prelude de Lohengrin" shows the gracious grouping which distinguishes his famous flower pieces in oils. Paul Helleu has some of his charming heads of women, gracefully poised and brilliantly lighted.

The exquisite and intricate detail of mediaeval architecture has been reproduced by Auguste Lepere in his etchings of Rheims Cathedral, while in the foreground crowds of living people move with tremendous vitality. Consummate artistry marks the sketches in different states of Jean Louis Forain. With a few apparently careless, at times almost scribbled lines, he creates not only form and motion, but the most poignant emotion as in his "Le Christ Depouille de ses Vêtements."

Degas contributes one his typical beautifully balanced dancers and some splendid nudes. Eugene Carriere, whom Rodin considered a master of plastics in paint, fulfills that reputation in copper as well with his striking portraits of Degas.

### EXHIBITION CLOSES

Gazette 22/4/31  
Total Attendance at Galleries 13,439—Prizes Awarded

The forty-eighth Spring Exhibition at the Art Association of Montreal came to a close on Sunday afternoon. The total attendance at the galleries since the opening of the exhibition a month ago numbers 13,439.

The prizes given by Miss Jessie Dow for oil and water color landscape paintings have been awarded as follows: To F. McGillivray Knowles, R.C.A., of Toronto, for his picture in oil entitled "Old Homestead, Lake Magog, P.Q." and to Paul Caron, of Montreal, for his water color painting entitled "Old Courtyard, Montreal."

### MRS. HOLMAN HUNT DIES

Gazette 4/5/31  
Widow of Famous Artist Suffered Accident

London, May 3.—Mrs. Holman Hunt, widow of the famous artist who painted "The Light of the World," died yesterday at the age of 84. She was run down by an automobile truck several days ago and an arm was amputated as a result of her injuries.

## CANADIAN AUTHORS' FOUNDATION BORN

Star 22/4/31  
Letters, Drama, Music and Painting Represented at Meeting

TORONTO, April 21.—(C. P.)—Marking what may well be a landmark in Canadian cultural history, "the Canadian Authors' Foundation" was established yesterday at a meeting thoroughly representative of Canadian letters and the drama as well as the sister arts of music, painting and sculpture. Its object is described in the deed of trust as a foundation "to provide a perpetual fund for the benefit of any man or woman of distinction in Canadian letters, or their dependents."

Such was the original intention of the small group with whom the idea originated and who sought thus to commemorate in fitting fashion the debt Canadian letters owe to Dr. Charles G. D. Roberts, whose literary jubilee since he published "Orion" 50 years ago has just been celebrated. But yesterday its scope was widened to include all Canadian creative art by the acceptance of an amendment designed for that purpose, and as the foundation grows in strength the governors are empowered to change its title to one more fully representative.

Professor Pelham Edgar, of Victoria College, who presided at the meeting held in the Arts and Letters Club said in part: "The establishment of this foundation needs no justification for those who appreciate the service our writers have rendered Canada in the past and the distinction writers of the future will confer upon their country. We have hitherto made the practice of literature so difficult that as a profession it is virtually non-existent, under conditions that make great creative work almost impossible. This proposal is not designed for the benefit of mediocrity, but where genuine distinction is in question our responsibility and national honor is involved. For we cannot afford the eclipse of genius."

#### FIRST BENEFICIARY

"Dr. Charles G. D. Roberts is designated under the trust as the first beneficiary. He has brought much honor to his country, and it would be a blot upon our reputation if we allowed his last years to be embarrassed. And there are younger writers of marked distinction for whom temporary aid would mean all the difference between failure and achievement."

Representatives of every branch of cultural and artistic activity spoke in favor of the foundation, the mover of the enabling resolution being Dr. H. M. Tovell, seconded by E. Wyly Grier, president of the Royal Canadian Academy, supported by Dr. Healey Willan, of the Toronto Conservatory of Music, Emmanuel Hahn, the sculptor, Duncan Campbell Scott, the poet who came from Ottawa for that purpose, Dr. Salem Bland, and others. Dr. Pelham Edgar was appointed permanent secretary and a strong organizing committee was formed.

## EXHIBITS TO DEPICT CITY 100 YEARS AGO

Star 28/4/31  
Display Opens in McCord Museum Tomorrow

More than a score of Montrealers have contributed from their collections of heirlooms to the special exhibition, "Montreal, 100 Years Ago," which attempts to show a picture of life in the city in a period between 1820 and 1840. This display will open at the McCord National Museum tomorrow afternoon.

Various scenes of Montreal are shown in a group of paintings, water color pictures and prints, loaned by Ward C. Pitfield. These illustrations of Montreal life show a winter sports' scene on McGill Campus, a regatta at Lachine, a sledge race near Montreal and other views done by outstanding artists, including Col. James Cockburn, James Duncan, E. Walsh and others.

#### JEWELLERY EXHIBITS.

Another collection of pictures showing various street scenes of that period is in water color by R. H. Sproule. In addition to pictures there is a large collection of the jewellery worn a century ago, a display of silverware, China and Sheffield plate, and a number of costumes preserved for a hundred years in the storage rooms of old Montreal homes. Various articles of household use a century ago are also included in the exhibition.

Among those who have contributed to the exhibit are Miss Mabel Molson, Dr. W. D. Lighthall, K.C., and Mrs. Lighthall, Lady Roddick, S. M. Baylis, F. Cleveland Morgan, Ward C. Pitfield, the Art Association of Montreal, Mrs. F. D. Adams, Mr. Justice E. Fabre Surveyer and Mrs. Surveyer, Miss Marie Surveyer, R. O. Sweezy, Mr. and Mrs. E. S. Coleman, Mrs. James H. Peck, Mrs. Newbold Jones, Mrs. C. B. Keenan, DeLery Macdonald, Sir Gordon Johnson, Miss K. Trenholme, A. D. MacTavish, Mrs. A. Garth, Mrs. J. C. A. Heriot, Madame Georges Pacaud, Mrs. James Gorrie, Gordon Reed, Mrs. M. C. Baker, Mrs. F. G. Finley, Mrs. Mount Duckett, Dr. K. C. Cameron, Mrs. J. H. Pringle and Mrs. W. Borlase.

So much historical material has been received that it has been decided to hold a second exhibition in two weeks' time.

## EAGER ART BUYERS AT TORONTO SALE

Star 25/4/31  
Many Important Pictures Disposed of at Bargain Prices

TORONTO, April 25.—(C.P.)—More bargains were obtained by Toronto art fanciers who attended the last day's sale of the Canadian stock of the Carroll Galleries of England here yesterday. The sale started early on Thursday and concluded last night, with many important pictures finding eager buyers. Top price of the sale was \$425, paid by a Toronto art lover for Roe's "Aristocrats," a magnificent piece of work. The picture is an oil, of very large proportions, and depicts two aristocrats facing an angry mob during the French revolution of 1790. The picture has been exhibited at the Royal Academy in London. International Fine Arts Exhibition, Rome; the Toronto Art Gallery, and was illustrated in the Royal Academy "Pictures of the Year" for 1910.

The portrait of Mr. Wayth, by Thomas Hudson, brought \$325, and also went to a Toronto fancier.

The picture was from the collection of Admiral Spencer Le Horsey, and is considered a very good example of Hudson's work. Mr. Wayth, it may be recalled, was the father of Mary Wayth, who married Samuel Kilderbee, lifelong friend of Thomas Gainsborough.

"Sunny Days—A Close Race," by Montague Dawson, contemporary British artist, sold for \$375, the "upset price." Dawson is regarded as one of England's greatest marine painters, and his work is becoming very familiar to Canadians.

As usual, many smaller pictures were sold at bargain prices. N. H. J. Baird's water colors found a ready sale again yesterday, and prices ranged from \$24 to \$135. Noel Fisher, another British artist, also very popular for moderate priced pictures, and his four Surrey scenes were quickly disposed of.

The versatile Baird, who seems to use oil and water color with equal facility, had a particularly fine oil example of his rustic horse subjects in "Autumn Sunshine." The picture sold at \$275, and again a Torontonian was the buyer.

Generally, prices were much below the quoted gallery prices and bargain hunters made the most of it. The collection consisted of oils, water colors, etchings and pastels.

## YOUNGER ARTISTS IN OPEN REVOLT

Gazette 24/4/31  
Protest Royal Hibernian Academy of Art Rejection of Hickey Canvas

(Special Cable to The New York Times and Montreal Gazette.)

Dublin, April 23.—The younger school of Irish artists is in open revolt against the Royal Hibernian Academy of Art, whose annual exhibition is being held here this week.

The Academy has rejected a larger number of pictures than in previous years, including a large sized canvas by a 27-year-old artist, Ben Hickey, who took an active part in the Sinn Féin uprising and was sentenced to death but reprieved on the declaration of peace. The Academy committee declared many of the works were

mediocre and much below the required standard.

Hickey's picture was rejected because of its political significance. It is entitled "To What Red Hell," based on Oscar Wilde's "Ballad of Reading Gaol," and is calculated to excite controversy. It depicts a prison cell on the morning of an execution, with British soldiers, policemen and a priest as the central figures.

The young artists protest that the Academy is not giving Hickey fair play. They have accordingly organized a rival exhibition opening at the Dublin Mansion House next week to give the public the opportunity of judging for themselves the artistic merits of the rejected canvases. The Associated Irish Artists, as the rebel band styles itself, declare they will show as good pictures as any hung at the Royal Hibernian Academy.

## Sensational Picture by Symons Is Rejected by Royal Academy

Star 25/4/31  
LONDON, April 25.—(U. P.)—The Royal Academy has rejected Mark Symons' sensational picture called "My Lord I meet in every London lane and street," one of the most discussed works of the past year.

The painting shows Christ, white-robed and accompanied by St. Peter and St. John, teaching in a modern street where short-skirted bobbed-haired flappers stare. Christ is surrounded by Pharisees holding bibles and plotting and arguing, while other figures include a youth with a bicycle and a bowler-hatted financier strolling by.

Symons admitted today he was dis-

## EUROPEAN PICTURES BOUGHT AT AUCTION

Gazette 24/4/31  
Toronto Art Fanciers Obtain Bargains in Oil and Water Color Paintings

Toronto, April 23.—Toronto art fanciers bought some bargains in oil and water color paintings here today, when the Canadian stock of the Carroll Galleries of England was placed on the auction block. The sale is continuing tomorrow.

The work of Franzis Gllusing, contemporary German artist, who is considered one of Germany's leading marine painters, was particularly popular, and two of his pictures, "Bowling Along," and "Toward Close of Day" sold at \$325 and \$250 respectively to fanciers of that type of picture. The latter depicts a clipper ship, sailing along in a fairly stiff breeze, with the sun sinking in the background. "Bowling Along" also has a clipper ship for its main subject, but this time the ship is speeding along with all sail set and a stiff breeze fairly seeming to lift the ship through the water.

Generally, prices were very good, particularly for oils. The much smaller water colors drew correspondingly lower prices with the average running around \$35. Four by A. Leeds Bottomley, R.B.A. British contemporary artist, averaged only \$20 apiece, while an oil by the same artist "In Pastures Green," which had been exhibited at the Royal Society of British artists in London, went for \$85.

Two oils by N. H. J. Baird, R.O.I., another British artist, sold for \$95 and \$130, respectively. Both were rural scenes. The first, "Mid-Day Meal," depicted a laborer stopping work. His two horses are standing by with lowered head. The second, "Off to the Fields," shows the laborer en route to his labors. He is riding a work horse, while behind are trailing several more of the sturdy plough horses.

"Sunlight and Shadow—Winter," by M. Guermacheff, Russian artist, sold for \$125. It was a beautiful landscape which seemed almost Canadian in its detail.

Four hunting scenes, by H. Murray, sold readily at prices which seemed much below their value. Two of them went for \$68, while another buyer got the second pair for \$27 each.

Economic conditions were responsible for the low prices bid for many interesting pictures, according to those who are disposing of the pictures. In some cases pictures which were on sale recently at \$300 or more failed to realize one-quarter of that sum.

The afternoon sale was very quiet, but this evening crowds thronged the gallery. J. A. Caulder, Toronto, carried away 13 pictures when the final lot had been placed on the block. W. W. Drummond, also of Toronto, added several fine landscapes to his collection, while J. M. Douglas, Perth, Ont., was a heavy buyer.

### DRAWING EXHIBITS

Gazette 4/5/31  
Two Prizes Awarded to School Pupils

An exhibition of work by the students in the junior drawing class of the Art Association of Montreal, under the direction of Miss Alberta Cleland, is now being shown. The work represents the best drawings done during the session by boys and girls of school age, and the first prize has been awarded to Mercy Walker, and the second prize to Evelyn McKenna.

### Drawing Exhibition

An exhibition of drawings by students of the school of architecture of McGill University will be held in the lecture hall of the Art Association from Thursday, April 30, until, including, May 10. The permanent collection in the main galleries has been re-hung for the season, enriched by a bronze group by L. Laliberte, R. C. A., entitled "Les Boeufs a la Herse," the gift of F. N. Southam.

appointed at the Academy's action. To the Press he said, with reference to his 1930 painting: "I think this picture is at least as good as my last year's picture, 'Were you there when they Crucified my Lord?', which was hung on the line and regarded as the picture of the year. I shall exhibit my picture elsewhere and may go to the United States."

W. R. M. Lamb, secretary of the Royal Academy, told the Press, "The picture was very much discussed, but eventually it had to go. It was judged simply upon its artistic merits."

## EXHIBITS OF 1830 ON DISPLAY HERE

Gazette 30/4/31

McCord National Museum  
Showing Widely Varied and  
Unusual Collection

TO BE ON VIEW FOR MONTH

Curious Hair Ornaments Worn  
100 Years Ago Form Inter-  
esting Feature—Beautiful  
Old Clothes

Tufts of hair taken from all the members of the family were skilfully woven together and attached to a central stem just like leaves on a branch. Such an ornament was considered most valuable in the year 1830, and such a curious antique is on view among many hundreds of exhibits of a hundred years ago now on display at the McCord National Museum of McGill University. A widely varied and unusually absorbing collection of articles used in or about the year 1830 has been lent by the citizens of Montreal and has been arranged in attractive fashion by the museum staff. The exhibit opened yesterday and will remain on view for a month.

Beautiful old clothes worn by the great grandfathers and great grandmothers of the present generation at the university seem to be in as fine condition now as they were then, and there are dresses in both silk and satin that date from the year 1827. A large collection of fans, very important in those days, is included, along with curious old broaches, rings, jewellery and ornaments in which great grandmothers used to deck themselves out.

The hair ornaments were very much in vogue and were used as necklaces, wristlets, and decorative wreaths, which were daintily placed in the hair. When the lady of 1830 went out driving she often wore what was called an "ugly," a sort of frame that was used in front of the hat. Perchance as well she would don a "tibbet," which was a light scarf; and she would probably also wear some dainty silk mittens, many pairs of which can be seen in the exhibit. Paisley shawls and Paisley pins to hold them on are also to be found, as well as old parasols which were used in those far off days.

About the year 1830 papier mache was very much in use, and it was quite the style to have all kinds of ornaments made of this substance. Cast iron ornaments were also popular, and this metal was used for mirrors, stands and other articles. The arrival of new shipments of papier mache and iron articles from England is announced in an advertisement in The Gazette of the year 1830, a copy of which is in the collection, along with samples of the goods, some of which, perhaps, may have actually arrived in that shipment.

Those who have fallen in with the latest craze and taken up the old game of backgammon will be interested in finding that the gentry of 1830 were also devotees of this indoor sport. The dice are marked with the initials "G.R." Georgius Rex, for a George was on the throne about that time, and the initials recall that there was a tax on dice in those days. Curious old snuff boxes, doubtless always at hand when the backgammon players were in friendly conflict, are also to be seen in the museum cases. Another kind of container, more used then than now, is the card case, not for "playing," but for "visiting."

Some fine old prints of Montreal about a hundred years ago must not be forgotten amongst the hundreds of other articles which have been arranged by Mrs. Warren and Miss Craig, of the museum staff. The exhibit well repays a visit to the McCord Museum.

Among those who kindly lent valuable articles for the exhibition were Lady Roddick, Miss Mabel Molson, Yard C. Pitfield, S. M. Baylis, Mrs. B. Keenan, Dr. and Mrs. W. D. Lighthall, Mrs. DeLery Macdonald, Mr. and Mrs. E. S. Coleman, R. O. Swezey, Mrs. James Peck, Mrs. A. D. MacTier, Mrs. F. D. Adams, Mrs. James Gorrie, Mrs. F. G. Finley, Mrs. M. C. Baker, Miss K. Trenholme, Mrs. J. C. A. Herriot, Mrs. Albert Garth, Gordon Reed, Miss Barwick, Misses A. and E. MacPherson, Miss Savage, Mrs. M. Duckett, the Art Association of Montreal, F. Cleveland Morgan, Dr. K. C. Cameron, Sir Gordon Johnson, Miss E. Pinkerton, Mr. Justice and Mrs. E. Fabre Surveyer, Miss Marie Surveyer, Mrs. Newbold Jones, Mrs. Guy Robinson, Mrs. Borlase, Mrs. G. H. Springale, T. W. L. MacDermot, A. L. Grafton and others.

## IMPRESSIONISTIC PAINTINGS SHOWN

Gazette 4/5/31

Attractive Exhibition by  
Group Representing Mod-  
ern French School

IN SCOTT GALLERIES

29 Examples of Work by 8  
Different Artists, Five of  
Whom Are Still  
Living

Among the many rather stereotyped exhibitions of imported paintings shown in the city during the past season, the group of canvases by modern French Impressionists now on view at the galleries of W. Scott and Sons, 1490 Drummond street, stands out as refreshingly different. The exhibition, which has been brought in by special arrangement with Durand-Ruel, Inc., of Paris and New York, contains 29 paintings by eight different artists, five of whom are still living—Albert Andre, Ricardo Canals, Georges D'Espagnat, Armand Guillaumin and Gustave Loiseau—the other three being Maxime Maufra, Henry Moret and Victor Vignon, all worthy followers of such masters as Manet, Monet, Pissarro.

Occupied primarily with the play of light and of color and with the atmosphere in which a thing is bathed as much as with the thing itself, these paintings exude a tremendous vitality. But while form is not of paramount importance, it is never distorted nor allowed to become amorphous as in the post-Impressionist and other more recent schools.

Outstanding in this fine collection is a painting by Armand Guillaumin, "En Provence, chemin au bord de la Mediterranee," painted in 1901. A sandy tree-shaded road is shown with glimpses of the sea and hills beyond. The picture is flooded with sunlight. It vibrates above the baked road, it shimmers about the trees and fills the air so that one can almost breathe the same atmosphere as the man pushing forward in the picture and enjoy with him the cool of the purple shadows. This is all achieved with a loose, easy brush stroke. A second canvas by Guillaumin, "Paysage," is reminiscent of the early work of Manet with its effective juxtaposition of flat color surfaces.

Maxime Maufra has five canvases, all of which are of interest. "Le port de la Trinite sur mer, Morbihan" provides a striking contrast between the solidity of the building in one corner and the dancing waves and the humid sky where the sun shines through the clouds and the moist air rising from the water. In "L'Entree du Port Goulphar" the sea with its rocky shore fills almost the entire canvas, while only a strip of sky

discloses the source from which the silvery light on rocks and water come. Water in motion under other lights has been cleverly captured in two other canvases by this artist.

### TYPICAL EXAMPLES.

That iridescence which is typical of Impressionist work where tones have been concentrated in the highest registers marks the work of Henry Moret. This quality is particularly evident in "La grande cote, environs de Pont Aven." The limpidity of the atmospheres in this and the other seascapes he contributes is such that the line where sea and sky meet is lost in tremulous haze. The solidity to balance this aerial effect is found in his rocky shorelines.

Gustave Loiseau employs a variety of techniques in the six canvases which he has on view. In some his tiny strokes of unmingled color suggest the pointillists. In "La Seine," the influence of the Japanese which was felt by so many of his school, shows itself in an almost wholesale borrowing of the simplification and contrast of the block print. Different again is his "La rue de Clignancourt" with its bland pastel surfaces.

Then there are two widely different paintings by Georges D'Espagnat, one, "Le Levandou," brushed in with daintily broad stroke and brilliant color heavily applied to produce remarkable vibrancy; and "Orrouy, Oise, hiver," a pastoral in delicate tones.

Victor Vignon, using a very regular, small, diagonal stroke, achieves an evenness of surface and a quaint formality in his arrangement of buildings and landscape which suggest the Italian primitives.

Albert Andre has a vital picture of a woman sewing by a window, some still life vividly colored, and a well lit out-of-doors, and Ricardo Canals has two colorful and rhythmic Spanish groups.

## PAINTING BY BOY ORDERED REMOVED

Star 4/5/31  
Picture Hung in Academy  
Found to be Exact  
Copy

Special Wireless by J. E. Poole,  
The Star's Resident Correspondent.

LONDON, May 4.—There was a second stir at the opening of the Royal Academy Art Exhibition when a canvas entitled "On Board the Hispaniola," submitted by a 14-year-old lad, was found by comparison with a colored illustration in Stevenson's "Treasure Island" to be an exact copy in figures and coloring. It was removed without ceremony but both mother and boy insist that the picture is an original and no copy.

Orpen's "Palm Sunday" showing Christ seated on a donkey blessing children is rousing a storm of criticism and some critics even use the word "caricature."

The first sensation came last week during consideration of the appointment of Reginald Eves as a Royal Academician. A high official of the Royal Academy brought three of the artist's canvases which were presented at the present exhibition and showed that they had been painted over photographically produced outlines.

The canvases, which had been accepted for hanging, were immediately removed. Mr. Eves has explained that the pictures were painted on photographed outlines transferred to sensitized canvas from a photographic plate and says that he was not aware that this method was disapproved by the Academy.

An Academy official explains that as far as the Academy is concerned the matter is ended adding:—"There is nothing to prevent Eves from submitting other paintings at next year's Academy nor will his name be erased from the list for election as a Royal Academician."

## PRIVATE VIEW AT ROYAL ACADEMY

Star 2/5/31—  
Critics Describe Paintings  
As Most Bewildering  
Collection in 40 Years

LONDON, May 2.—(Special Cable to The Star and New York Herald-Tribune. Copyright)—The private view of the Royal Academy, the spring show at Burlington House, disclosed yesterday what some of the critics describe as the most bewildering collection of paintings shown there in the last 40 years. This is probably due to the effort on the part of the Academy to give as much chance as possible to any undiscovered genius, the result being a strange mixture of "moderns" of various types and the more orthodox schools, with diversity of subject and treatment, of brilliance and apparent incompetence.

With few exceptions the portraits are the most satisfactory exhibits. Among the exceptions, however, were two interesting paintings by the late Walter Greaves, an early friend and disciple of Whistler, both of them purchased by the Chantry Trustees. They are entitled "Old Battersea Bridge" and "The Green Dress," both of them having attracted much attention when shown here recently at the Goupil Gallery. Augustus John is represented by portraits of Viscount D'Abernon and Edmund B. Yeats. There is a painting of the Earl of Lonsdale by Sir John Lavery, who is also represented by a portrait of Prime Minister J. Ramsay MacDonald. One unusual feature of this year's show is the dearth of large or monumental pieces of sculpture, which, however, may be due to the general financial slump.

### MUSEUM IS PLANNED

Gazette 6/5/31  
Franco-Canadian Relics to Be  
Housed in Rochefort Castle

Rochefort, France, May 5.—A Franco-Canadian naval museum is to be installed in the old Cheusses Mansion, all that remains of Rochefort's mediaeval castle.

Rochefort was one of the principal ports of embarkation for France's North American colonies and possesses a rich store of historical relics and documents, to which the Dominion Government often has recourse.

When Louis XIV's minister, the great Colbert, father of the French navy, laid his eyes on the Charente Estuary as a site for a naval arsenal, he expropriated Cheusses, Huguenot nobleman, the owner of the land, and used his house as an office building.

## PAINTINGS DEPICT CANADIAN ARCTIC

Gazette 1/5/31

Exhibition of Works by A. Y.  
Jackson and L. Harris  
Opened in Toronto

By JEHANNE BIETRY SALINGER.  
(Special Writer for The Canadian Press.)

Toronto, April 30.—There opened today at the Art Gallery of Toronto an exhibition of paintings and sketches by A. Y. Jackson and Lawren Harris, which is well worth a whole book about the Canadian north and its influence on Canadian art.

The collection is shown in two rooms, each artist being represented by himself. You view either the Harris group and then the Jackson, or vice versa, but whether you make the round of the gallery one way or the other, the final impression is the same.

These two artists made the trip to the Arctic during the summer of 1930 on the Beothic, which makes a yearly cruise north to relieve men who have been on duty for two years at the posts of the Royal Canadian Mounted Police.

The adventure for both was the same. The scenery which unfolded itself for both was the same. The scenery which unfolded itself from Sydney to Chesterfield was alike. They viewed the same glaciers, the same flocks, the same icebergs, the same coasts, the same capes, the same Eskimos... each of the two gives his own version of the whole trip.

With A. Y. Jackson we experience his own reactions all over again. Whether it be the dreary greenish sea, covered with flocks, at Baffin Bay, the lyrical coast of Ellesmere with its broad purple strips and its tender touches of azure blue, the dramatic "brown island at Barrow Strait," or the intimate scene of Eskimos talking before their tents, you feel that the artist has been penetrated by every feature of the landscape he has viewed and by the life he has met. It has enriched his personality, and it is all given back through his pictures.

Lawren Harris has not identified himself with nature or the life he has found in the Arctic. A strongly individualistic painter, all is pretext to a greater expansion of his own aesthetic reactions. His cruise on the Beothic has helped affirm his own personality once more.

In spite of their titles the pictures of Mr. Harris do not portray a view of either Devon Island at midnight, or North Shore, Baffin Island, or the icebergs of Baffin Bay North. What they portray is entirely a different story. They give the painter's own conceptions of these spectacular scenes. And these conceptions are essentially abstract and philosophical. His icebergs are strange monuments, with a symbol embodied in their form and their colors. They do not freeze you when you look at them, for they are not of ice; they are what Lawren Harris feels and thinks after he has contemplated them.

The entire collection of these paintings and sketches will remain at the Toronto Art Gallery during the month of May. Together with these are shown water colors by contemporary British artists, and wood blocks by the American artist, Clare Leighton.

The group of water colors is amazingly fine, and one is constantly stirred by the ease with which these English artists handle their medium. Most of the work is modern in character, and while wide open to French influences, absolutely distinctive in style.

## ARMORER'S ART IS FEATURE OF SALE

Gazette 5/5/31

Collection of Sir Henry Burke  
Fetches Good Prices at  
Christie's

London, May 5.—One of the season's most interesting art sales took place at Christie's today when the auctioneers disposed of the collection of arms and armor formed by the late Sir Henry Farnham Burke, who, as Garter King of Arms, was an acknowledged authority.

A superb example of the Milanese armorer's craft in bright steel, made about 1440, sold for no less than \$13,900. This noble suit is older than specimens in the Metropolitan Museum of New York, the Imperial Armory of Vienna and the Royal Armory, Turin.

A war sword of a Viking similar to the famous Waltham sword in the British Museum, realized \$200. The sword was discovered in the river-bed of the Thames near Lambeth Bridge, within a stone's throw of the present terrace of the House of Commons, where members take tea on fine afternoons.

A complete suit of Maximilian armor, probably made at Nuremberg in 1500, was sold for \$2,335. The entire sale totalled \$53,000.



## Local Galleries Are Free from Art Frauds

Star 4/5/31

But Association Secretary Admits Several Paintings Need Restoration Badly

THE hoax perpetrated recently in London on the Royal Academy by a famous artist who submitted a painted photograph as an "original work" has inspired a number of art lovers to examine their collections afresh. Inquiries at the art galleries in Montreal today, however, elicited the comforting information that modern Canadian art did not lend itself to painting photographs.

"No such hoax has ever been perpetrated here," said Miss E. M. Pinkerton, the secretary of the Art Association of Montreal. "We have had doubts cast on the authenticity of various Old Masters in our collection but no one has ever submitted a painted photograph as an original work."

Of much greater urgency, however, is the discovery today that two of the most valued paintings in the collection are badly blistered and peeling. An English visitor to the gallery who also noticed the damaged pictures this morning said "This would not be tolerated in any art gallery in the world. Can you imagine a peeling picture on the walls of any art gallery in Europe? Think of the outcry that would follow the discovery. The picture would be immediately placed in the hands of an expert for proper treatment and the expenses defrayed by public subscription if necessary."

"If there are no competent picture restorers here these pictures should be sent to New York or London for treatment. I suppose it is for lack of proper financial support that these pictures are allowed to hang here in this condition," the visitor said.

Miss Pinkerton who was questioned on the subject said that art patrons had been approached on the matter "but in these days of depression."

One of the damaged pictures is a portrait of Altamirano, Judge of Seville, by Goya who is sometimes described as "The Hogart of Spain." This picture which is 31½ by 24 was bought with the Tempest Purchase Fund in 1905. It is the only specimen of this master's work in the gallery.

Another damaged painting is the picture called The Cardinal, by Marinus Van Reymerwale, a Dutch Sixteenth Century painter. It was the gift of Sir William Van Horne in 1913. The damage, it is thought may be due to faulty heating equipment, or to faulty varnishing.

Star 5/5/31

### WORLD'S COSTLIEST PAINTING.

The Editor, Montreal Daily Star:

Sir,—At a recent auction sale in London a portrait by Rembrandt of his son Titus brought the comparatively high price of ninety thousand pounds (\$450,000), and during the same week the courts of Amsterdam rejected a petition of a descendant of the artist who asked for his rehabilitation. Thus Rembrandt still remains an undischarged bankrupt, while almost any picture of his would fetch a fortune today.

Some time ago Mr. Huntington, of California took a fancy to possess Gainsborough's "Blue Boy," and in order to do so had to pay the English owner no less than three-quarters of a million dollars. This was a record price for a single portrait, and still remains so. The highest price for a landscape in recent years was the \$500,000 paid by an American collector for "The Mill," by Rembrandt. But we are soon to see even higher prices paid for works of art, for the Russian Government have disposed of some of their most famous religious paintings, including Rubens' "Descent from the Cross," which is now reputed to be worth two millions.

But I must come to the highest price ever spoken of for a picture, and as it is authentic and historical, is worth recording. After the war the British Government offered Germany the colossal sum of sixty million dollars for Raphael's "Sistine Madonna," as part payment of her war debts. But the German Government refused! The original sum that Raphael received for this noble work was under \$2,000. Not a bad investment for a nation, even at compound interest!

So far Canada does not possess any really valuable painting in her national collection. But time may take revenge, and those that have been bought at moderate prices may ultimately prove the most valuable possessions of the nation.

WILLIAM R. WATSON.

## MAGNIFICENT PICTURES ARE IN DARKNESS

Standard May 4  
Standard's Visit to One of the Leading Private Art Galleries in Montreal

There is a pathetic atmosphere surrounding painters, and paintings these days.

The Standard in visiting one of the leading private art galleries in Montreal, was particularly impressed by the lack of picture lights.

Those who have visited a picture art gallery know that pictures worth while are adorned with a lighting fixture at the top of the frame, which throws down a diffused light on the picture, bringing out those points which prospective buyers look for.

Now this particular art connoisseur carries between eighty and one hundred thousand dollars worth of pictures all the time.

Only three lights were burning, and the atmosphere certainly radiated a chill welcome.

Some two years ago the same display galleries were aflood with light.

To better understand why this change had taken place, the Standard, in an exclusive interview with the owner, and he is probably one of the greatest experts in oil and water colors we have in Canada, gave out certain facts, which prove that "painters and paintings" are suffering intensely from the period of depression.

"Today," our informant states, with a sorrowful shake of the head, "pictures are surplus to requirements."

"They are classified as luxury, and as such, have no place in a commercial sense in present day needs."

"People like pictures, even love them, but they are not like clothes for instance, folks have to buy clothes, because their livelihood depends on presentable appearance and respectability."

"Pictures can be done without, and are being done without."

"Only when a man or woman has surplus cash to all other requirements, will they speculate in picture wall adornment."

From the uncanny darkness flashed out a picture light, and we stood awed before a picture, "painted by a world famous artist, depicting a world famous scene, a picture catalogued in every catalogue of authority in the world."

"That picture," quoted our host, "is worth between \$7,000 and \$10,000."

"I bought it one year ago as a bargain, for \$2,000 cash, today an offer of \$1,000, or less, would take it."

From picture to picture we went, the lights going on, and going off as we left it, to live out its life in darkness and dust, until such times as the public decides, homes depend again on beautiful pictures to make them beautiful.

Famous names who were revered only a few years ago as masters, are not worth the price today of a cheap electric globe, to blazon out the name and beauty.

As we stood talking to this gentleman, who knows art as only an artist can, who sees in pictures the painter's moods, and thoughts, who believes that every picture has a soul, an old artist walked in with feeble step, yet with prideful deportment.

He wore a goatee, a large black brimmed hat which shaded piercing eyes, a master of the brush.

His call was for news on three or four paintings he had been showing in this gallery for months, had there been any enquiries or hopes?

We felt as sorry as he, for the reply was: No!

And as he left, we heard him muttering, "If I could only sell one of them!"

"What he is suffering, and I dare not reveal his name, for at one time that man's name was a byword in Canada, as a modern master, we as picture sellers are suffering likewise."

"I can only pay him when his paintings are sold, there is no such thing as buying, taking a chance on ultimate sale, as in olden days."

And so it goes on, art is not deteriorating, but demand has deteriorated to such an extent that fine pictures are a drug on the market.

Pictures which rightfully belong to the walls of fine mansions, chateaus and homes, adorn the walls of Montreal picture galleries, unlit and unrecognized.

The old time revered custom of presenting a brace of pictures to the newly weds is past.

Today a gold cigarette case to the bride, and a cocktail shaker to the groom, has taken its place.

## Montreal Paintings: Values Maintained: A Spirited Defence

"Standard" May 9/5/31

To the Editor of The Standard:

Sir,—The article which appeared in The Standard last week under the title of "Magnificent Pictures are in Darkness," will be, we think, misleading to many readers.

The impression is given, even backed by apparent facts, that "paintings are a drug on the market," and that their value has depreciated to the merely nominal.

Such a statement as "famous names who were revered only a few years ago as masters, are not worth the price today of a cheap electric globe to blazon out the name and beauty," can only be characterized as stupid. And that a paper of the circulation and influence of The Standard should publish it seems unfortunate.

Facts, however disagreeable they may be, are legitimate news, but exaggerated statements in the guise of facts may do incalculable harm.

Indeed, we must assume that this particular article slipped past the personal scrutiny of the editor, who would certainly realize the serious injury such a "swan song" over art values could do to the reputable art dealers of the city.

Millions of dollars are invested in art in Montreal, and stability of values is one of the most certain and pleasing aspects of the "money side" of these beautiful possessions. No newspaper could state without protest that automobiles worth \$7,000 to \$10,000 were now offered at less than \$1,000, or that diamond wrist watches and real estate were in the same condition of sorry deflation. They could not do so because they would be flying in the face of facts, no less than your "interview" on art values has done in the case of paintings.

No luxury has been more stable in value than fine paintings. Their international value has been maintained in a most assuring way; and in spite of world-wide trade depression, prices obtained during the past two years have been surprisingly good.

Naturally there is no urgent demand for paintings at this time, neither is there any desire on the part of owners to dispose of good pictures; knowing, as they do, that time is on the side of an almost certain enhancement in value.

Then what of "necessity" selling? It will be admitted that December, 1930, was not a particularly cheerful month in financial circles. But a gentleman named Monell having died, his paintings were offered at auction in New York. He happened to have bought the pictures when times were good, and they were sold when times were bad. The fate of his five important paintings is illustrated in the following table:

Artist	Price paid	Price fetched
Ferd. Bol. ....	\$9,100	\$9,000
Rembrandt .....	51,400	75,000
Turner .....	60,000	85,000
Reynolds .....	20,200	31,000
Turner .....	25,000	23,000

\$165,700 \$223,000  
The above figures are the irrefutable voice of the auction room, and certainly require no comment.

The following is from the "Art News" of December 13th, 1930: "The recent sale of Childe Hassam's 'Alles Day' furnishes another striking instance in the field of contemporary art of the investment value of paintings . . . the price of \$14,000 just paid for this canvas by a private collector, registers within the brief period of eleven years an advance of \$7,500 over the figure paid for the picture in 1919, when it was secured for \$6,500. Contrasting with the catastrophic declines which have occurred (in other markets) it is again strikingly revealed that the purchase of fine works of art yield, besides their aesthetic delights, an investment of the safest and most unassailable type."

These are fairly recent examples concerning the value of paintings on this continent. Examples from Europe would trespass on your space beyond courtesy. However, we may refer to the most recent sales in Paris and Berlin. These are from the "Art News" of April 11th and 25th this year.

Paris.—M. R. S's collection, which was sold the second week in March at the Hotel Drouot, produced a total of 1,262,000 frs., "the estimate of the experts being generally exceeded." Then follows a list of the prices, which were quite remarkable, including 78,000 frs. for a work by Sisley, and 69,000 frs. for one by Van Gogh.

Berlin (April 25th).—It is distinctly cheering to witness, amidst general trade depression, such a strong buying impetus and such confidence in the unshakable value of fine art as was recently evidenced at the sale of the Goldschmidt collection. The distinguished audience of museum representatives, important private collectors and leading dealers which crowded the salesroom, showed intense interest throughout. It was easy to predict that this sale would be one of the most successful of recent years, as the grand total gave final proof.

And what of conditions nearer home? Who among our own artists whose work has merit have found it necessary to sacrifice their paintings. Who is it "whose name was a by-word in Canada, as a modern master, and is now suffering." Your interviewer might at least have uncovered him from the vague cloak of "I dare not mention his name." As far as we know, our worth-while local artists have been doing exceedingly well. Last year in one of our own exhibitions of a Montreal artist's work, we actually sold twenty-two out of the twenty-four pictures exhibited. Of course there are always artists who have a grudge against life (Paris is full of them), and who think that their "works of genius" are not appreciated. But this type of artist, poet, and musician, will always be found round the skirts of these professions. But more likely than not the world does not owe them anything beyond pity.

For over a month this year we carried the following newspaper advertisement:

### CANADIAN PAINTINGS WANTED

We will pay high prices for paintings by the following artists: J. M. Barnsley, Paul Peel, William Brymner, O. R. Jacobi, C. Krieghoff, J. W. Morrice, and Clarence Gagnon.

All but the latter artist are dead, but with the exception of perhaps Krieghoff, are recent enough to be considered modern Canadian. We were willing to expend over \$10,000 on good examples of these artists work, but so slim was the response that we only succeeded in obtaining three pictures. In the case of Krieghoff, pictures that he sold for from \$15 to \$75, we were willing to give from ten to fifty times as much, and the same would apply to other Montreal art dealers who are ready to buy good examples at any time.

We are not suggesting any boom in values, or advocating the purchase of works of art for investment purely, but we think we are right in saying that among possessions of the luxury type, good paintings are as safe from depreciation as anything else in the world.

WILLIAM R. WATSON.

To The Editor of The Montreal Standard.

Sir,—We were surprised to read in The Standard of May 2nd a long article under the heading of "Magnificent Pictures are in Darkness," and, we are writing to you because we feel that some action should be taken to counteract the effect which will be produced in the minds of many of the readers of your excellent paper.

We do not recognize the collection which is referred to; but we feel certain that it is an exaggeration to describe it as one of Montreal's leading private galleries.

To begin with, the facts contained in this article are greatly exaggerated and do not in any way reflect the condition of affairs. We feel also that an article such as this does much harm, not only to the local Art dealers but to the community generally in that it creates a bad psychological effect in the minds of those who read it and makes them think that conditions are much worse than they really are.

We are able to say that Montreal people are still interested in acquiring fine paintings for their homes. Even in times of depression such as this there are many people who have money to spend and we can truthfully affirm that we are selling pictures and not at sacrifice prices. A partner in a firm with a world wide reputation and with branches in London, Paris and New York, informed us just recently that his concern had done better in 1930 than in 1929, and, another New York dealer (we can supply the names if necessary) told us that 1930 was the biggest year in the history of his firm.

One has only to pick up any of the leading Art periodicals to read the records of high prices paid for fine things. As recently as April 25th, 1931, the "Art News" reports that the Goldschmidt-Rothschild Collection in Berlin sold for a grand total of 1,700,000 Marks, the prices in nearly every case exceeding the amounts predicted by the experts. A collection sold in the second week of March at the Hotel Drouot in Paris produced a total of 1,262,000 Francs, again the estimates of experts being exceeded generally.

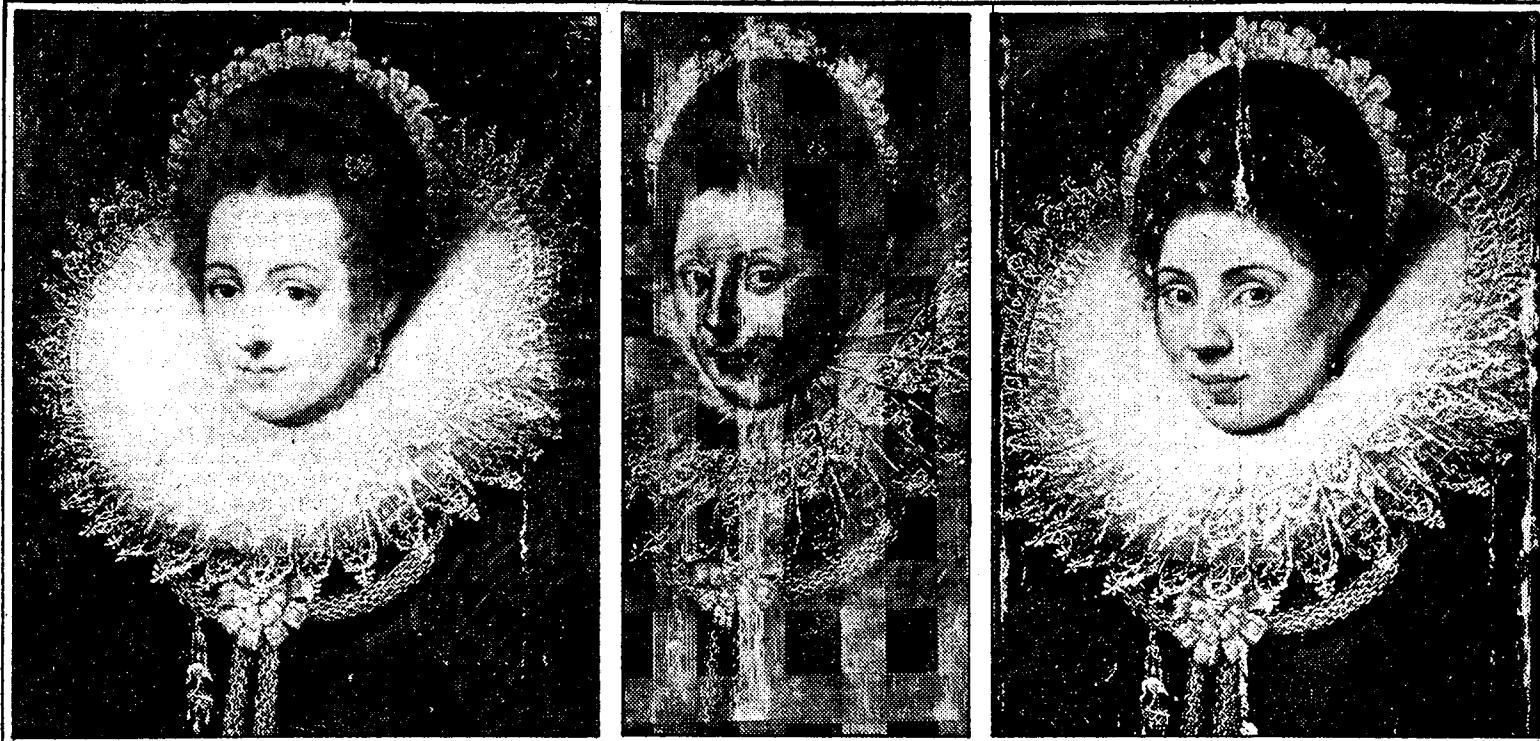
In London, as recently as the middle of April at the Sotheby's Sale, as much as \$8,000 was paid for a pair of Gothic tapestries. In the same sale, \$2,800 was given for a beautiful Chippendale suite and \$1,080 was paid for six Chippendale chairs. This doesn't sound very much as if fine works of Art had depreciated in value.

We can truthfully say from our own experience that in the last two years no one has come to us with pictures of any importance which they were forced to sell at sacrifice prices. Those who bought pictures when times were better still have their pictures and are deriving pleasure from them, and, we know many instances where people now regret that they did not invest some of their stock market profits in fine paintings several years ago. If they had done so they would have at least something to show for their profits whereas now they have nothing.

We would be very pleased if you could give this letter space in your valuable columns in the next issue.



## THE X-RAY DISCLOSES A PORTRAIT BENEATH A PORTRAIT



Illustrations Courtesy Metropolitan Museum of Art.

At the Left Is Shown the Picture Supposed to Have Been Painted by Franz Pourbus the Younger, a Seventeenth Century Flemish Artist. The Centre Picture Is an X-Ray Shadowgraph, Made at the Fogg Museum, Revealing an Under Painting; That at the Right Shows the Pourbus Picture After Cleaning, the Face Being Similar to the Face in the Shadowgraph.

## SCIENCE AS A COURT OF APPEAL FOR ART

"New York Times" April 26, 1931.

By ARTHUR WARNER.

**T**HE recent attack of Maximilian Toch upon the authenticity of the paintings credited to Rembrandt in the Metropolitan Museum of Art has raised for the layman the question as to how far science can help—or supersede—human judgment in the critical examination and attribution of pictures and statuary.

Dr. Toch, who is a chemist and a student of scientific methods in the examination of paintings, thinks that not one of the twenty-six pictures in the Metropolitan Museum attributed to Rembrandt is genuine, with the possible exception of "The Gilder" from the Havemeyer collection. Dr. Toch is a specialist in micro-chemistry and micro-photography, and uses X-rays also in the identification of pictures. He thinks that an artist's brush strokes are as characteristic as his handwriting and that, when studied under the microscope, they supply a clue to identity among painters as useful as do fingerprints in the discovery of criminals.

### Science and Judgment.

The majority of persons professionally engaged in passing upon pictures—dealers, curators, restorers and the like—concede that scientific tests have definite value, but hold that such means are secondary to informed personal judgment, and unless analyzed in connection with it are likely to lead to wrong conclusions. Unless used with intelligent discrimination, science may cover as great a multitude of sins as charity.

J. F. Cellerier, director of the laboratory of experimentation and identification of the Louvre, said lately that in numerous instances the part of science must consist in increasing the art expert's "visual acumen." According to Hermann Voss, curator of paintings in the State Museums in Berlin, "The esthetic test always comes first. The scientific test is entirely supplementary. The only definite way to identify Rembrandt's painting is by style. What we see in Rembrandt's works we see in the works of Shakespeare, for instance—the expression of a great mentality. It is fallacious to argue that Rembrandt's works can be identified by scientific analysis of brush strokes. His technique differed from year to year."

### Uncanny Identification.

Without any scientific tests whatever the connoisseur of pictures is able to identify them with an assurance that to the layman is almost uncanny. Experts in pictures sometimes speak of the development of a "sixth sense." But that is making a mystery out of something which may be explained more simply. A person comes to know pictures, just as he does anything else, through long acquaintance. We get to know our friends through frequent contact with them, although usually we would be hard put to it to describe precisely the marks of identification upon which we depend. Not only do we know our friends, but commonly we can spot their brothers and sisters on account of family resemblance. It is the same with pictures. There are two general approaches in identifying a picture. The first is spiritual. Just as you understand

### Genuineness of a Masterpiece May Be Determined by Technical Processes

a friend's character, what he is likely to do in given circumstances, so you know a painter's subjects and how probably he will treat them. Then there is technique. That covers a wide field, even to the execution of what may seem like trifles. Sometimes the way in which an artist paints a fingernail is enough to identify him.

Two of the best scientific aids in judging pictures have been employed more or less for years—the microscope and chemistry. More recent is the use of the X-ray and of ultra-violet light. Although art experts have long availed themselves of the microscope and of chemistry, important developments in the use of both, and in their combination, have taken place lately.

Micro-photography has a growing position and micro-chemistry has extended the field of the older chemical technique because it can be done with practically inappreciable bits of paint from a canvas under scrutiny. Stick a needle covered with Canada balsam into a canvas, and when you withdraw it the hole will be imperceptible to the naked eye, but enough paint will have been obtained so that when it is treated chemically and the reactions are examined under a microscope the results are as satisfactory as if several ounces of material had been used.

### Aid of Micro-Chemistry.

The assistance lent by micro-chemistry is chiefly in determining the age of a painting. The pigments used by the old masters were different from those on the palette of the modern artist. For instance, we have no color today to match the natural ultramarine so much admired in the work of some of the old masters. But natural ultramarine, the colored constituent of lapis lazuli, was always expensive, and in 1828 a synthetic ultramarine was obtained, which, although inferior, has since superseded the natural color. Smalt was replaced more than 100 years ago by cobalt blue, and toward the end of the eighteenth century zinc white began to be used largely in place of white lead. Similar changes have occurred with respect to many other pigments.

But there are possible pitfalls. In taking a sample of paint from a genuinely old canvas, for instance, one might pick a spot that had been retouched in recent times and thus err seriously in the diagnosis.

X-ray photographs are especially useful in showing whether a paint-

ing should be cleaned or restored, because they show the various layers of paint, reveal holes or cracks that may superficially be covered and disclose the condition of the canvas or panel upon which the picture is painted. Also X-ray shadowgraphs indicate whether one picture has been painted over another, a fairly frequent practice among artists through all the ages.

Three years ago A. Martin de Wild, a European expert, X-rayed in the National Gallery of Scotland in Edinburgh a painting somewhat vaguely attributed to Frans Hals under the title of "The Toper." The Roentgen-ray plates showed another picture underneath. Mr. de Wild guessed this to be an authentic Frans Hals which had disappeared from the hands of collectors, but was known to have been painted because of the existence of an etched copy. He obtained permission to remove the surface painting, and his action was justified by the discovery below, as he had surmised, of Frans Hals's lost portrait of Verdonck.

### X-Ray Examinations.

Alan Burroughs of the Fogg Art Museum of Harvard University has applied himself especially to studying the possibilities of the X-ray in the examination of pictures, and he has come to the conclusion that the method is not only valuable as showing the wisdom of cleaning or restoring a painting but may serve also in the detection of forgeries and in the attribution of works of art. Mr. Burroughs made an X-ray study recently of Rembrandt's self-portrait in the Metropolitan Museum. In opposition to Dr. Toch's view that the painting is not a genuine specimen of the Dutch master's work, Mr. Burroughs reached the conclusion that the "Portrait of the Artist" not only was an authentic Rembrandt but an unusually typical and splendid one, fortunately in good condition.

Although a believer in the wide value of X-ray photography in studying pictures, Mr. Burroughs agrees with most other connoisseurs that the method does not supersede personal judgment on the part of a critic. It is merely "another pair of eyes." In a talk recently before the College Art Association Mr. Burroughs expressed his belief not only in the authenticity of Rembrandt's self-portrait but spoke of the "Old Woman Cutting Her Nails," in possession of the Metropolitan Museum, as another undoubtedly genuine work of the Dutch master.

"Since white pigment is the most generally used of the dense colors, and since painters have utilized white pigment from the early days of the Renaissance onward in order to build up forms and shapes in their designs," Mr. Burroughs said, "the X-ray records, generally speaking, the designs of pictures. One can also see the brush strokes, and can study the 'handwriting' or mannerisms of the artist, perhaps finding a new attribution; and one can examine the underpaint and revisions, noting the changes made by the artist in producing his work, and therefore, in some cases, evaluating the esthetic quality of the painting."

### Use of Ultra-Violet Light.

Ultra-violet light has been less used so far in assaying pictures than X-rays, but it is serviceable for some purposes. Like micro-chemistry, it tells a good deal about the character of pigments in a painting. White lead, for instance, when observed under ultra-violet rays, appears generally as pure white, or sometimes light violet. Zinc white, on the other hand, turns yellowish in color. When a painting is varnished, it is said that ultra-violet light is useless. The varnish becomes so strongly fluorescent as to render practically invisible the representation below it.

Ultra-violet light has been successfully used also in determining the antiquity of sculpture. An account of experiments in this direction was presented before an international convention in Rome last Autumn by James J. Rorimer of the Metropolitan Museum of Art in New York. Through exposure to air the surface of all marble changes with the passage of time. There is an actual chemical alteration of the marble for a slight distance below the surface. On this account, ancient marble shows differences under ultra-violet light which distinguish it from new-cut marble or old marble recut.

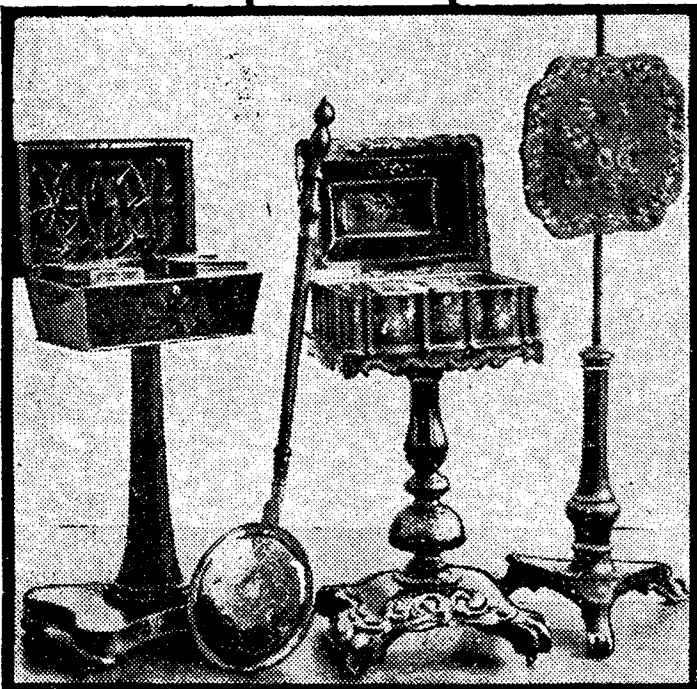
A considerable number of statues in the Metropolitan Museum, ancient and modern, were examined. Among them a bust of the Scipio type was recognized immediately as spurious. When the head of a woman, going back to the fourth century B. C., was examined, the ultra-violet light disclosed that a break in the statue was of recent date. In looking at a medallion of the Renaissance period a break was found which had been repaired with a piece of new marble and enameled so skillfully as to be invisible to the naked eye. Likewise, in scrutinizing two busts attributed to Houdon, the marble was revealed as equally old in both, although one appeared to be more recent because of a too vigorous cleaning.

Frequently the attribution of pictures becomes not only a scientific and esthetic problem but an ethical one also. The master artists have often worked so extensively on pictures by students, or had so much work done on their own pictures by students, that the question of creative ownership is baffling, even when the facts are known. Whether a picture may legitimately be credited to a specific individual becomes as hard to answer as the old conundrum: If a jack-knife be rebladed, it is still the same knife. But if then a new handle be put on, is the jack-knife the same or another one?

Gazette /16/5/31  
ACADEMY HONORS  
CANADIAN ARTIST  
TORONTO, May 14—(C. P.)—To have one of her paintings hung by the Royal Academy, London, England, was the coveted honor won by Mrs. Melita Aitken, of Victoria, B. C. "Peonies, Victoria, British Columbia," was the title of the picture so accepted. Mrs. Aitken is a daughter of the late R. S. Man, of Drumbo, Ont., and was educated at Woodstock and Toronto.

# NEW SPRING MODES IN MONTREAL—VINTAGE OF 1831

May 9/5/31



The three figures shown in the top photograph are not part of the new spring styles but are the styles that were popular in the spring of 1831. They are on display in an exhibit of Montreal 100 years ago now showing at the McCord Museum McGill University.

Below is shown a tea caddy a bed warmer, work box and a papier mache fire screen which were in use in "those days."

and no one yet understands its vagaries. America seems to have received the Papal broadcast perfectly. England had difficulty.

The theory, of course, is that short-waves are reflected back from the Heaviside layer and bound around the world like peas in a drum, so one can never tell—with fairly low power transmissions anyway—where there will be blind spots and places subjected to fading.

With high-power "beam" stations there is a sufficient margin of power to overcome fading for most hours of the twenty-four.

## Montreal of 100 Years Ago Is Recalled by Exhibits

McCord National Museum of McGill University Shows Relics of Year 1830

"What did the bride wear?" is answered in a very unusual way at the McCord National Museum, McGill University, where a special exhibition features, among other things of a century ago, what the bride wore in 1831, including wedding gown of white, bonnet and veil that were the pride and joy of the great grandmothers of the present generation.

Three other figures illustrate what the women of 1831 wore on other occasions, the wasp waists and the high bonnets contrasting strangely with the styles of today, the lengths of the dresses do not appear odd despite the century between the styles.

### RARE HEIRLOOMS.

Costumes provide only one of the main features of the exhibition that will continue for some four weeks. There are many rare heirlooms lent for the occasion by old Montreal families and none more curious than the tea caddy, bed warmer, work box and papier mache fire screen, illustrated from left to right in the accompanying photo.

The tea caddy brings to mind the customs of another day now long past. The tea caddy at the museum contains spaces for tea and sugar and is equipped with a lock, the tea for which was carried about by the lady of the house who each day was accustomed to measure out the daily portion of tea and sugar. Tea, it may be readily assumed from this, was a luxury and to be carefully guarded.

### AN OLD CUSTOM.

The bed warmer, a box-like affair equipped with a long handle, is a relic of a day long before modern heating and house building. It was

filled with hot ashes and pushed between sheets, thus removing cold and dampness. The work box contained everything essential to sewing and crocheting.

Complexions 100 years ago were not as easily manufactured as today thus the fire screen was necessary to shade milady's face from skin-drying rays of the hot fire, enabling her to come close to the fire-place for comfort and still preserve her beauty of complexion.

Around each of the scores of articles there is a similar little story which serves to acquaint visitors to the museum with the life of the forefathers of the present generation. The display, entitled "Montreal, 100 Years Ago," attempts to recreate the life of the City in as complete a manner as possible in the period of 1820 to 1840.

### LENDS OLD TOUCH.

There are pictures to give an exact representation of the City 100 years ago together with scores of articles of jewellery, china, silverware, wearing apparel and even a few pieces of furniture to lend an additional authentic touch to the whole display.

Scores of citizens are now visiting the museum to see the display which is open free to the public Sunday afternoons as well as week-day afternoons.

## VALUABLE FIND OF GREEK ART IS MADE

Gazette 11/5/31

Terra Cotta Figurines Discovered at Olynthus Rival Those of Tanagra

(Special to The Gazette).

Baltimore, Md., May 10.—A remarkable find of terra cotta figurines of the best period of Greek art about six centuries before Christ has been reported here informally by Prof. David M. Robinson, in a letter from Olynthus, Greece, where he is conducting the excavations of the Johns Hopkins University expedition, under the auspices of the American School of Classical Studies in Athens.

"The find rivals that of Tanagra," Prof. Robinson wrote. "We have more than fifty complete figurines now, many with colors still on them and shall surely find more. Many are standing and seated goddesses with all the dignity and grandeur of Phidias. Some are later and show the grace of Praxiteles, complete draped dancing figures, one playing the tambourine and perfectly preserved even with the color. Several gave rouged lips, blue eyes and red hair. We also have several moulds for making terra cottas (one a wonderful lion's head). This is truly as great a find of good terra cotta figurines as has ever been made."

The find was made in a cemetery where the bodies were found stretched out full length on the backs with hands at their sides in contrast with the earlier crouching position. In one of the fifteen graves already opened a Chalcidic coin was found in the mouth of the skull to pay Charon the dead person's fare across the Styx. In the others, the coins had fallen out and lay near by. One was the coin of an unknown town, Trieros. Another was a silver coin of Tarentum.

In the houses excavated, bathrooms were found with the bath tub still in place, and with manure instruments. "A pebble mosaic dating well before 348 B.C.," Prof. Robinson wrote, "completely upsets the statements in the books that the figure mosaics date after Alexander."

Prof. Robinson with a party of ten is continuing the excavations.

## ART WRINKLE DISTURBS ACADEMY COMMITTEE

"Star" 11/5/31



One of the greatest sensations in the history of the Royal Academy was created, when it was reported that three pictures of a well known artist, which had been hung in the Royal Academy were photographed. They have been withdrawn, and returned to the artist, Reginald Eves. Our portrait is Mr. Eves at work on a painting.



# NEW PRESBYTERIAN CHURCH

Star May 7th, 1931.



Plans have been completed by H. L. Fetherstonhaugh, A.R.I.B.A., for the Church of St. Andrew and St. Paul, Sherbrooke at Redpath street, and the contract for its erection has been awarded to Anglin-Norcross Ltd. This is the photograph of a model prepared by the architect; but it does not include the Sunday School and dependencies.

The Church is to be fireproof. The main entrance is on Sherbrooke Street, reached by a broad flight of steps which start a few feet behind the new homologated line which will permit of the widening of Sherbrooke Street on the North side. A second entrance is from Redpath Street under cover of the porte cochere.

The exterior of the building will be in stone and at either side of the entrances will be stone figures representing St. Andrew and St. Paul.

The interior of the church is well protected from the disturbance of the Street by double vestibules, and

oak doors close the entrances when the building is not in use.

The main vestibule extends the full width of the nave and connects to the side entrance through a memorial room which is under the tower. This vestibule is separated from the nave of the church by a screen of stone and leaded glass.

There are five entrances giving access to the five aisles of the church. The nave of the church is 48 feet wide and there is an unobstructed view of the pulpit and the chancel from all the seats. Stone arches and piers separate the nave from the side aisles and the lighting of the interior is from two sets of windows, one set lighting the side aisles and the second, high up on the walls of the nave to light the general body of the church.

The arches, piers and trim to the windows will be of stone, the field between and the ceiling being of a specially selected plaster to afford good acoustical properties in the church.

The choir is placed in the chancel which is lighted by the large memorial window which occupied a similar position in the old Church of St. Andrew and St. Paul.

The woodwork of the church is oak. The aisles of the church slate, and the floor of the raised chancel a combination of marble, tile and terrazzo.

In connection with the church are church offices, kirk session rooms, minister's study, general offices and a large hall to hold 400 persons. The Church officer's quarters are also contained in this portion of the building.

The work is to be commenced at once and it is estimated it will take sixteen months to complete.

Members of Building Committee: Norman J. Daves, Chairman, Lord Atholstan, W. F. Angus, Hon. C. C. Ballantyne, J. Alex. Cameron, Rev. George H. Donald, D.D., Andrew Fleming, D. W. Mackenzie, M.D., Ross H. McMaster, Gavin L. Ogilvie, Sir William Stavert, W. W. Walk-

## GAZETTE'S BUDGET OF LONDON

Gazette 16/5/31  
(By Elizabeth Mo)

London, May 1.—It is extraordinary that no enterprising producer has yet contrived a film of the private view at the Royal Academy. There would be the arrival in the courtyard of endless Rolls-Royce cars, interlarded with carriages, drawn by prancing horses, belonging to dear old ladies who disdain everything modern. Then, the procession up the red-carpeted staircase, flanked by dwarf rhododendrons, azaleas and potted roses, and at the top two gorgeously scarlet-robed officials, who take your invitation and present you with a catalogue. Once inside there is the kaleidoscopic scene where people trying to look at pictures are disturbed by those who only come to see their friends. The Academy is a marvellous meeting place, and I heard Major Longden, the organizer of the Dutch, Flemish, Italian and Persian exhibitions, who is one of the most popular men in London, say that he had been there an hour without being allowed to look at one picture. The crowd indeed was more interesting in many cases than the pictures. Dame Laura Knight was there, her huge white felt hat serving as a panache. Athlene Seyler, now acting in "The Circle," was talking to Hugh Walpole, the novelist. Dean Inge was wandering about searching for a mislaid wife. The Countess of Oxford and Asquith wore a short black skirt and a remarkable coat, which duly excited much remark, pink and brown figured taffeta, with a slightly gathered Elizabethan stand-up collar and two puffs on the sleeves. Lady Alexander (widow of the late famous actor, Sir George Alexander), whose bird-of-paradise clothes usually create a certain amount of excitement at the private view, was dressed in black crepe de chine, enlivened by a buckle of carved coral and a necklet of huge coral crystal beads, whose color appeared again in her ear-rings and her hat. Mrs. Howard Ferguson, dressed in dark blue, was admiring her husband's portrait by Mr. Richard Jack. Mrs. Crookshank, of Ottawa, was strolling about with Mr. Eric Brown. Sir James and Lady Fraser were wisely surveying the world from one of the leather-covered settees. Lady Greenwood, in a coat and skirt of small checked material in black and vermilion, was with Lord Greenwood. Mrs. Philip Snowden, in green checked tweed and a very shiny coarse straw hat, was receiving many congratulations on the Chancellor's return to health, for though we all groan under his bludgeoning, every one who knows him respects Mr. Snowden's sincerity. Mrs. Stokes, nee Simpson of Kingston, had come up from her apartment in Hampton Court Palace and was strolling about with Mrs. Curfiss, nee Drury. Mr. and Mrs. Alfred Bosson were very busy chatting to the enormous number of acquaintances they have made since Mr. Bosson returned from the United States to live in England. The Marchioness of Sligo, in black fur-trimmed satin; Mr. and Mrs. Ernie Mond, always keenly interested in art; Grace Countess of Wemyss; Mrs. Wilfred Ashley, in a jade green coat and a hat to match, half green, half white, with a brown note at the border; Mrs. Herridge, in a grey fur coat, covering a frock of black crepe de chine, were there. Among those whom I missed in the crowd were Mrs. Rees (Mary McLeod Moore), whose portrait by Flora Lion was exhibited; Miss Margaret Bannerman, Sir John and Lady Simon, and Canon Carnegie.

Lady Margaret Boscawen, dressed in her favorite pale grey, was diligently examining the pictures: Lord and Lady Strafford were busily hearing news of their friends, after their absence in Italy and France, and pretty Lady Dashwood (Helen Eaton) who went on afterwards to lunch at the Ritz, wore a coat of soft beige tweed and a black hat. Everyone was deploring Sir William Orpen's breakdown in health, which explained the sudden change in technique and design in his exhibited pictures. Augustus John easily headed the list of not very distinguished portrait painters. I wished that Simon Elwes had sent in one of the portraits he showed at a smaller exhibition lately, for I did not like the brilliant but rather hard picture of the Hon. Mrs. James Beck quite so much, though the pose of the red velvet fur-trimmed coat and muff against the landscape background was a pleasing conceit. An enamel portrait of the late Lady Frances Balfour by Mrs. Ernestine Mills was one of the most attractive things in the miniature room. One felt sorry for the working lad whose picture, "On Board the Hispaniola," received so much publicity till someone discovered it was copied from an illustration of "Treasure Island" when it was suppressed.

## Gazette 19/5/31 Young Quebec Artist Dies

Quebec, May 18.—One of the most promising of young Canadian water color artists, Paul Bedard, winner of a third prize and honorable mention in the Willingdon Arts Competition last year and widely-known for his distinctive work, died here today at the home of his parents. He was 27 years of age.

## OLD MASTERS SOLD, DEALERS BELIEVE

Gazette 11/5/31  
Paintings Worth About \$2,000,000 'Disappear' From Leningrad Collection

(Special Cable to The New York Times and Montreal Gazette.) Berlin, May 10.—About \$2,000,000 worth of old masters have disappeared mysteriously from the Hermitage collection in Leningrad, according to private information reaching Berlin art dealers. As they are not being shown in Moscow, it is believed they have found their way abroad.

The canvasses include Van Dyke's "Portrait of Philip, Lord Wharton"; Botticelli's "Epiphany"; Van Eyck panel of the Virgin Mary, and a Velasquez study of the celebrated picture of Pope Innocent X.

Four or five smaller Rembrandts have also disappeared from the Hermitage's collection of 42. Their present whereabouts has mystified art circles, not only in Moscow and Leningrad, but in London, Paris and Berlin.

It is rumored that certain art dealers in New York have the key to the mystery, and that one of the richest men in America could help to locate at least one of the missing masterpieces.

What is known more positively is that Sir Joseph Duveen, English art dealer, recently went to Berlin "expecting something unusual," but apparently arrived too late.

In the past the Russians have steadfastly refused to sell their art treasures, but the fall of world commodity prices put a heavy burden on the people by reason of the need for increased export to pay for the imports required for the five year plan. It may be taken for granted that the Soviet is now prepared to dispose of almost all but the most exceptional pieces of art or jewelry in its possession from the Czarist Empire provided it receives their approximate worth from an artistic and historic standpoint.

## FAMOUS RESEARCH WORKER IS DEAD

Star 14/5/31  
Dr. Wolfertan Thomas  
Was Graduate of McGill

Dr. H. H. S. Wolfertan Thomas, world-famous research worker, brother of J. Wolfertan Thomas, of



this city, president of the Verdun Protestant Hospital and vice-president of the Montreal Dispensary, died at Manaus, Amazon State, Brazil, on Friday, May 8.

Dr. Wolfertan Thomas, who was a graduate of McGill in 1900, was brought into the international limelight by his work in collaboration with Dr. J. Todd, formerly of McGill, and Dr. Dutton of England, on research work in connection with sleeping sickness. He was also active in research work in yellow fever, leprosy and other tropical diseases. He was the representative in South America of the Liverpool Tropical School.

He was a son of the late Francis Wolfertan Thomas and Harriet Amelia Goodhue, and is survived by his sisters, Mrs. M. Wolfertan Lockhart, of Montreal; and Mrs. M. Wolfertan MacInnes, of Camberley, England; and one brother, J. Wolfertan Thomas, of Montreal.

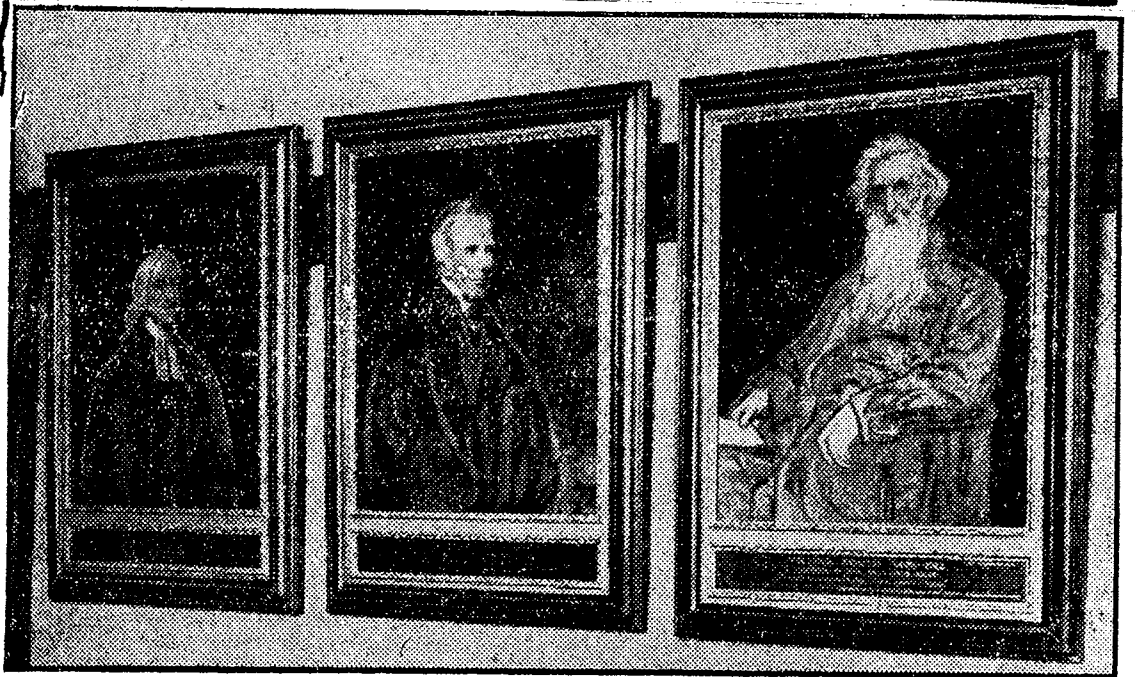
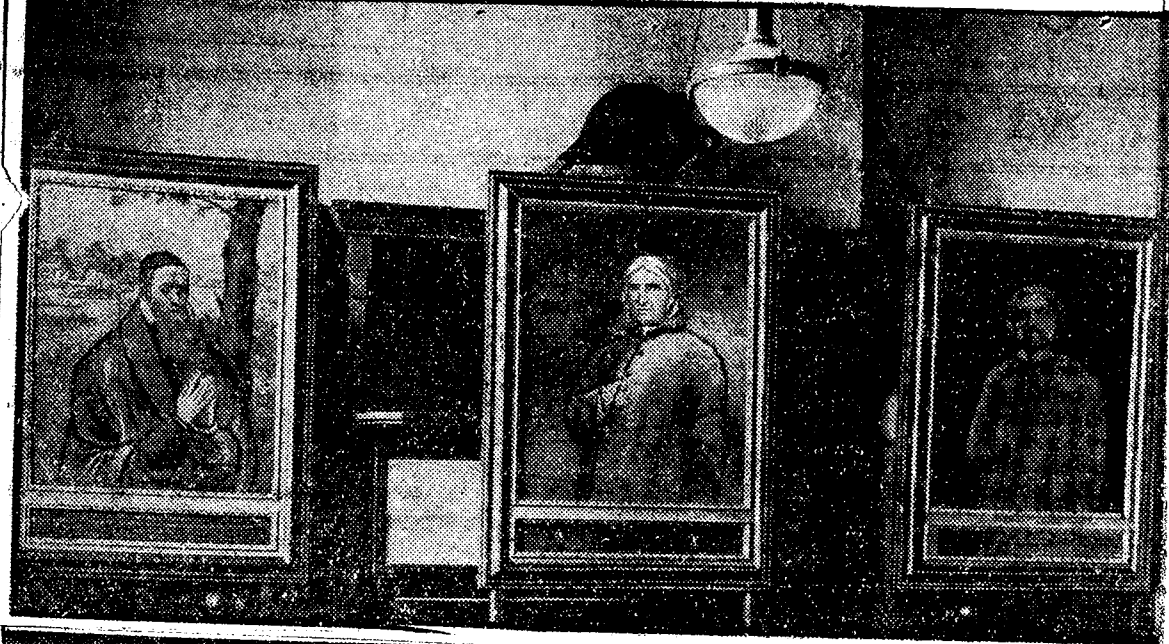
Interment will take place at Manaus, Brazil.







# 73 4 PORTRAITS OF FAMOUS PERSONAGES IN CHURCH HISTORY FOR NEW DIVINITY HALL AT MCGILL



The New Divinity Hall for the Co-operating Theological Colleges at McGill University will present many object lessons in church history which will at the same time beautify the interior of the building. The top group of portraits shows six of the leaders in Christianity in Great Britain in a period representing more than 600 years. The six portraits, painted by George Rushton in London, England, show, left to right, Richard Hooker, George Fox, John Bunyan, John Wycliffe, William Tyndale and Thomas Cranmer.

The lower group of three, executed by the same artist, show left to right, John Wesley, John Keble and William Booth. These portraits, recently exhibited in the board room at the offices of the Canadian Pacific Railway at Charing Cross, will arrive in Montreal sometime this summer and will be placed in position in the wainscot of the main hall of the new building during the month of September, ready for the opening of the building this fall.

## ART TREASURES SOLD Gazette 12/6/31

Tapestries Realize High  
Prices at Christie's

(Canadian Press Cable.)  
London, June 11.—A wonderful panel of 15th century Flemish tapestry was sold for \$39,200 at Christie's auction rooms this afternoon. A perfect example of the type, it represented the adoration of the Magi.

Another panel of tapestry, a Brussels piece depicting a scene in a Jewish Gothic house, was sold for \$30,450.

High prices were also realized when the second day's sale of the Henry Hirsch collection of old furniture, old masters and Chinese porcelain took place. The tapestries had been from "a famous continental source." When it came to the Hirsch collection, \$6,800 was paid for a Louis XV library table.

A Ming wine-jar realized \$3,250 and a Paduan bronze panther sold for \$3,700. A 16th century Spanish bust of a lady in carved wood brought \$4,000.

AND yet whatever one's opinions of the salon may be, it is a big event and an honor to be permitted to exhibit in it. And I must say that the one Canadian who has a picture there this year, a simple landscape done in the Savoy mountains last summer (the painting has been reproduced in the program of the salon), certainly represents Canada in a very fine way. Canadians have no reason to feel ashamed of the work of Louis Muhlstock, the young Montrealer, who exhibited two very interesting pictures last year at the salon—a portrait and a still life—and who has revealed more recently an aptitude for landscape which should take him very far. He is exhibiting six other landscapes at the International Exhibition in Paris which opened this week at the Fondation Deutsch de la Meurthe, and all of them reveal definite qualities of their own—an ability to size up a subject, to see the more subtle notes in nature, and to render them with conviction and strength.

Mr. Muhlstock, who, I believe, has returned to Montreal for the summer, should sooner or later give Canadians an opportunity to see his work which here has elicited warmest praise from all who have examined it. He is one of a number of younger artists who have worked here under various masters and who have emerged with remarkably good work, not at all in the general trend of the slap and dash moderns, but combining the best of old and new and possessing in addition a fine individuality of their own.

ually emerge. And it is comforting to feel that a country whose art is yet young is represented in the general Parisian artistic ferment.  
LEON EDEL.

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## ARTIST HERE TO PAINT NORTHERN ONTARIO

Star 2/6/31  
Miss E. Harper Arrives on  
Duchess of Bedford

Miss Elizabeth Harper, well-known British artist, arrived in Montreal this morning aboard the Canadian Pacific liner Duchess of Bedford for a long stay. Two years ago when she was here she made a number of brilliant studies of the Peace River district and this time she hopes to go right into the Northern Ontario bush.

Remarking that she expects to remain in Canada for nine months, Miss Harper said, "I am very fond of this country and I am not one of those people who only come for five minutes."

She is particularly keen to study settlement movements.

"I quite agree with Mr. Bennett in emphasizing that Canada is a pioneer country and I think that is the whole point which one should remember in visiting Canada," she said. "The vital matters are the way in which people are settling here and the possibilities of your vast natural resources."

### SIR PERCY SHERWOOD.

Sir Percy and Lady Sherwood also returned to Canada on the Duchess of Bedford after a visit of two months duration in England, most of which time was spent in the south.

Sir Percy was formerly Commissioner of the old Royal North West Mounted Police, but asked if he had made any note of police developments while on the other side, he smilingly replied that his connection with the police finished 30 years ago.

He said that in spite of the depression people seem to have plenty of money to spend in England, many are travelling, and the hotels he visited always seemed well filled.

Sir Percy and Lady Sherwood will entrain for Ottawa today.

The Duchess of Bedford left Liverpool on May 22 and has come via Belfast and Greenock. She is commanded by Captain H. Sibbons. Graham Crawford is the purser.

## WATERCOLOR SHOW OPENS SATURDAY

Gazette 3/6/31  
Nearly Three Hundred Ex-  
amples by British Artists  
in Collection

Through the courtesy of the National Gallery of Canada an exhibition of contemporary British water colors will be held in the galleries of the Art Association of Montreal from Saturday June 6th until Sunday June 21st.

The collection which is one of the most important to visit Canada, comprises some two hundred and eighty-three pictures, the work of one hundred and four artists.

Of extreme interest to Canadians are three water-colors by Lady Patricia Ramsay (Princess Patricia of Connaught). Sir Charles Holmes, R.W.S., is also represented by some superb paintings, as well as, Muirhead Bone, Sir George Clausen, R.W.S., Philip Connard, R.A., Martin Hardie, R.I., R.E., Sir H. Hughes-Stanton, R.A., P.R.W.S., Lucien Pissarro and Francis Dodd, A.R.A., R.W.S., who have contributed some of their best work.

The exhibition has been shown at the National Gallery of Canada, the Art Gallery of Toronto, the Winnipeg Art Society and it will now be held at the Art Association of Montreal before its return to England.

## "Star" 3/6/31 British Watercolour Paintings Exhibition At the Art Galleries

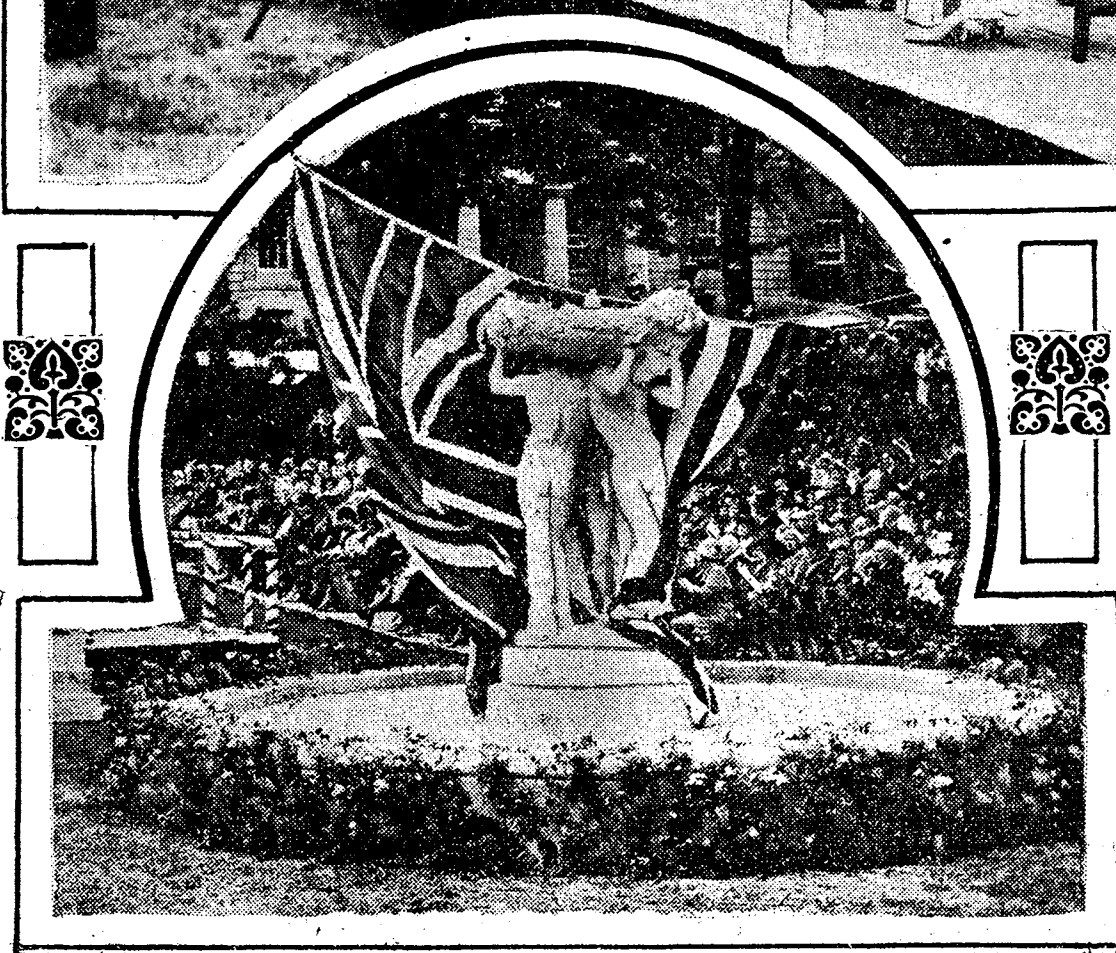
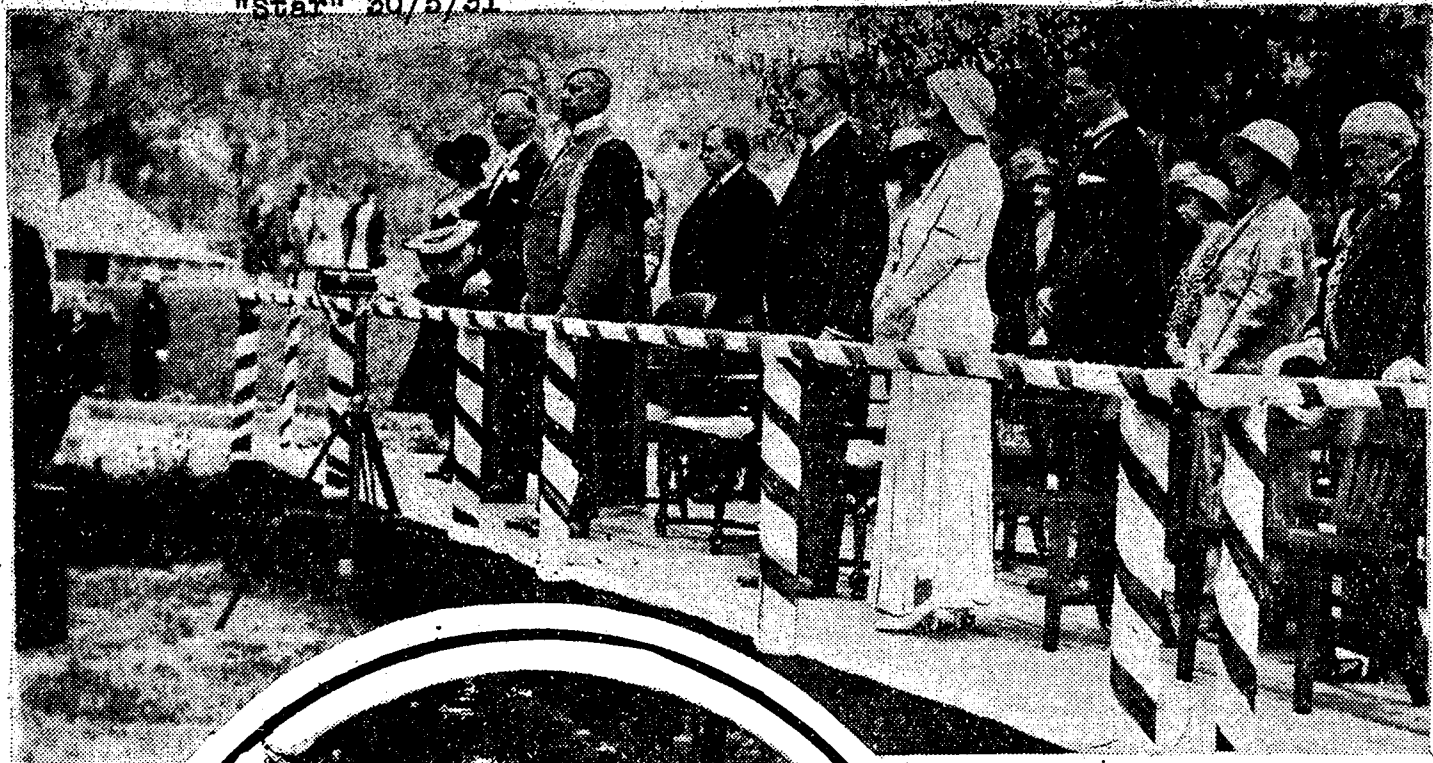
THROUGH the courtesy of the National Gallery of Canada an exhibition of contemporary British watercolors will be held in the galleries of the Art Association of Montreal from Saturday, June 6, until Sunday, June 21. The collection, which is one of the most important to visit Canada, comprises some 283 pictures, the work of 104 artists.

Of extreme interest to Canadians are three water-colors by Lady Patricia Ramsay (Princess Patricia of Connaught). Sir Charles Holmes, R.W.S., is also represented, as well as Muirhead Bone, Sir George Clausen, R.W.S., Philip Connard, R.A., Martin Hardie, R.I., R.E., Sir H. Hughes-Stanton, R.A., P.R.W.S., Lucien Pissarro and Francis Dodd, A.R.A., R.W.S.

The exhibition has been shown at the National Gallery of Canada, the Art Gallery of Toronto, and the Winnipeg Art Society, and it will now be held here before its return to England.

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"Star" 30/5/31



United States' goodwill gift to Canada was unveiled on McGill campus with fitting ceremony yesterday afternoon when His Excellency the Right Hon. the Earl of Bessborough received the fountain on behalf of the University, and then handed it over to the custody of the University. Dr. John Finley, editor-in-chief of the New York Times, was present as the official spokesman of the large number of distinguished United States citizens sponsoring the gift, the work of an eminent New York sculptress, Mrs. Harry Payne Whitney, who was represented at the ceremony by her daughter, Mrs. B. Henry.

The top photo shows those on the platform standing during the playing of the national anthem. From left to right in the front row, are Mrs. Henry, His Excellency, Sir Arthur Currie, Dr. John Finley, and Lady Currie. The lower photo shows the monument just before it was unveiled, covered to the audience with the Union Jack and the Stars and Stripes, a symbol of the amity existing between two nations over a long period of years. In the background may be seen the large audience which witnessed the presentation and unveiling ceremony.

## Friendship Fountain Is Presented To McGill

"Star" 30/5/31

Governor-General Receives Goodwill Gift of United States; Presentation Is Made By Dr. John Finley—Sir Arthur Currie Addresses Noted Gathering

AN object lesson in international amity which will not soon be forgotten was carried out on McGill campus yesterday afternoon when His Excellency Right Hon. Earl of Bessborough unveiled and officially accepted on behalf of the university the goodwill fountain presented by a long list of distinguished citizens of the United States. The spokesman for the U. S. at the function yesterday was Dr. John Finley, an honorary graduate of McGill and editor-in-chief of the New York Times.

The ceremony had as its setting the glass-clad bowl immediately in front of the left half of the Arts Building. There on a platform set up for the occasion the first citizen of Canada, representatives from the United States and leading university officials paid tribute to the goodwill and friendship existing on both sides of an invisible boundary for more than 100 years.

### DEBT TO U.S.

McGill University's special reason for gratitude to the United States was expressed by Sir Arthur Currie, who stated that "it is impossible to say how much we owe to two great foundations of the United States—the Rockefeller and the Carnegie Foundations."

The attitude of the United States towards Canada was set forth in scholarly terms by Dr. Finley, who spoke in part as follows.

"I have the distinguished honor of presenting on behalf of the committee of representative citizens of the United States this souvenir of our neighborly love for Canada. If

nations, as well as individuals, were enjoined to love their neighbors as themselves we should not find it difficult to keep this second great commandment with Canada as the neighbor though it is usually easier to love a neighbor who dwells at a distance than one just the other side of an invisible fence.

"The late poet laureate of England in his testament of beauty, speaks of wisdom as seeking the youthful tongue of Greece. Here on the slope of your acropolis that gives its regal name to the city, wisdom has sought another dwelling place in the north of the New World. The sculptor, Mrs. Harry Payne Whitney, to our deepest regret, cannot on account of illness be present today, but she has motioned the marble to speak our perpetual praise to you, and she has sent a representative in her place of a beautiful daughter, Mrs. Henry.

### FOUNTAIN TURNED ON

The Good-will fountain on the McGill University campus was turned on yesterday for the first time this year. A jet of water rises in the centre of the basin held aloft by the three figures, filling the basin and falling over the bridge, the pool below.

June 5th, 1931

## MINTON CHINA DISPLAY CONTAINS RARE OBJECTS

"Star" 9/6/31

Samples of Royal Cups, Saucers on View

A remarkable exhibition of Minton china, from the celebrated Minton factory founded in 1793 at Stoke-on-Trent, England, has been placed on display at Messrs. Henry Birks & Sons, Phillips Square.

Of considerable interest are simple teacups, saucers and plates, marked "G.R.", made specially for the use of the Royal family. These are samples only, and are never offered for sale.

The exhibition includes examples of the work of the famous "Salon," the master worker in China who emigrated to Minton from Sevres during the last century. There is a notable vase "Torch," by Solon, made by the celebrated "pate sur pate" (clay upon clay) method which requires that each piece be largely built up by brushwork. There are plates made by this method on exhibit which can only be turned out at a rate of a dozen in three years, so delicate and laborious is the hand work which goes to make them up.

The display including many examples, earlier and modern, of Minton service, plates, cups and saucers, Duplessis vases, ship's vases, trays etc. There is also an interesting exhibit of materials and china plates in various stages of finish which shows instructively all the processes which enter into the making of rare china.

## GIFT TO 200 CLUBS Gazette 7/9/31 Peace Poems Distributed by Women's Art Society

Two hundred women's clubs in Canada will receive gift copies of a booklet containing six poems on "Peace" selected from among those submitted for the \$25 prize offered by the Women's Art Society of Montreal in a Dominion-wide competition. A foreword from the president of the society, Mrs. C. L. Henderson, invites the clubs to make use of the poems in their peace day programmes.

The poems are: "Come, Peace on Earth," by W. E. Dyer; "Peace and Goodwill," by Molly Bevan; "Peace," by Lily E. F. Barry; "The Peace Triad," by "Omar"; "The Amplifier Way," by "Athenian"; and "That Peace May Brood..." by Mrs. S. E. Carsley.

## NEW YORK CITY GETS \$50,000,000 ESTATE

"Star" 5/18/31

Frick Mansion and Big Collection of Art

NEW YORK, Oct. 5.—(A.P.)—The death Saturday of Mrs. Henry Clay Frick, under the terms of her husband's will, released to New York City an art collection valued, with the house containing it, at about \$50,000,000.

Mr. Frick, who died in 1919, bequeathed the mansion at Fifth Avenue and East 70th street and its contents to the public after his wife's death.

With the collection goes an endowment fund of \$15,000,000 for its support.

The collection consists of numerous Rembrandt paintings including his "Portrait of Myself" dated 1658.

Van Dyke's "Genoese Woman" cost Mr. Frick \$400,000 and he paid \$500,000 for the Velasquez of "Philip IV." In the collection are 25 porcelains which cost him \$1,000,000.

## Danish Artist Dead 31

Copenhagen, Denmark, June 8.—Professor Arnold Krogh, Danish artist, died today at the age of 75. He was known as the "father of modern Copenhagen china" for his work in revolutionizing the pottery industry.





INTERNATIONAL AMENITIES AT ALMA MATER

## Sale Of Old Masters To Ottawa Art Collector At High Figure Is Expected

**Herald June 1931**  
**Alleged Art Treasures Now Reposing in Montreal Office**  
**Said to be Part of Napoleon's Loot—Hung in Royal**  
**Gallery at Athens—Sacred Painting Priced at**  
**\$100,000.**

After having during the course of centuries adorned the altars of Italian churches, the walls of royal palaces in Bavaria and Greece, nine pictorial treasures, claimed to be the work of noted 14th and 15th century painters, are now temporarily harbored in a downtown office building in Montreal.

It is claimed that the paintings are worth at least a quarter of a million dollars and negotiations are proceeding for their sale to an Ottawa art collector at a price of \$100,000. Their authenticity is vouched for by no less an authority than the principal of the University of Rome and during the time that they were in New York, eminent U. S. experts who viewed and lectured on them were convinced of their genuineness.

The pictures were brought into Canada by the Dominion Finance and Commission Company, 409 Dominion Square Building, who are acting as agents for the owner, a former Greek officer resident in the U. S. It is stated that the attempt to dispose of them in Canada has been successful and that the deal with the Ottawa collector will be closed within a few days.

"It is of great importance to Canada to have these treasures hung in a Canadian gallery," commented a member of the company in displaying the remarkable collection.

"One of the paintings, the triptych by del Flore, is probably the most valuable work of art on this continent. We price it at \$100,000. Among the others are portraits by Pietro Longhi, master of the Venetian school whose works are very rare."

### Art Lovers Interested

The limited space of a business office, obstructed by desks and safes, does not provide the best opportunity for the study of Old Masters, but even shown under these unfavorable conditions the nine paintings are highly impressive. The rich, full coloring, mellowed by centuries, the meticulous craftsmanship displayed in the depiction of each bit of lace or jewellery, merit careful study and

are calculated to arouse the interest of all art lovers, particularly those who have studied the early Italian schools of painting.

The history of the del Flore triptych is typical of that attaching to the entire group. According to the romantic story, it was painted in 1407 for the altar of a church at Pissaro, Italy. Carried off by Napoleon's despoiling army, it found its way to Dresden where it came into the possession of the Royal family of Bavaria.

When Prince Otto of Bavaria was named King of Greece in 1833 he took this and other valuable paintings with him to Athens where they hung for nearly a century in the Royal Gallery. When rebellion flared up in the Greek capital in 1911 these paintings disappeared, it being alleged that they were carried to the palace of a high army officer for safe keeping.

### Kept In Bond

A few years ago a former officer of the palace guard resident in Philadelphia learned of their whereabouts and, after long negotiations, purchased and brought them to New York. There they were kept in bond for several years.

While in the States they were examined by experts, among them a well-known professor of Princeton who made them the subject of a series of lectures. No effort was made to dispose of them at that time, but very recently the prospect of a sale in Canada led to their being imported to Montreal.

The most interesting painting is the triptych, allegedly the work of Jacobello del Flore, one of the first of the Venetian school. It is 71 by 49 inches in size and depicts the Holy Mother in the centre, with St. James on the left and St. Anthony on the right. There is a remarkable figure of Christ by Ferrari and a finely executed St. Cecilia.

A Royal portrait by Hyacinthe Rigaud is an attractive feature of the collection, while two portraits by Longhi are stated to be of particular importance because of the rarity of this Venetian artist's works.

## Sales Tax Four Per Cent Alterations In Exemptions

That Section 86 of the said act be amended by providing that the rate of consumption or sales tax be increased to four per cent;

That the said tax shall apply to sales and deliveries, and that the purchaser shall be furnished with a written invoice of any sale, which invoice shall state separately the amount of such tax, and the tax shall be payable by the purchaser to the licensed vendor and by the licensed vendor to His Majesty, but, in the event that such licensed vendor fails to collect the said tax, it shall be payable by him to His Majesty in accordance with the provisions of Section 106 of the said Act.

That provision be made whereby all wholesalers will be required to be licensed under the act, and to account for the consumption or sales tax on their sales, excepting those otherwise exempted by the said act.

That the provisions of Section 88 of the said act, and all Orders-in-Council providing for the payment of 50 per cent of the rate of consumption or sales tax imposed on certain goods, be repealed.

THAT Schedule III of the said Act is hereby repealed and the following substituted therefor:

### SCHEDULE III

Bread; flour, including self-raising flour, oatmeal, rolled oats and cornmeal; rolled wheat, buckwheat meal and pea meal; animals living; live poultry; meats and poultry, fresh; milk, including buttermilk; cream; butter; cheese; lard; eggs; vegetables, fruits, grains and seeds in their natural state; bran, shorts, middlings, alfalfa meal; oil cake, oil cake meal; grains mixed or crushed for cattle or poultry feed; hay; straw; nursery stock; manuscript; bees; honey; sugar; molasses; maple syrup; corn syrup; salt; other farm produce sold by the individual farmer of his own production; ice; fish and products thereof not canned or medicated; ores or metals of all kinds; fuel of all kinds, not to include fuel for use in internal combustion engines;

Gold and silver in ingots, blocks, bars, drops, sheets or plates unmanufactured; British and Canadian coin and foreign gold coin; logs and round unmanufactured timber; fence posts, railroad ties, pulpwood, tan bark, and other articles the product of the forest, when produced and sold by the individual settler or farmer; newspapers and quarterly, monthly and semi-monthly magazines and weekly literary papers unbound; radium; electricity; gas manufactured from coal, calcium carbide or oil for illuminating or heating purposes; artificial limbs, and parts thereof; artificial eyes; donations of clothing and books for charitable purposes; settlers' effects; war veterans' badges; memorials or monuments erected in memory of soldiers who fell in the Great War; articles imported for the use of the Governor-General; articles imported for the personal or official use of the High Commissioner for the United Kingdom in Canada; Ministers of foreign countries or Consuls-General who are natives or citizens of the country they represent and who are not engaged in any other business or profession; fertilizers; raw furs; wool not further prepared than washed; insulin; calf, cattle, hog or poultry feed; cream separators and parts thereof; vegetable plants; pot barley; pearl barley; split peas; barley meal;

Woolen rolls or wool yarn milled for a producer of wool from such wool supplied by him for his own use; bakers' cakes and pies, not to include biscuits; official stationery imported by His Majesty's Trade Commissioners in Canada from His Majesty's Stationery Office in England; crushed stone, sand, gravel or rubble, produced or manufactured by any municipality exclusively for use in building or maintaining its roads or sidewalks, and not for sale. Bibles, missals, prayerbooks, psalm and hymn books, religious tracts and Sunday School lesson pictures; bells, when imported for use in churches only; apples, dried, desiccated or evaporated.

### Goods enumerated in Customs Tariff Items:

173—Books, embossed, and grooved cards for the blind; and books for the instruction of the deaf and dumb and blind; maps and charts for the use of schools for the blind;

409a—Milk machines and attachments thereof; centrifugal machines for testing butter fat, milk or cream; pasteurizers for dairying purposes; complete parts of all the foregoing;

409b—Cultivators, harrows, seed-drills, horse-rakes, horse-hoes, scufflers, manure spreaders, garden seeders, weeder, and complete parts of all the foregoing;

409c—Ploughs; farm, field, lawn or garden roller; soil packers; complete parts of all the foregoing;

409d—Mowing machines, harvesters, either self-binding or without binders, binding attachments, reapers, harvesters in combination with threshing machine; separators, including the motive power incorporated therein, and complete parts of all the foregoing;

409e—Spraying and dusting machines and attachments thereof, including hand sprayers for farm purposes only; animal dehorning instruments; fruit or vegetable grading machines and attachments thereof, apparatus specially de-

signed for sterilizing bulbs; pressure testing apparatus for determining maturity of fruit; pruning hooks, pruning shears; and complete parts of all the foregoing;

409f—Hay loaders, hay tedders, potato planters, potato diggers, fodder or feed cutters, ensilage cutters; grain crushers and grain or hay grinders for farm purposes only, post hole diggers, snaths, stumping machines and all other cultural machinery, n.o.p., and complete parts of all the foregoing;

409g—Incubators for hatching eggs, brooders for rearing young fowl, and complete parts of all the foregoing;

409j—Fanning mills; peaviners; corn husking machines; threshing machine separators, including wind stackers, baggers, weighers and self-feeders thereof; complete parts of all the foregoing;

409k—Windmills and complete parts thereof, not including shafting;

409n—Portable engines with boilers, in combination, for farm purposes; horse powers and traction engines for farm purposes, n.o.p.; and complete parts of all the foregoing;

409o—Equipments for generating electric power for farm purposes only, viz.: engine, gas tank, generator, storage battery and switchboard; and complete parts of all the foregoing;

439c—Farm wagons, farm sleds, logging wagons, logging sleds and complete parts thereof;

439d—Freight wagons, drays, sleighs, n.o.p., and complete parts thereof;

464—Steel dies, of a class or kind not made in Canada, valued at not less than one thousand dollars each, for use exclusively in stamping metal sheets or metal plates . . . provided that such dies shall be exported from Canada under Customs supervision within three months from the date of import entry;

480—Crutches or specially constructed staffs for cripples;

538—Binder twine or twine for harvest binders;

695a—Paintings in oil or water colors and pastels, valued at not less than twenty dollars each; paintings and sculptures by artists domiciled in Canada but residing temporarily abroad for purposes of study, under regulations by the Minister;

700—Animals and articles brought into Canada temporarily and for a period not exceeding three months, for the purpose of exhibition or of competition for prizes offered by any agricultural or other association . . . Provided a bond shall be first given in accordance with regulations prescribed by the Minister, with the condition that the full duty to which such animals or articles would otherwise be liable shall be paid in case of their sale in Canada or if not re-exported within the time specified in such bond;

701—Menageries, horses, cattle, carriages and harness of, under regulations prescribed by the Minister;

702—Carriages for travellers, and carriages laden with merchandise, not to include circus troupes or hawkers, under regulations prescribed by the Minister;

703—Travellers' baggage, under regulations prescribed by the Minister;

704—Apparel, wearing and other personal and household effects, not merchandise, of British subjects dying abroad, but domiciled in Canada; books, pictures, family plate or furniture, personal effects and heirlooms left by bequest;

\* \* \* Articles admitted to free entry under customs tariff item:

692—Coins, cabinets of; collections of medals and collections of postage stamps; medals of gold, silver or copper, and other metallic articles actually bestowed as trophies or prizes and received and accepted as honorary distinctions, and cups or other metallic prizes (not usual merchantable commodities) won in bona fide competitions;

That any enactment founded on the foregoing resolutions shall come into force on the first day of June, 1931.

### INSURANCE TAXES.

RESOLVED, that it is expedient to amend the Special War Revenue Act, chapter 179 of the Revised Statutes of Canada, 1927, as amended by chapter 50 of the statutes of 1928, chapter 57 of the statutes of 1929 and chapter 43 of the statutes of 1930, and to provide:

1. That every insurance company, other than life and marine insurance companies and fraternal benefit societies, shall pay for consolidated revenue fund a tax of one per centum upon the net premiums received by the company in Canada, on and after the first day of October, 1931.

2. That every person resident in Canada who insures or has insured his property situate in Canada, or any property situate in Canada in which he has an insurable interest, other than that of an insurer of such property, with any British or foreign company, association of persons or underwriters not licensed under the provisions of the Insurance Act to transact business in Canada, shall, on or before the first day of March in each year, pay for Consolidated Revenue Fund, a tax of 15 per centum of the gross premiums payable during the preceding calendar year by

See Apollo  
vol. 10. 1929

## ROBERT LINDSAY IS CLAIMED BY DEATH IN HIS 77TH YEAR

Gazette 6/6/31

Formerly Widely Known in Stockbroking and Financial Circles

CONNOISSEUR IN ART

Was Honorary President of Art Association—Active in Soldiers' Welfare Work During War

A widely known citizen of Montreal passed away last evening in the person of Robert Lindsay at his residence, 6 Prince of Wales Terrace, after an illness of some ten days' duration. He was in his 77th year and he and Mrs. Lindsay had been looking forward to celebrating their golden jubilee towards the end of this month.

Mr. Lindsay was a native of Montreal, having been born here on March 30, 1855. He was the son of the late Robert Alexander Lindsay, for many years connected with the Bank of Montreal, and of Henrietta Dyde, daughter of Col. John Dyde, C.M.G., A.D.C. to Queen Victoria. Mr. Lindsay was educated at the School of St. John the Evangelist, Montreal, and then became a stock broker, being well known in financial circles in this city for many years.

Always greatly interested in art, Mr. Lindsay had been active in the Art Association for a long time, especially since his retirement from business on the Montreal Stock Exchange. He was honorary president of the Art Association at the time of his death and he had previously held executive positions for many years. He was also one of the chief founders of the King George and Queen Mary Maple Leaf Club in London, England, to which he contributed much in time and money, especially during the years of the war.

### INTERESTS IN HOSPITALS.

Mr. Lindsay was a member of the Anglican Church. He was a life governor of the Montreal General Hospital, the Royal Victoria Hospital, the Children's Memorial Hospital and the Church Home. He was also a member of the Mount Royal Club.

He was married to Mary Heloise Bagg, daughter of the late Stanley Clark Bagg, and had six children, five of whom survive him: Dr. Lionel Mitcheson Lindsay, Rev. Sydenham Bagg Lindsay, Stanley Bagg Lindsay, Miss Marjorie Mary Clark Lindsay, and Katherine Ada, wife of Julius H. Griffiths, of Vancouver, B.C. The youngest daughter, Helen Frances Marguerite, died in Labrador in August, 1922.

The funeral will be private from the Church of St. John the Evangelist.

## GIFT TO COLLEGE

Gazette 23/7/31.

Sir John Simon Presents Dorothy Wadham Portrait

London, July 20.—A portrait of Dorothy Wadham, co-founder, with her husband, of Wadham College, Oxford, in 1612, was presented to the college by Sir John Simon at a dinner held in the college hall recently.

The portrait was among the possessions of the late Earl of Birkenhead and it had been acquired from Lady Birkenhead by Sir John Simon. He and Lord Birkenhead were at Wadham together, and at the dinner Sir John entertained his college contemporaries, between forty and fifty being present.

## Star 23/7/31 CONTEMPORARY ART TREASURES ARRIVE

Exquisite examples of contemporary English and Scottish art reached Montreal today by Canadian National Express from the Old Country on their way to Toronto where they will form a part of this year's Canadian National Exhibition.

The shipment, comprising 34 large cases, consists of water colors, oils, and pictures in tempera, as well as a number of small sculptures. The exhibits number 100 and are all the works of living British artists. Those responsible for their selection have endeavored to include examples of practically every school of art, ranging from the ultra conservatives to those who favor what unfriendly critics have termed the "mad-house manner".

## Old Montrealer Dies



Robert Lindsay, whose death occurred at his home, 1009 Sherbrooke street west last night.

## ROBERT LINDSAY IS DEAD AT HOME

Gazette 6/6/31

Former Broker Passes in 77th Year After Brief Illness

The career of a prominent Montrealer at 7 o'clock last night ended by the death of Robert Lindsay, former stockbroker, who died at his home, 1009 Sherbrooke street west, following a short illness. He was in his 77th year.

He was born in Montreal, the son of Robert Alexander Lindsay and Henrietta Dyde, and was educated in Bishop's School, Lennoxville. In later years he started a brokerage firm which operated in the city until 1912. During the war, Mr. Lindsay was secretary of the Maple Leaf Club in London, an organization that cared for disabled Canadian soldiers. He occupied this position until the end of the war, when he returned to Montreal and went into retirement. Mr. Lindsay was a member of the Church of St. John the Evangelist, a life governor of the Montreal General Hospital, the Children's Memorial Hospital and the Church Home. He was also a prominent member of the Mount Royal Club. A kindly man of retiring nature, he was a supporter of many charity campaigns, but preferred to remain anonymous in all his undertakings. His wife was Mary Bagg, daughter of Stanley Clark Bagg.

He is survived by two daughters, Mrs. Julius Griffith, Miss Marjorie Lindsay, and three sons, Dr. Lionel Lindsay, Rev. Sydenham Lindsay and Stanley B. Lindsay.

## LATE ROBERT LINDSAY

Impressive But Simple Funeral Service Held at Church of St. John the Evangelist  
Gazette 6/6/31

Respectful tribute to the late Robert Lindsay was paid at the funeral service held yesterday afternoon in the Church of St. John the Evangelist. Rev. Canon W. H. Davison, the rector, officiated at the impressive Anglican service held in the old building which Mr. Lindsay had known so well.

Many prominent mourners attended, friends whom Mr. Lindsay had made during his long residence in Montreal and through his activities in business and community life in the city. Mr. Lindsay died on Friday evening in his 77th year.

The chief mourners were his three sons, Rev. Sydenham Bagg Lindsay, Dr. Lionel Mitcheson Lindsay, and Stanley Bagg Lindsay.

Interment took place in Mount Royal Cemetery.

The Art Association of Montreal was represented by H. B. Walker, president, Miss E. M. Pinkerton, secretary, W. B. Blackader and Arthur Browning, members of the council.

Others present included: W. S. MacTier, L. A. Renaud, E. Goff Penny, Dr. R. D. Johnson, Huntley Ward Davis, Geoffrey Macphail, J. Colin Kemp, John Cameron, F. R. Heaton, J. C. Heaton, George A. Campbell, K.C., Tracy Howard, Gordon Strathy, A. P. Riddell, W. F. Chipman, K.C., D. E. Crutchlow, P. E. Durnford, R. P. Jellett, F. C. Cope, Hugh Mathewson, Alastair Mitchell, G. S. McLennan, Keith Handyside, Col. A. L. S. Mills, Willis Shackell, Wm. A. Shackell, A. G. B. Claxton, K.C., Lucien A. Duverger, George C. Marler, C. E. Gault, M.L.A., Stanley Bagg, R. L. Crombie, Lady Drummond, William Davidson, Sydenham Hall, of Ottawa; Errol Hall, P. L. Hall, Mostyn Lewis, Malcolm Oswald, Col. W. H. Clark-Kennedy, Cecil W. Tyre, H. Routh, C. H. Routh, A. C. Dunlop, Dean Arthur Carlisle, George R. Marler, W. M. Stewart, A. E. Holt and George Jackson.

## OLD PRINTS REVIVE BYGONE DAYS HERE

Gazette 8/6/31

Chateau de Ramezay Exhibition Raises Curtain Upon Historic Past

More entertaining than the old family album and more informative than a history book is the collection of prints and photographs of Montreal, from the French regime up to the first decade of this century, now on view at the Chateau de Ramezay. Church members and those interested in social, legal, public and penal institutions, will find the collection of interest because it contains pictures of the first buildings occupied by these bodies; while those who consider the personal element in history more intriguing will find food for endless fun in the glimpses of old balls, races, and other festive and every-day activities of a bygone age.

What strikes one very forcibly in looking over the exhibit is the fact that the tremendous growth of Montreal is a thing of recent years. As late as 1860 a view of Montreal from Mount Royal showed McGill University, then two buildings, in the foreground! Not a house stood between the university and the mountain. In a view of "Beevor" Hall taken in 1862 the original hall appears surrounded with poplars, the present hill with its skyscrapers being open country.

In connection with the recent visit of Lord Bessborough to McGill, a picture showing a vice-regal visit to the University in the days when its campus boasted but two buildings is timely. Their Excellencies are seated in an open sleigh, which is being drawn up the snowy avenue to the arts building by a group of students in caps and gowns. The magnificent avenue of trees which shades the avenue today is a row of mere saplings.

Street scenes of 1880 are enough to make the poor pedestrian of 1931 green with envy. Jay-walking was quite the thing and conversation could be carried on almost as comfortably in the road as on the sidewalk. What traffic there was consisted of dashing carriages and foppishly attired riders.

Shopping, too, was a fine leisurely performance according to a photograph taken in the shop of Henry Morgan & Co., in the same year. Salesmen sprouting wondrous beards attend ladies, wearing pelisses, tippets, bustles, and other modish apparel of the day, and men, sporting high silk hats and long frock coats. All customers are comfortably seated while they examine the new bombazines, bombazettes and merinos.

The last word in winter sports at the period was evidently the races staged by snowshoe clubs. Pictures of some most exciting finishes are shown. Great excitement also pervades the pictures of fires with the daring rescue of beautiful maidens by the local fire force. There are also some excellent pictures of the floods which used to visit the city in the days of the Little River on Craig street.

In more recent times, a photograph recalls the demolished and almost forgotten incline railway on Mount Royal, taken in 1910.

Among the many amusing advertisements is one from Joe Beef's Canteen which offers "cheese in full marching order."

The collection was arranged by Miss Anna O'Dowd and L. A. Renaud. It is open free daily.

## 1930 FAKED MASTERPIECES

ONCE more public attention is called to the pernicious practice of faking famous works of art, by the arrest of Jean Charles Millet, grandson of the noted French artist, and Paul Cazeau. The two are charged by the French Government with having executed and sold "false" old masters, among them a copy of the world-famous "Man with a Hoe".

The practice of offering spurious works of art as the authentic product of this or that old master has long been indulged in Europe. In fact, in Italy it grew to such an extent that the Government was compelled to institute severe action against the offenders. Tourists are warned officially to be on their guard against such frauds. But the victims have not been confined to tourists. Some of the most famous art collections in the world have been embellished by "old masters" which turned out to be copies of the originals by some modern fakir. Enormous sums of money have thus been secured by fraud, and in some cases the purchasers, too proud to admit their error or their gullibility, have insisted upon the genuineness of their purchases, even after it has been proved that the original was elsewhere. The practice of many of the old masters of making one or more copies of their smaller paintings has tended further to confuse the situation.

Even art experts disagree upon old masters. Often the infallible test can only be made at a risk of injuring the painting. Life enmities have arisen over arguments concerning the signature to a few square inches of canvas or of wood or copper. But worst of all is the harm done to the national character by frauds of the nature indicated. It is against this that the Governments of the European countries concerned have directed and are directing their energies; but the evil is a deep-rooted one, and is proving extremely difficult to extirpate.

## MUSEUM SCHOOL OPENS AT MCGILL

Star 12/6/31  
Unique Summer Course Has Capacity Attendance From Start

McGill University's educational enterprise has once more been made manifest by the establishment of a new summer course in medical museum technique. This was announced today by E. L. Judah, Curator of Museums, McGill University. No other such school or course exists in Canada, and it is doubtful if such a training is available in the United States, as indicated by the fact that half the class is from the United States.

This class, according to Mr. Judah, instructs the novices in the care, preparation, handling and arranging of museum materials. It is under way now, with four Americans and four Canadians and will last till June 20. The course embraces 10 one-hour lectures and 20 two-hour laboratory periods. There also is an optical week, from June 22 to June 27 with 12 three-hour laboratory periods.

### EIGHT STUDENTS.

"I have just eight students—it is all I can possibly handle in such a course," said Mr. Judah.

"An effort is being made to acquaint all students with the most modern ideas regarding the furnishing and laying out of a Museum Laboratory," Mr. Judah explained.

Information with regards to tools, skill in mounting, and numerous other ideas afloat thereto are surveyed. Questions of mounting are also of vital importance, and dwell upon considerably. One would not think of the glass blowing profession as akin to museum curatorship, yet this morning eight students were busily engaged in blowing glass. The old fashioned specimen used to be immersed in alcohol, and that was all there was to it.

Now, the student must place the specimen in its natural shape in a square glass.

"We do not use the old round glass any more. I'll show you why," said Mr. Judah.

### NO DISTORTION.

Running some water in an old round jar, he stuck his hand in it. Immediately the hand was magnified several times.

"Look at my hand," he jointed out. "Now look at this."

The modern specimens in modern square glasses were not in the least distorted or magnified. But they were held in place by almost invisible little glass bars or tubes that will keep in normal posture a cystose liver or a man's brain with a permanence that enables these hermetically sealed jars to be shipped from Montreal to Vancouver without damage to the specimen within.

Hence, the busy glass blowers.

M. Judah stated that he had got all his present glasses from Germany free, but he would have to pay duty on his next lot, for they could not be made in Canada.

The students went at their work with vim today, for they seemed to realize the rare advantages in the unique course McGill offered.

This summer school in museum work is to become an annual affair.

## Star 8/5/30 ARREST CHANGES MILLET'S ATTITUDE

PARIS, May 8 — (Special Cable to The Star. Copyright.) — The amused attitude of Jean Charles Millet and Paul Cazeaux regarding their wholesale counterfeiting of masterpieces changed yesterday when they were arrested and put in jail at Melun. They will be kept behind the bars pending the completion of the investigation as to the full extent of their criminal behavior.

Fuller probing has revealed that their operations have been less extensive than it was originally believed, while each conspirator blames the other.

## Star 5/8/31 Sailing by Empress Today

Mr. Harry A. Norton, of Coaticook, world famous amateur peony grower, and his sister Miss Helen Norton, will also sail, as well as Major G. C. S. Black, Morris B. Bockius, Mr. and Mrs. Allan Bronfman, Mr. and Mrs. Samuel Bronfman, E. R. Parkins, K.C., Jerome J. Rothchild and N. B. Sinclair.



## WATERCOLOR SHOW AT ART GALLERY

Gazette 9/6/31  
Works by Contemporary  
British Painters Varied in  
Treatment and Subject

OCCUPY THREE ROOMS

Leading Artists Represented  
at Exhibition Arranged  
Through National Gal-  
lery of Canada

Contemporary British watercolors occupy the walls of three galleries of the Art Association of Montreal, and are likely to attract wide attention. The exhibition, arranged through the courtesy of the National Gallery of Canada, Ottawa, comprises over 280 examples, and while they are not all of even merit, a fair balance has been struck between the conservative and the "modern" elements. The collection has already been shown in Ottawa and Toronto, when it excited keen interest. The foreword to the Ottawa catalogue, which is the one available here, outlines that this exhibition, "undoubtedly the finest ever seen in Canada, cannot therefore fail to be an interesting one and, including as this one does the work of practically all the most distinguished watercolor painters of our day, it provides a standard by which the modern and contemporary achievement can be judged." This being accepted as a fair statement of the case, a visit to the exhibition gives the picture-lover a sense of elation and strengthens his belief that while the watercolor medium is not so generally practised in Canada, the works of the artists of the Dominion who do employ it can worthily stand comparison with those from overseas.

On the whole the exhibition is interesting, but it is hard to shake the conviction that for a show of its importance many of the painters could have been more adequately represented, and one looks in vain for examples by Russell Flint, Lamorna Birch and William Wat-  
cot.

Certainly in selection of the works an open mind was shown. There are pictures of high finish, some a trifle jumbled and incoherent, and others not far removed from rapid notations of fleeting effects which might be guides for future reference. All have their values for the student.

Picture-making in watercolor is clearly understood by Anna Airy, who manipulates a free wash in "The Weather Prophet," a man in a field scanning the sky, and in "Chill November," where a nude, having trouble with her wind-swept scarlet drape, approaches a brook edged by willows. Fine detail marks "Interruption," a room interior with a woman arranging flowers in a vase. Figured plates, furniture and a mirror with reflected objects all show skilful dexterity. E. Blampied shows his ability to draw horses in "The Day Off," his clever management of light and shade in "Cellar Tun," with figures grouped in semi-darkness, and in "Fishing Boats," where the effect is that of an etching in color. Lily Blatherwick is sincere in her painting of a Scotch thistle, but the three Norwegian landscapes by Muirhead Bone seem a trifle slight and sketchy for one whose reputation as etcher and draughtsman stands so high. A. E. Borthwick has invested his little landscape, "The Tweed at Berwick," with sedate calm, and skill in grouping figures marks "The Terrace, Monte Carlo," by Charles Cundall. Three small landscapes are the offering of Sir George Clausen, and Philip Connard shows two free "washy" works—"Chatham" and "Windsor Castle," which cannot be accused of possessing over-emphasis on detail.

David Foggie handles watercolor with authority and has well expressed character in the face of the whiskered man, "Old Buttar," and marked refinement in "The Crinoline Frock," a pure watercolor of lovely values and texture, and in a nude which presented problems in foreshortening. Gordon M. Forsyth reveals his skill in architectural subjects without a suggestion of being mechanical, and has three capital works in "Lion Noire, Tours," "Old St. Etienne, Caen," and "The Town Hall, Veere." Hester Frood in her three landscapes manifests a sound color sense, but not to the exclusion of detailed form, as becomes one who is an accomplished etcher. W. Gaunt has variety in his tinted pen and ink drawings, and detail plays an important part in the trio of exhibits by Martin Hardie the etcher—"The Beach, El Grao," with its ship on the sand and horse and cart being an attractive item. A. S. Hartrick has three carefully considered works—"The Breast-Plough," in a range of greys; rain falling as a woman watches trawlers running for shelter from a summer storm, and a capital faintly tinted pencil sketch of a harbor called "Lyme Regis from the Cobb." Dorothy Hawksley shows imagination in "A Sonata" and in "The Cat Burglar," where the frontless house exposes the activities of the occupants in the various rooms while the robber members over the roof. Direct in color and crisp and clean in color are the two "Interiors of Old

Sir H. Hughes-Stanton has three works—"Alpes Maritimes, France," with well-suggested bulk to the mountains; "The Forest, Le Touquet, France," and "Le Touquet, Pas de Calais," the last two showing effective treatment of tree

forms in sunlight. Cecil A. Hunt sounds a noble note in "Mountains of Elvira, Spain," the work being broadly handled and solid in effect. Precise drawing marks the work of Charles Ince, whose engaging contributions include "The Moored Tug" and "The Pile Driver." Clear, flowing color and sunny atmosphere make attractive the tower and ruddy roofs of "Culross, Fife," by James Paterson. Detailed drawing is evident in the offerings

of the etcher W. P. Robins, and Walter W. Russell shows careful attention to form in "Hedge-row Trees." A. Murray Smith indicates complete sympathy with the watercolor medium and is successful in "A Ross-shire Moorland." Washy color characterizes the three offerings by P. Wilson Steer, and there is a good suggestion of warmth in "Provencal Road" and "Santa Maria della Salute, Venice," by A. E. Waite. Murray Urquhart has a freely brushed-in self-portrait and David Wilson with his old country buildings handles the medium with confidence and good effect. Henry Rushbury is represented by tinted drawings which are rich in detail.

A Devonshire landscape—a stretch of undulating country in sunlight—and "Prickly Pear" and "Grape Hyacinths," are the work of the Lady Patricia Ramsay. Others exhibiting are Adrian P. Allinson, Maxwell Armfield, A. S. Black, Averil Burleigh, George Charlton, Charles Cheston, Cosmo Clark, William L. Clause, Katherine F. Clausen, Francis Dodd, R. G. Eves, Claude Flight, Roger Fry, Charles M. Gere, Charles Ginner, George Graham, James A. Grant, Ronald Gray, Karl Hagedorn, Oliver Hall, Nina Hammett, Fairlie Harmer, D. Harvey-Bloom, Ethel C. Hatch, Alfred Hayward, Harold H. Holden, E. T. Holding, George Horton, Edna Clarke Hall, Sir Charles J. Holmes, Gemmel Hutchison, R. Kirkland Jamieson, P. H. Jowett, Guy Kortright, Percy Lancaster, Edith Lawrence, Stafford Leake, D. S. McCall, Joseph McCulloch, Harry Morley, Claude Muncester, Charles Napier, John Nash, Paul Nash, Tom Nash, C. R. W. Nevinston, Algernon Newton, Job Nixon, Henry A. Payne, A. Marsco Pearce, Lucien Pissarro, R. V. Pitchforth, H. E. Du Plessis, F. J. Porter, Margaret Fisher-Prout, Anthony Raine-Barker, Eric Ravillious, Amy C. Reeve Powkes, A. Rigden Read, George G. Rushton, Elliott Seabrooke, Anthony Slade, A. Reginald Smith, Joseph Southall, Adrian Stokes, Vere Temple, Wyndham Tryon, Harry Watson, Clifford C. Webb, Madeline Wells, Ethelbert White, William A. Wildman, Edward Wolfe and William T. Wood.

## Star 16/6/31 Watercolor Show

FOR those who can appreciate the delicate charm of watercolors, there is real aesthetic pleasure to be gained by a visit to the exhibition of contemporary British artists employing this medium, which is now in its second week at the galleries of the Montreal Art Association. The exhibition, which is representative of nearly all the best British watercolor painters, comprises upwards of three hundred pictures, and covers virtually the whole ground of this branch of art. One regrets the absence of two or three of the leaders, but it is quite within reason to claim that this is an important exhibition which serves to show the extent to which the British excel in their chosen school. For watercolor painting has always been distinctively a British accomplishment, and its most distinguished exponents are numbered among Britain's most famous artists.

ONE of the important features about the present collection is that it serves to illustrate the wide range of watercolor work and the amazing variation in effects, from the most ethereal and gossamer-like texture to a solidity one usually associates only with oils, that can be obtained. There are to be found here pictures that have all the delicacy of a butterfly's wing as well as sketches that suggest an architectural strength one could hardly imagine being achieved by watercolors. Some are futuristic in design, but these are few and far between. Some are but shorthand notes, as it were, of scenes to be painted in detail later. But the majority represent the finished and beautiful work of artists who have achieved recognition in this field and who are skilled in its manifold exploitation.

SUCH atmospheric beauty as is here revealed in "Spring in the Cotswolds" (33), by William L. Clause; "China Clay, South Devon" (126), by Cecil Hunt, V.P.R.W.S., or "Richmond Bridge" (47), by Francis Dodd, A.R.A., R.W.S.; such solidity as is shown in Madeline Wells's "Bridge at Valencia" (270), or A. Rigden Read's "Mountain Torrent" (219), or C. R. W. Nevinston's "Steel Construction" (180); or the rich beauty of tone that characterizes "The Ivory Castle" (115), by Adrian Hill, R.E.A.; "Mountains of Elvira, Spain" (127), by Cecil A. Hunt, V.P.R.W.S., or Claude Muncester's "Under Sail" (167), to pick out but a handful at random, will suffice to convince the most bitter antagonist of watercolor as a medium that in the hands of gifted artists it can be made a revealing factor of rare aesthetic beauty.

The exhibition is admirably arranged and hung, and should be seen in full daylight for its finest qualities to be realized.

S. MORGAN-POWELL.

## ART GALLERY IS CITY SHOW PLACE

Star 18/6/31  
Variety of Treasures  
Available To  
Public

Is the Montreal Art Gallery being used by the public? What types of people go there? What can and do they get out of it?

The question is asked earnestly by citizens who believe in the value of artistic development and culture.

This year, during the spring exhibition, 2,600 people visited the gallery on Sherbrooke street, in one day—a Sunday. This day is significant for in that lies one of the most romantic stories behind the Montreal Art Association, and one that illustrates perhaps the best service of the gallery to the public.

Some years ago the Art Association was even more in need of funds than it has since been a welcome bequest of \$45,000 was left to it by the late Miss Catherine Orkney, with the stipulation that the gallery should not be opened on Sunday. That was a time when rigid Sabbatharian ideas were more generally held than they are today. This "string" to the Orkney bequest provided that if the Art Association should decide to admit the public on Sunday, the \$45,000 without interest should go to the Verdun Protestant Hospital. As the gallery was not opened on Sunday, in any case, the gift was accepted.

### CUSTOMS CHANGED.

Then the war came and many traditions and customs were broken. Men and women who had favored the closing of the gallery on Sundays changed their views and became strong advocates of its being thrown open to the public. Yet in order to admit the public, it was necessary for the association to dip down into their pockets and find the \$45,000 to refund to the Verdun Hospital. No less than 21 patrons subscribed \$1,000 each or over, and the whole sum was raised amongst relatively few members. It has, therefore, cost the association, dearly to make the gallery available to the public on the one day when all have a chance of enjoying it. The Montreal public can and does show its appreciation by turning out in large numbers on Sundays as well as the other free days—Saturday and Monday afternoons and all day Thursday.

Another gift with a "string" attached, has had an effect upon the types of picture bought for the gallery. The largest fund available for the purchase of paintings is the Tempest Fund, the income derived from a bequest of \$75,000 by John W. Tempest, in 1882. Under its terms the association may buy the works of European artists only, and not Canadian, British or American. The result is that the association has to rely upon its relatively slender general fund, or upon private gifts, to secure examples of Canadian art. Nevertheless it has a fairly representative collection of Canadian paintings in the Canadian room on the ground floor.

What sort of people frequent the gallery, especially on Sunday? According to Miss Ethel M. Pinkerton, secretary, the French-Canadians display a marked appreciation of art. Paintings in which "every picture tells a story"—such as biblical and historical scenes—appeal especially to the French-Canadian taste. One may see Christian Brothers, or priests, with a whole class of boys motionless in front of a picture. The

teacher explains to his charges the meaning and the story behind the painted scene. Montreal Italians, also, are conspicuous for their attendance and enthusiasm. The Jewish people are to be seen in fair numbers, though their taste for painting seems to be less highly developed than their enthusiasm for music. The two paintings in the gallery which attract the largest groups of admirers, according to Miss Pinkerton, are Bliss Baker's "Woodland Brook" and "The Raising of Jairus' Daughter" by Gabriel Max, hung at the head of the staircase.

### VARIED TREASURES.

The gallery offers a variety of treasures, both permanent and on loan. At the present time there is an exhibition of water colors by British artists with examples of Nevinston, Muirhead Bone, Blampied, and many others. In the permanent collection is a wide variety. The Barbizon School is represented by two Daubignys and two of Corot. Admirers of the English portrait painters will find a Romney and a Raeburn, while Gainsborough is represented by "Rustic Courtship." There is a portrait of a girl by Manet, and a seascape by Monet. Amongst the paintings lent to the gallery are examples of Hals, Velasquez and Rembrandt.

Amongst the bronzes, the visitor will find Epstein's "Lillian Shelley" and the popular "Thinker" of Rodin. There are also examples of Suzor-Cote, the Canadian, notably his "Women of Capghnawaga," an admirable example of Canadian art. Nor should the print room be ignored.

The depression has not dampened the enthusiasm of members of the Art Association, according to the secretary. The membership has fallen off surprisingly little, and it is yet too early to tell whether donations will be seriously affected, as these generally come in the autumn. The number of visitors has not fallen off owing to the depression. Indeed, there is a class of white-collar unemployed who are just the type of people most likely to appreciate the privilege of free admission to the gallery.

Unlike galleries in cities of comparable size, the Montreal gallery is entirely without municipal, provincial or federal government aid.

### PRIVATELY SUPPORTED.

It is maintained solely by the private subscriptions of its friends and is thrown open to the public only through the generosity of members. How largely its members have subscribed may be seen at a glance from the subscription list for the building on Sherbrooke street, opened by the Duke of Connaught in 1912. Mr. James Ross gave \$125,000, and another \$153,606 was raised by subscription, six persons contributing \$10,000 or more each. The Montreal public is thus the beneficiary of very large private expenditure and the poorest citizen falls heir to the many treasures which have been secured for Montreal by public-spirited citizens.

## Star 26/8/31 A NOTE OF THANKS.

The Editor, Montreal Daily Star:  
Sir,—The president of the Art Association of Montreal instructs me to write thanking you for the very interesting article upon the association in your issue of 18th instant. At the same time I would call your attention to a slight inaccuracy which requires correction. The statement that the association is entirely without municipal aid is not correct, as for several years past the municipality has contributed \$1,200 annually to the funds of the association in appreciation of the fact that the galleries are open during certain hours four days each week to the public free of charge.  
ETHEL M. PINKERTON,  
Secretary.

## A MONTREAL SCULPTRESS

Star, July 4th,  
1931.



"The Head of an Indian Chief," which was awarded the first, second and third prizes for sculpture in the Lord Willington Competition for 1931, open to all British subjects in Canada, whether amateurs or professionals. Miss Dinah Lauterman is seen standing by her work, which has won high praise from sculptors here.

## ARTS COMPETITION RESULTS POSTED

Gazette-20/6/31

### Montrealers Figure in Different Classes of Willingdon Prize Awards

Ottawa, June 19—Results in the Willingdon Arts competition for the third and final year were announced today. The Willingdon Arts Competition was instituted by the Earl of Willingdon, when Governor-General of Canada, with a view to the encouragement of the arts and letters in the Dominion. Prizes were offered in the realm of music, literature, painting and sculpture, and conditions were set forth as to the submissions. It was a matter of great regret to the Earl of Willingdon, according to today's announcement, that the competition did not terminate until after he left Canada to take up his duties in India.

The prizes donated by His Excellency were as follows: Music, three prizes of \$100 each; literature, four prizes of \$75 each (two for English and two for French); painting, one prize of \$200; sculpture, one prize of \$200.

The competition in literature called for submission of an essay in English on "Tendencies in Modern Fiction" and this was won by Pelham Edgar, of Toronto. Miss Isabel Creighton, also of Toronto, received honorable mention. The second English prize was for an ode in English, but the judges decided to recommend that no award should be made as the standard reached by the English ode was unsatisfactory.

In the French literature section the prize for an essay was won by Hector Charbonneau, of Montreal, with his essay on "Le Vieux Coquetier." Emile Vezina, of Montreal, was the winner of the prize for a suite of sonnets.

The music section called for a composition for violin and piano-forte and this contest was won by George Bowles, of Winnipeg, with his "Impromptu." Honorable mention was given to "Danse Canadienne" by Hector Gratton, of Montreal. The prize of \$100 for an organ composition was won by F. Llewellyn Harrison, New Glasgow, N.S., with his "Winter's Poem." The final prize in music, also of \$100, was won by Gladstone Evans, of Toronto with his "Wanderlied." This prize was offered for a vocal solo setting, with piano-forte accompaniment of a poem chosen by the committee.

The prize of \$200 in the sculpture field was won by Dinah Lauterman, Montreal, with "Head of an Indian Chief." Honorable mention went to "L'Enlèvement," by Armand Filion, also of Montreal, and also to "Herman Voaden, M.A." by Lowrie Warren, of Toronto.

While the competition as originally set out provided for one prize of \$200 in the painting section, the committee of judges decided the competition was sufficiently close to warrant the award of a second prize and to make the suggestion that a proportion of the first prize money, not exceeding \$75, be devoted to this purpose. The total amount of the first prize is \$200. First prize was won by Pegi Nicol, of Ottawa, with her painting the "Log Run." Second prize was awarded to Henri Belisle of Montreal, for "Portrait Head." The following submissions received honorable mention: "Lytton Church, B.C.," by J. W. MacDonald, Vancouver; "Boat Houses on the Ottawa," by George D. Pepper, Ottawa; "Ten," by F. H. Varley, A.R.C.A., Vancouver; "F. H. Varley, A.R.C.A.," by Vera O. Weatherbie, Vancouver; "Midwinter," by Kathleen Daly.

It was announced there were 227 entries in the literature section, 98 in music and 56 in sculpture and painting.

## Dead



Colin Daniel Morgan, vice-president of Henry Morgan & Co., Ltd., who died yesterday after a long illness.

### FOUR CHILDREN SURVIVE.

Mr. Morgan is survived by four children, ex-Alderman Theodore Morgan, Major H. W. Morgan, Mrs. H. H. Patch and Miss Alice Morgan. He leaves 12 grandchildren and his cousin and partner, James Morgan, in addition to many other relatives.

Mr. Morgan was also vice-president of Morgan Realities and president of the Morgan Trust Company. He was an outstanding member of the Church of St. Andrew and St. Paul and a member of the Montreal Board of Trade and the Art Association of Montreal.

The son of William Morgan, merchant, Colin Morgan was born in West Linton, Peeblesshire, on May 6, 1846. He received his primary education at the local schools there before going to London at the age of 18 years where he spent five years in the draper's shop of Swan & Edgar.

### ORGANIZATION STARTED.

While Colin Morgan was hard at work in London laying the foundation of his knowledge of merchandizing that was to serve him in good stead in later years, two of his uncles, Henry and James Morgan were developing the organization that was to later bear the name of one of the most respected establishments in the Dominion.

It was in 1843 that David Smith and Henry Morgan started the present firm under the name of Smith and Morgan at 204 Notre Dame street, between Recollet and McGill streets. Nine clerks were employed in the original venture, as compared with some 2,000 now in the employ of the company.

When in 1850, Mr. Smith gave up his partnership and went to live in Chicago, Henry Morgan's brother, James was invited out from Scotland. He came to this country and entered the business shortly after his arrival.

Though the two made an effort to persuade their brother William to come to Montreal to join the partnership, he refused, preferring to remain in Scotland, where, he humorously remarked, that he would sooner be a big man in a small town than a small man in a big town. But he did not completely refuse the invitation.

### CAME TO MONTREAL.

In his stead, William sent his son Colin, who had in the meantime received sufficient training at the draper's shop in London to enable him to take the place in his uncles' business that had been offered to his father.

But before Colin's arrival, the firm which now has become known in this city as Henry Morgan & Co., had sufficiently grown to warrant removal to larger premises on two occasions. In 1853 the first move was made to 208 McGill street just south of Notre Dame but in 1858 the growth of the firm made it necessary for the brothers to seek new quarters.

To meet this end, additional quarters were purchased off Notre Dame street so that the premises now formed the Letter L. One last move was made before Colin Morgan came to Montreal, this time the business being removed to the corner of St. James and Victoria Square, where the firm became firmly established.

Colin Morgan came to Montreal in 1869 and in that same year entered the services of Henry Morgan & Co., where he was destined to assist in the development of the huge emporium that bore his family name. Promotion came quickly, and in 1877—at the age of 31, he was taken into partnership with his cousin James Morgan.

### MOVED UPTOWN.

In 1889, uncle and nephew were in complete charge of the organization, while Henry Morgan served in the capacity of supervisor. It was largely through the decision of Colin and James Morgan to move further uptown to the present site of the store facing Phillips Square that the change was made. And in the wake of the removal quickly came a broadening in activities and general expansion in all departments.

It also marked an auspicious moment in the annals of merchandising in Montreal for it was the first retail business to leave the downtown district. This keen business judgment was amply rewarded later in the development that followed in the newly selected district.

Colin Morgan was devoted to the business that he helped to build up. He was a kindly and well disposed man and was a well known figure on the floor of the store.

## NOTED FRENCH WAR ARTIST SUCCUMBS

PARIS, July 13.—(A.P.)—Jean Louis Forain, famous war artist, and president of the Society of French Humorists, died here last night. M. Forain was 79 years old. He was a member of the Royal Academy, a Commander of the Legion of Honor and he won the Croix de Guerre with the citation of the order of the army during the Great War. 1931.

## CONTEMPORARY ART Examples of English and Scottish Work Arrive

Fine examples of contemporary English and Scottish art reached Montreal yesterday by Canadian National Express from the Old Country on their way to Toronto, where they will form an important section of this year's Canadian National Exhibition.

The shipment, comprising 34 large cases, consists of water-colors, oils and pictures in tempera, as well as a number of small sculptures. The exhibits number 100 and are all the works of living British artists. Those responsible for their selection have endeavored to include examples of practically every school of art, ranging from the ultra conservative to those who favor what unfriendly critics have termed the "Mad-House Manner."

## OREGON THINKS HIGHLY OF CHINESE PROFESSOR

Star 21/7/31  
Dr. Kiang, of McGill,  
Subject of Article

The University of Oregon evidently thinks McGill University's Chinese professor is very interesting, according to the space accorded Dr. Kiang Kang-Hu in the Summer Session Sun, the University of Oregon periodical. Dr. Kiang is lecturing to the summer school out there. The paper describes him sitting placidly at his desk, with never a hint in his grave mien that his neck had three times come under the shadow of the executioner.

The first time his head was in danger was in 1911, during the Chinese revolution, when, because he did not approve of the massacre of the Manchus, he was ordered to be executed. He hid with influential friends till the trouble blew over.

The next time his neck was about to say good-bye to his head was when President Yuan had an ambition to be Emperor, something Dr. Kiang opposed. Safety lay in flight, and the professor did not return till President Yuan became the late late President Yuan.

The last time the executioner seemed just around the corner was when the McGill mentor was private tutor to the young Emperor. Political capital was made of this, and once more dramatic scenes were witnessed before Dr. Kiang could clear himself of trouble.

## YOUNG ITALIAN ARTIST WILL STUDY IN EUROPE

Star 22/7/31  
Local Society Aids Youth  
Attain Ambition

Frank Iacurto, 61 Mozart street east, and son of Joseph Iacurto, local photographer, has been successful in his portrait painting, and is now being sent back to Paris by a local Italian society, the Casacalende.

Mr. Iacurto is a local Italian, who early indicated an ability to paint. When he went to the Beaux Arts School in Montreal, he won many first prizes.

He was finally successful in winning a scholarship known as the Bourse of Europe, which entitled him to a year in Paris at the Beaux Arts School.

Upon his return he resolved that he would return in two years, and the generosity of local Italians in Casacalende has made his dream come true.

Upon his return to Canada two years ago, Mr. Iacurto was only 20 years of age, but was entitled to the rank and title of professor. He has taught since that time, and now goes back to Paris for another year's study with Europe's best masters.

## Miss Duveen Is Married

London, July 23.—Miss Dorothy Rose Duveen, only daughter of Sir Joseph Duveen, art connoisseur, was married today at a registry office to William Francis Cuthbert Garthwaite, son of Sir William Garthwaite, ship owner.

## BANNED PICTURE WILL BE SHOWN IN TORONTO

Star-22/7/31  
Canvas Was Rejected By  
Royal Academy

TORONTO, July 22 — (C.P.) — "My Lord I met in every common London street," the picture excluded by the Royal Academy amid considerable controversy will be shown in the art gallery of the Canadian National Exhibition this year.

Mark Symons, who has been both preacher and artist during a varied career, used lines from a poem by a modern English writer as title for the picture in which the Saviour is depicted walking down a London street, meeting the flapper and other modern types.

Opposition to the painting, led by Augustus John, prominent in the councils of the National Gallery, charged that it was offensive to the susceptibilities of those of the Anglican faith.

Refused by the Royal Academy, the picture was bought by J. P. Day, New York art collector.

## CANADIAN MUSEUM SURVEY IS PLANNED

Star 7/24/31  
Leading British Experts  
Will Conduct Investigation

A complete survey of Canadian museums from the Atlantic to the Pacific is about to be made by Sir Henry Meyers, president of the British Museums Association, and Sydney Frank Markham, member of the British Parliament for Rochester, and secretary of the association of which Sir Henry is president. Except to confirm that such a survey would be made, E. Lionel Judah, curator of Redpath Museum at McGill, could give no information with regard to this survey, as to how detailed or complete it was going to be. The general survey is being financed by the Carnegie Foundation.

The arrival of the two distinguished museum authorities on the Duchess of Bedford in Montreal tonight has given a filip to the project.

### AT MCGILL

It is also learned from McGill authorities that the British Museum Association in addition to this move is going to make a detailed survey of McGill University museums, the Montreal Art Association, and the Chateau de Ramezay. The local survey, here in Montreal, is being financed by the three interested parties and will be done at the end of August and for some time in September; it is being undertaken by Dr. E. E. Lowe, who in 1928 made a survey of American museums for the Carnegie United Kingdom Trustees, or Dr. Fox, director of the National Museum of Wales, Cardiff.

When he was here last spring, Mr. Markham said he had seen some of the best museums in the world and some of the worst in Canada. He added that McGill's museum was in the former category.

It is understood that Mr. Markham's criticism of Canadian museums is that there is often little co-ordination between Federal and Provincial authorities, no collaboration between private museums and public ones.

### CRITICISM HEARD.

There has also been criticism by others who come to this country from the Old Land, that Canadian museums did not always present their material most effectively. More than that, attendants with a scant knowledge of the precious materials they worked among showed an ignorance of them that was painfully obvious.

Museum visitors have stated that when a museum attendant was asked for information about a certain object, the employee scanned the card, and repeated, parrot-like, its words. He or she was unable to amplify the original writing, or to explain where the article came from, how it was placed there, who was the donor, or to give any additional information about the exhibit.

### TEACH CHILDREN.

Such matters as these will come within the scope of the coast to coast survey. Mr. Markham stated when he was here March 9 of this year that he believed museums taught children history, a reverence for the past, and were a strong force for inculcating love of country in the child. The student who read history might not visualize things, but a visit to a museum would fix tangibly and forever, some things that the ocular senses would never imprint on the mind of a child.

Mr. Markham also can claim, among other honors, the distinction of having been secretary to Sir Sydney Lee, biographer of King Edward VII.

## COLIN D. MORGAN DIES IN 87TH YEAR

Prominent Merchant Had Long Successful Career 1931.

Colin Daniel Morgan, vice-president of Henry Morgan & Company Ltd., and one of the most prominent merchant-citizens in Montreal, died at his residence 3619 University street at 5 o'clock yesterday morning. He was 86 years old.

Though Mr. Morgan had been ill since last November—serious complications did not develop until some two months ago. Aggravated by trouble from a bad foot, his condition grew worse in the intervening weeks until his death yesterday morning.

Funeral services will be held at the Knox Crescent Church at 2.30 o'clock tomorrow afternoon. Interment will take place in the family plot in Mount Royal Cemetery.



## HANDICRAFTS SHOWN TO GOVERNOR-GENERAL

Star 24/7/31  
His Excellency Interested  
in Guild Work

Making his first inspection of the articles made during long winter evenings by isolated farm and fisherfolk and Indians of Canada, His Excellency the Governor-General today at noon paid a visit to the shop of the Canadian Handicrafts Guild, 1240 St. Catherine street west.

Lord and Lady Bessborough are patrons of the Guild, having accepted this office soon after they landed in Canada, and for that reason His Excellency's interest in the handicrafts displayed was very great.

He was welcomed by Lieut.-Col. Wilfred Bovey, president of the guild, Miss Alice Lighthall, Col. Herbert Snell and Emile Vaillancourt, all of whom are executive officers in the organization, whose purpose is to provide the isolated rural and fisher folk with an extra means of income through the sale of objects made by them in their spare time.

Several typical examples of work were presented to His Excellency. They included a miniature tottem pole carved out of black basalt by a Queen Charlotte Island Indian off the British Columbia coast; a mauve handbag made of homespun by a Nova Scotia fisherman's wife, a mauve and yellow homespun blanket woven on a Quebec farmer's hand loom; and a porcupine quill embroidered birch bark box.

## PATCHWORK QUILTS WILL BE DISPLAYED

Gazette 24/7/31  
Handicrafts Exhibition Taking Place Next Week at  
Murray Bay

The handicraft work of old Quebec has a great fascination for tourists, yet few who come here every year realize that one of the commonest arts, familiar to every Canadian and American home in grandmother's day, was known to the Egyptians as far back as 900 B.C.

Patchwork quilts were once commonly found in almost every home, today it is chiefly in French Canada that they retain their old popularity. The pioneers in America all used these picturesque bed coverings, largely from the necessity of saving and utilizing every scrap of cloth, calico and linen. With them nothing was wasted; odds and ends which now would be thrown away were cut into triangles and squares, their color and texture considered in regard to the chosen pattern and then all were carefully sewn together. The result was often a beautiful and individual quilt.

The habitant women of this old province, however, have developed what was formerly a necessity into an art of high order. A number of the finest examples of their work will next week be displayed at the handicrafts exhibition sponsored by the Quebec Government, at the Manoir Richelieu, Murray Bay. This display which is being held for the third year, is becoming one of the leading attractions at Murray Bay during the summer season.

Gazette 29/7/31

Lord Atholstan has been made honorary president of the Art Association of Montreal.

ONLY \$7,580 REALIZED  
Gazette 29/7/31

Arnold Bennett's Personal Library Sold at Auction

(Special Cable to The New York Times and Montreal Gazette.)

London, July 27.—Two thousand volumes comprising the personal library of the late Arnold Bennett realized a total of only \$7,580 at Sotheby's today, the bidders including some of the novelist's friends. Many lots fell to Mrs. Bennett.

The decided drop in book values during the past year was shown by the fact that the highest price was \$145 paid by Walter Hill, of Chicago, for a presentation copy of Joseph Conrad's "Chance" with an inscription by the author to Mr. Bennett. A year or two ago such a volume would have sold for at least three times that amount.

## TO TAKE STOCK OF CANADA'S MUSEUMS

Gazette 27/7/31  
Sir Henry Miers Arrives  
Here Accompanied by S.  
F. Markham, M.P.

### EDUCATIONAL ASPECT

British Museum President  
Stresses Value of Such Institutions — Criticizes  
Montreal's Attitude

Museums mean more to national life than mere dinosaur fossils, Egyptian mummies and Indian arrow-heads; they represent the true presentation of past life and history in the most poignant of terms, and are an enviable asset towards sound education. For this reason, according to Sir Henry Miers, M.A., D.Sc., F.R.S., president of the British Museums Association, Canada should value its museums highly, they being of greater value in revealing the true history and progress of the Dominion and its peoples than countless volumes of history books.

Sir Henry arrived in Montreal on Saturday aboard the C.P.R. Duchess of Bedford from England to make a most minute and searching survey of Canadian museums from coast to coast. Accompanied by S. F. Markham, Labor M.P. for Rochester and Chatham, and secretary of the British Museums' Association, he will investigate all Canadian museums and their contents with a view towards co-ordinating the efforts of both the federal Government, the provincial Governments and private citizens in enlarging Canadian museums and establishing more permanent and more museum loan exhibitions.

Museums, stressed Sir Henry, when interviewed, are becoming more and more a valuable adjunct of education. Leading universities, colleges and schools in Europe and the United States were realizing more than ever today the educational potentialities of museum displays. To students they afforded a most excellent and realistic means of obtaining sound knowledge of the progress of man in many realms. To Canadians, citizens of a country whose history is of the most forceful and dramatic of the world, museums should prove to be the most virile means of learning of the past.

Sir Henry was surprised that Montreal spent so little on museums. His secretary, Mr. Markham, said that the unofficial amount spent yearly in Montreal was \$15,000.

"A disgrace," Sir Henry remarked, adding: "Why, the little town of Cardiff, in Wales, with a population which is one fourth that of Montreal, spends about \$100,000 a year on its museum." And he added that Canada, as a rule, was not spending enough on her museums, nor were the people giving them the support they merited.

"The United States spends \$17,000,000 yearly on her museums," he said. "Canada spends only \$1,500,000. And the Dominion has only 90 museums, whereas the United States has 1,340, Great Britain 480, Germany has 430 and France has 350."

### SURVEY OF MUSEUMS.

Sir Henry added that the survey he was going to make of the major Canadian museums—and by museums he meant historical exhibits and art collections in public and private halls, and not wax-works museums nor aquariums or industrial exhibits—was under the joint auspices of the British Museums Association and the Carnegie Corporation of New York.

"We made a survey of museums in the British Isles recently," Sir Henry declared, "and the results were surprisingly good. Co-ordination of the work of all museums is essential to the creation of public interest in great collections, and for this reason we were able to lay a solid foundation for such co-operative work in England. We expect to do the same thing here, and lay the groundwork for the establishment of loan collections, the ridding in many museums of faulty displays and over-crowding, the stimulation of public interest in this all-important phase of education, and the development of greater co-operation between educational institutions and museums."

While here, Sir Henry made a preliminary survey of Montreal's sixteen museums. They include the eight McGill University museums, those at the University of Montreal, the Art Gallery, the museums at St. Laurent College and Convent; the Deaf and Dumb Institute Museum, the Ecole Polytechnique museum, and the Chateau de Ramezay. Later, upon their return from their extensive tour throughout Canada—a tour which begins at Ottawa today, continues later to Vancouver, and from there eastwards—they will re-visit these places, and also the old Fort Chamblay.

"There are collections in Montreal of which any museum in the world would be proud," Sir Henry stressed, adding that two of the most important were those in the McGill University Museum, under Dr. Judah, and in the Chateau de Ramezay, under Dr. Victor Morin. "Even if Montreal does not spend all the money it should spend on museums," he said, "the city certainly boasts of wonderful institutions."

## CANADA FAMED FOR GOOD MUSEUMS

Star 25/7/31  
Sir Henry Miers Suggests  
Travelling Museums for  
Education

Bound for a visit of inspection of all museums in Canada, Sir Henry Miers, F.R.S., trustee of the British Museum and president of the British Empire Museum Association, arrived in Montreal this morning aboard the C.P.R. liner "Duchess of Bedford," in company with his secretary, M. Markham, M.P.

"Half the museum curator membership of our association is in Canada," he said when interviewed, "and it is my hope to become acquainted with these gentlemen and to devise whatever schemes of co-operation in the exchange of exhibits are possible."

Canadian museums in the opinion of Sir Henry Miers have wonderful exhibits of Indian culture and are prominent in other lines as well.

"The only regrettable part appears to be that your Canadian public is not sufficiently conscious of the educational value of these exhibits," he said.

Sir Henry suggested that Canadian school children could not possibly find a more vivid portrayal of the Dominion's history than through visiting the museums which showed the phases through which life in Canada had passed. In this connection he mentioned the Chateau de Ramezay as being particularly valuable to Montreal.

### TRAVELLING MUSEUM.

"If governments only had the money to spare for educational enterprises of this sort," he suggested, "think what value there would lie in sending around a travelling museum train, to stop at small towns and let people there see relics which they would never see otherwise."

Montreal is famous in the museum world for the work of Dr. E. L. Judah, curator of the Redpath Museum, McGill University, according to Sir Henry Miers. Dr. Judah's work in medical exhibits has brought this about.

It is the intention of Sir Henry Miers and Mr. Markham, to travel first to Ottawa, where the National Museum will be inspected. They will then go to Victoria, B.C. and from that point work back to the East, during the course of the following six weeks.

### NO ELECTION FOR TWO YEARS.

Mr. Markham, secretary to Sir Henry, is Labor member of Parliament for Rochester and Chatham.

"The British elections will not be held until another two years have passed," he answered to a question. "There is little chance of the Government being beaten on an important question in the House."

"We're making the three party system work out all right in Britain," he continued. "When we Labor people get into a tangle the Liberals and Conservatives invariably pull us out of it. We have no objection."

## MUSEUMS ARE PRAISED

Gazette 28/7/31  
Sir Henry Miers and S. F.  
Markham Touring Canada

Ottawa, July 27.—"Canadian museums possess a vast amount of good material," observed Sir Henry Miers, president of the British Empire Museum Association, on his arrival in Ottawa today for a brief visit. Sir Henry, accompanied by S. F. Markham, Labor member of Parliament and secretary of the association, is commencing a two months' tour of Canadian museums.

Mr. Markham spoke in glowing terms of the National Art Gallery. "Your national gallery is really superb," he declared. "It is being developed under wise guidance and I doubt not that within a comparatively short time it will become the finest collection on this side of the water."

Both Sir Henry and Mr. Markham described their visit to the Dominion as for the purpose of bringing about closer relations and better co-operation between the British and Canadian museum associations.

## HANDICRAFT PRIZE AWARDS ISSUED

Gazette 28/7/31  
Third Provincial Exhibition  
Being Held at Manoir  
Richelieu, Murray Bay

(Special to The Gazette.)

Murray Bay, July 27.—The third annual Provincial Handicraft Exhibition was opened this evening at the Manoir Richelieu here, Edgar Rochette, M. P. for Charlevoix county, officiating in the absence of Hon. Adelard Godbout, who was delayed in reaching Murray Bay until late in the evening.

During the afternoon, before the official opening, the handicraft exhibits were examined by officials of the Department of Agriculture and prizes were awarded. A number of officials and C. A. Beriau, director of the Provincial Handicraft School in Quebec, arrived here on Saturday and arranged the exhibit in the ballroom of the Manoir.

Considerable improvement is shown in exhibits, largely due to the teaching of the school at Quebec and the sending of capable instructors to the small country villages. Samples of work were received from many parts of the province, the eastern sections being particularly well represented.

Great interest has been shown in the exhibition this year and a large number of interested guests have registered at the Manoir for the opening. Almost 300 are here from Montreal and Quebec, as well as a large number from American cities.

Following the judging of exhibits today, awards were announced tonight by Mr. Rochette.

Premier Taschereau's cup was awarded to the Cimon family at Baie Ste. Paul; cup presented by Hon. Adelard Godbout, to Madame Napoleon Lord, Ste. Marie Salome; cup presented by F. Rochette, M.P., to Madame Jos. Bergeron, La Malbaie; cup presented by C. A. Beriau, to Miss Yvonne Rioux, St. Arsene; paintings presented by Canada Steamship Lines, to Madame Joseph Gagnon, St. Denis de Kamouraska; Madame L. Grenier, Metabetchuan and Melle Eugenie Laroche, Pont Rouge. Special mention was given Miss Church, of Asbestos, Que., whose work was displayed, although not officially entered in the exhibition. Madame Alphonse Rioux, of Trois Pistoles, was awarded a special prize of a trip to Toronto.

The exhibition will be held every day in the Manoir ballroom for the balance of the week, concluding with the presentation of cups and a dance on Saturday evening.

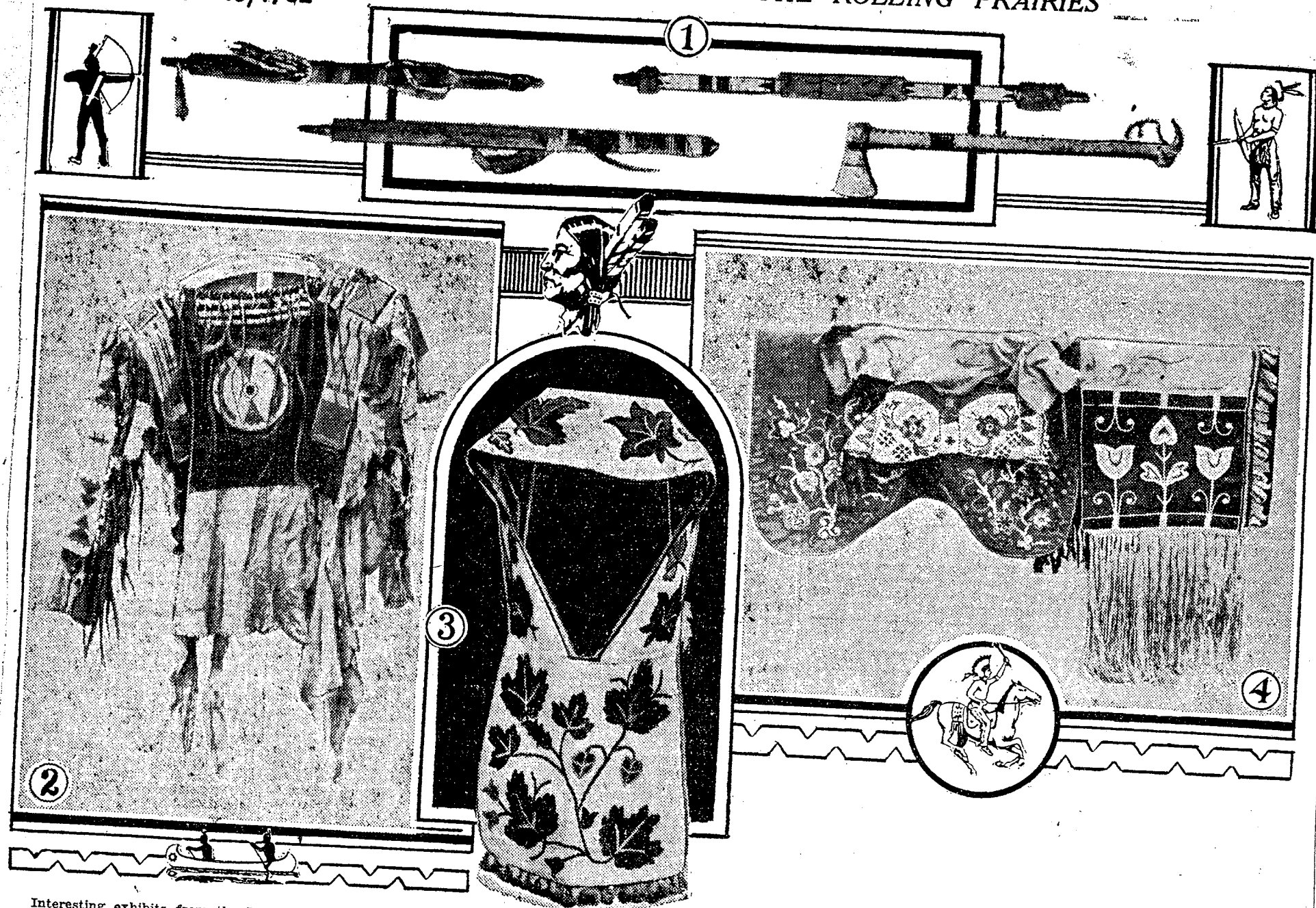
## Epstein's "Genesis"

London, July 9.—When Mrs. Alfred C. Bosson bought Epstein's arresting figure of maternity—she probably did not foresee the extraordinary interest the statue would evoke. When the first request came from a town for the loan of "Genesis" to be placed on exhibition, Mr. and Mrs. Bosson conceived the charming idea of giving the funds derived from each exhibition to be applied for the preservation of beauty. Mr. Bosson told me the other day that £3,000 had already been paid by eager visitors, anxious to see this much advertised piece of sculpture, in spite, or perhaps because of its extraordinary ugliness. Over two hundred and fifteen thousand people in Manchester alone have paid what is in many cases their first visit to their local museum, in order to gaze upon this repellent if interesting study in stone. It has certainly proved its uses. In one place the money was devoted to the preservation of a beautiful old mill. In Liverpool, where in a month "Genesis" earned about £1,200, this sum paid off a three years mortgage on the Bluecoat School. If interest continues at the present rate, it is believed that "Genesis" will have earned at least £20,000 before she returns to her present owners.

It is strange how each succeeding generation accepts as classics the "fauxes" of the preceding generation. The impressionists, who shattered the French art world in the last century, appeared domestic to the appreciators of Matisse, Gauguin and Van Gogh and their stars, too, paled in the eyes of the eccentricity-lover, before those of Picasso and painters of that ilk. The same fate awaits the sculptor. Dalou and Dampy, Bartholome and Bernard are succeeded by Bourdelle and Rodin. Twenty years ago one heard in Paris exactly the same annoyed comments about Rodin's sculpture that one hears today whenever the name of Epstein is mentioned. The great French sculptor whose "Burghers of Calais" refused by his countrymen, now adorns the Gardens of the Victoria Embankment, is to be honored again next week, when an exhibition of his sculpture and drawings will be opened at the Leicester Galleries, by His Excellency the French Ambassador.

# WHEN THE INDIAN TRIBES ROAMED THE ROLLING PRAIRIES

Star 25/7/31



Interesting exhibits from the Indian collection recently donated McGill University by Hayter Reid, Montreal, are shown. Mr. Reid was for many years in the west, and numbered among his friends, many of the Blackfeet, the Indians of the plains. Recently he donated his collection to McGill University Museum, with no strings attached. E. Lionel Judah, curator of the museum, said it was one of the most valuable Indian collections the museum had ever received. At the top, are some long pipes of peace and a tomahawk, easily identified. At the left is a coat with beaded screens. In the centre is a ceremonial beaded sash with maple leaf design. On the right are saddle bags, saddle blankets, and a saddle. Note the conventionalized tulip design.

## END OF SESSION WITHIN SIGHT IN PARLIAMENT

Gazette 29/7/31  
Order Paper Has Only Few  
Items Left for Discussion

### FOUR MEASURES PASSED

Prorogation, Unless Some-  
thing Unforeseen Develops,  
Expected Saturday

By F. C. MEARS

(Gazette Resident Correspondent)  
Ottawa, July 28.—Prorogation was speeded today when the order paper of the House was this afternoon cleared of everything but some estimates, the unemployment relief measures and the Beauharnois committee report to be disposed of, which means that, unless the unforeseen develops, this session will end some time on Saturday. This afternoon within an hour four measures were given third reading, including the bill to amend the Special War Revenue Act, the bill to make a further advance of \$450,000 to the Chicoutimi Harbor Commission, and the act to amend the customs tariff; also adoption by the House of a minor Senate amendment to the bill to amend the Customs Act. The bill to define Canadian nationals was discharged from the order paper on a motion of Hon. C. H. Cahan, Secretary of State, who explained it was impossible to proceed with this legislation in the present session.

One further amendment of importance in the bill to amend the Special War Revenue Act, proposed by the Prime Minister, will exempt all money instruments of \$5 or under from the stamp tax. Another change made today will exempt goods to the value of less than \$25, when brought into the country in the one day from one country, from the one per cent. excise tax. This change had been suggested by the leader of the Opposition, Rt. Hon. W. L. Mackenzie King.

## TO SPEND HOLIDAY IN NATIVE CHINA

VANCOUVER, July 31.—(Star Special) — Two internationally famous connoisseurs of Chinese art and culture will be among 300 passengers sailing from here Saturday aboard the Canadian Pacific liner Empress of Russia for China, Japan and the Philippines.

Prof. Kiang Kang-Hu, head of the Chinese Culture Department of McGill University, is a leading expert on ancient Chinese art, philosophy and literature while Dr. C. F. Yau, of New York and London, head of the world's largest international chain of Chinese antique and art shops is an outstanding authority on Far Eastern art and culture, being associate lecturer on these subjects at leading museums and art galleries in the United States and abroad. Both men are returning to spend vacations in China. Mrs. Yau is accompanying her husband from New York to the Far East.

### RODIN EXHIBITION.

A crowd of art lovers gathered at the Leicester Galleries this week, when the French Ambassador opened an exhibition of Rodin's smaller statues. The catalogue, beautifully illustrated with seven reproductions of the exhibits, contained a characteristic preface by Shaw, who had written:

"It is not necessary to have a preface to the works of Rodin; and I feel that it would be a frightful impertinence on my part to offer one. I have written some things about him that could be quoted; but they are all summed up in a letter which I wrote to a banquet at which he was entertained in Paris, in which I said that he had won immortality for me, as the biographical dictionaries 1,000 years hence would all contain an item—'Shaw, George Bernard, sujet d'un buste par Rodin: d'ailleurs inconnu.'"

The lovely "L'Eternelle Idole," the marvellous study of hands, with which Rodin illustrated his idea that the form of cathedrals is derived from the gesture of adoration, of hands raised in prayer, and the charming "Frere et Soeur" were among the most popular items of this unique opportunity to study the work of the master of French sculpture.

Star 29/7/31

## Cheques of \$5 And Less Need No Stamps

(From Yesterday's Late Editions)

OTTAWA, Ont., July 28.—(C.P.)—Cheques of five dollars and under are exempt from the Stamp Tax by an amendment to the War Revenue Act adopted in the House of Commons today. The amendment was proposed by the Government.

## TO HELP DEVELOP ART IN ALBERTA

Gazette 5/8/31

Newly-Formed Society of  
Artists to Have Branches  
in Principal Centres

Worried by crop deterioration and price depression the West has not forgotten art. Recently a chair of music was established at University of Saskatchewan and now Alberta has organized a society of artists, with headquarters at Calgary and branches at Edmonton and other points.

Announcement of the formation of the Alberta Society of Artists is made by Dr. W. G. Carpenter, director of the Institute of Technology and Art. No members have been elected as yet, and it is anticipated that only two or three will be named during the first year. Adjudication by eastern Canadians, British or United States experts has been promised for works by aspiring artists.

One of the chief activities of the society will be to organize and assist art clubs and sketch clubs in cities, towns and villages throughout Alberta. Members of the clubs will not necessarily be members or associate members, but the society will sponsor their exhibitions, help with raising prizes, and later organize scholarships for promising students.

It will bring loan exhibitions to Alberta for display not only in larger centres, but in the smaller towns. It plans to establish an art gallery and to present exhibitions of amateur and professional work in competitions in art much after the manner followed by musical festival organizers in the realm of music.

"For many years educationists in Alberta have felt that the standards of art should be raised in this province," states Dr. Carpenter. "At the institute we felt that the development of art should be raised in this way by an outstanding and youthful leader, a man whose personality and interpretation could be used as a foundation on which to create an entirely new school as distinctive in character as the Italian, Flemish, English or Dutch schools. We believe that we have such a personality in A. C. Leighton, R.B.A."

Mr. Leighton has been named temporary president of the new Alberta society.

## ROYAL ACADEMY ART SALE CLOSES

Star 10/8/31

Series of Nightly Promenade  
Concerts Opened  
on Saturday

LONDON, Aug. 10.—(C.P.)—It was a case of hail and farewell in matters of high art in London Saturday. The Royal Academy closed and the promenade concerts opened. All things considered, the season at the Academy proved quite satisfactory, 294 pictures being sold for a total of \$75,000, against 309 last year for \$97,000. The smaller total is partly accounted for by the fewer purchases on behalf of the nation by the trustees of the Chantry bequest.

For the 37th year Sir Henry Wood took up the baton at Queen's Hall to open the two-month series of nightly promenade concerts. As usual the audience itself opened the proceedings with a demonstrative welcome, even the most modest musician among the orchestra of 90 joining in a welcome to the famous conductor which culminated in an ovation, when Sir Henry appeared, that lasted several minutes.

A couple of years ago Queen's Hall was near to falling to the moving picture business, but the British Broadcasting Corporation rescued both the hall and the concerts. Every concert is now broadcast, but this makes no difference in the attendance.

Under the direction of Sir Henry Wood and the musical advisers of the B. B. C. the season's program will take a pretty accurate estimate of the current taste for music of the higher order. One night a week will be devoted to Wagner, another exclusively to Beethoven. Brahms and Bach share a third night between them, and a fourth night of each week will be given to different English composers, two of these evenings in the season being given over exclusively to Sir Edward Elgar, Master of the King's Musick and composer of the famous "Pomp and Circumstance" marches and the "Dream of Gerontius."



## REJECTED WORK TO BE SHOWN HERE

Gazette 30/7/31

Mark Symon's Religious  
Painting Comes to Can-  
adian National Exhibition

When Mark Symon's painting, "My Lord I Meet in Every London Lane and Street," was rejected this spring by the Royal Academy in London, the English newspapers printed sensational accounts of the incident, and the cables to America told of it. The much-discussed picture comes to the Canadian National Exhibition Art Galleries this year. The picture was objected to by Augustus John on the ground that it was against the Church of England ritual, and he was sustained by the committee.

On being turned down by the Royal Academy, the canvas, 7 feet wide and 5 feet high, was placed on view in a dealer's gallery, and the people came flocking to see it. The fact that it reveals Christ, with St. Peter and St. John, standing in the middle of a modern English street, surrounded by a throng of moderns, in modern dress, provided a thrill.

Next the picture was started on its way to Preston, England, which proposed to buy it for its art gallery. But in the nick of time there came by cable an offer from an American, who had read of the work. The shipment was intercepted and the painting became the property of Mr. John P. B. Day, president of the Brown-Robertson Company, fine arts publishers of New York. It has just arrived in America. It has become a part of Mr. Day's private collection, and is not for sale, but it may be loaned for exhibition next season in various American cities.

"My Lord I Meet in Every London Lane and Street" takes its title from the lines in a poem by Richard Le Gallienne. It is as startling in its way as the book written by William T. Stead, "If Christ Came to Chicago," which created such a sensation when it appeared in 1893. The difference is that Symon's picture is a great work of art, and constitutes a worthy revival of the intense religious painting of the early Renaissance. The artist's technique, likewise, belongs to the old era.

The title of the picture is not quite appropriate, because it is not a London "lane or street" that the artist has depicted, but Broad Street, the main thoroughfare of his native Reading. He put into it the people he actually knew and the scenes about him, just as the early Flemish and Florentine masters depicted religious scenes with characters in the costume of their own day and with Flemish and Florentine landscape and architecture.

It is a teeming, every-day crowd, the sort of crowd that Christ met in Palestine. Hours could be consumed studying the various details. The artist has even depicted himself wheeling a baby carriage, with his wife by his side. A group of zealous followers is behind the Saviour. At one side are three pharisees, asking questions and arguing. A sick child is being carried out of a car to be healed. A man possessed of devils has fallen to the ground. In the background on one side is a store window filled with manikins. Opposite, on a side street, is a steamroller. In the immediate foreground a girl, obey-

ing the Word, divests herself of worldly finery to follow the Lord. The painter is 45. In his youth he studied at the famous Slade School. Later he deserted art for religious work, and returned to it only five years ago. He is a religious zealot, but he disclaims being a "crank".

"In everything I put on canvas I attempt to portray some religious lesson," Mr. Symons said. "If I were a pagan, I suppose I would express some pagan thought in the same way. It just happens that I am religious and believe in the things I paint."

"I selected Broad street, Reading, for this study of the mission of Our Lord. I had to take liberties with the architecture because there is a bend in the road. So I straightened it. I then painted the Lord in the middle of an everyday crowd and everyday surroundings. I showed a person stooping to pick up stones. I introduced a steamroller because I have a childish delight in steamrollers. I put in shop-windows, men and women of all kinds—the devout, the scoffers. I wanted to display a crowd of men and women of today listening and despising the new teaching, just as the contemporary crowd treated Jesus by the Sea of Galilee. I painted my crowd in the dress of today because I understand modern costumes. I know nothing about ancient times."

"To me it is deplorable that religion has lost its hold on art. Whatever you may say about religion, it does insure lofty ideals, and lofty ideals make for great art."

## RESTAURANT UPON MOUNT SHAPES UP

Gazette 30/7/31

Mural Decorations to Be  
Supplied by Group of  
Artists

### CONSIDER MANAGEMENT

Ald. Weldon Believes Every-  
thing Depends Upon  
Securing Right Man  
For Job

Montreal's mountain restaurant, now under construction, is receiving special attention at the City Hall. The work is sufficiently advanced for the engagement of artists, who will supply some historic mural paintings for the large hall. Other interesting details were referred to by Ald. Weldon yesterday. Acting on the suggestion of Mayor Houde, the leading city hotels, have been consulted as to the management, which will need be of the capable kind, as it would be if supplied by the hotels, it is contended. Then again, if the city decides to lease the restaurant, the right man must be secured. It appears that no decision has yet been made on this matter, however.

The city intends to keep the restaurant open all year round. Ald. Weldon explained, it is the hope of the city that it will be helpful in promoting winter sports. Skiing and snow-shoe parties are expected to patronize it, and Ald. Weldon, going back in memory to the days of the ice-palaces, said it was not impossible that the old snow shoe dances might be revived. Competent management is everything and without it the place had better be kept closed, remarked the former manager of the Windsor Hotel. What he had in mind was not a place where only lunches are prepared, but a dining-room service when required that would compare favorably with that in the leading city hotels.

Chief Engineer Blanchard gave out a list of well known Montreal artists who have consented, he said, to paint a series of mural decorations of an historical character for the large hall which is capable of seating 1,000 guests.

These artists include Georges Delfosse, O. Belanger, A. Hebert, R. Pellus, Marc Fortin, Edwin Holgate, Robert Pilot, A.R.C.A., T. Topham, and W. H. Taylor.

Some of the decorating will also be done by the pupils of l'Ecole des Beaux Arts.

The contract price of the new restaurant which, with its red tiled roof, is already becoming noticeable from the city streets, was \$230,000.

## British Expert Praises Provincial Museum

VICTORIA, Aug. 5.—"Victoria's museum is the best all around institution of the kind we have seen so far in Canada," Sir Henry Miers, F.R.S., president of the Museum Association of Great Britain, stated today after being taken over the Provincial Museum in company with S. F. Markham, M.P., both being engaged on a survey of Canadian museums for the Carnegie Corporation of New York.

Mr. Markham stated that the Provincial Museum was the best he had ever seen in any city of comparative size, with the exception of one at Exeter, England. The wise policy followed in the collection, cataloguing and labelling of the exhibits was particularly praised, though the obvious lack of accommodation for the proper setting out of exhibit was commented on as regrettable.

### ARTIST AT PERCE

Gazette 17/8/31

Miss McGillivray, A.R.C.A.,

Visits Gaspé Resort

(Special to The Gazette).

Perce, Que., August 16.—The brilliant coloring of this spot on the Gaspé peninsula and the extraordinary variety of subjects to engage the painter's interest have brought noted artists to Perce, for many years. Miss Florence H. McGillivray, A.R.C.A., of Ottawa, is the latest to arrive this season, and intends to spend several weeks here.

For at least a century and a half, the famous Perce Rock has been a favorite subject for artists, from a naval officer who sketched it in 1760 or thereabouts—with his own ship pridefully in the foreground—to Canadian painters of the present

day. Reproductions of the paintings of the late Frederick James, an artist, who built a summer home at Perce on the slope of the cape behind the rock, are well-known, having been carried far and wide by the visitors to this summer resort.

## H.M.S. DELHI WILL MANOEUVRE TODAY

Gazette 31/7/31

Light Cruiser Will Berth at  
Wharf Fifteen Feet Short-  
er Than Her Total Length

### TO FIRE SALUTE

Flagship of America and  
West Indies Squadron to  
Receive Visit From Gov-  
ernor-General

Irishmen the world over have earned the reputation of performing seemingly impossible actions, of which an example will be afforded Montrealers early this afternoon when H.M.S. Delhi is berthed at the western extremity of Victoria Basin, at the foot of St. Denis street. The flagship of the America and West Indies Squadron arrived here at 4.30 o'clock yesterday afternoon, but moored opposite Section 23, beside the Harbor Commissioners' huge cold storage warehouse. She will leave her berth at 9.45 o'clock this morning to take up an anchorage below Ile Ronde and the Montreal Harbor Bridge, where His Excellency the Governor-General will board the man-of-war and be received with a salute of nineteen guns, as the official representative in Canada of His Majesty the King.

The light cruiser will then return to Victoria Basin, and be manoeuvred slowly and carefully until she is snugly moored at the upper end, despite the fact that she is fifteen feet longer than the berth. No overhang is possible, as concrete wharf walls extend almost at right angles from either end. The warship is 476 feet in length, and the berth to which she will be moored is only 461 feet long. Yet, and this is a feat that draws favorable comment from experienced seamen, the vessel will take up her moorings without assistance from tugs, as the Royal Navy prides itself on being able to handle His Majesty's ships under their own power in nearly all circumstances.

Vice-Admiral Sir Cyril T. M. Fuller, K.C.B., C.M.G., at that time Commander-in-Chief of the Squadron, flew his flag in the Despatch and witnessed with interest this particular performance. On his departure, he wrote a letter to Captain Symons, expressing appreciation for all the courtesies extended during the ship's stay in port, and congratulated him on berthing a ship of 476 feet in length at wharf only 461 feet long. Captain Symons will again superintend mooring arrangements today for H.M.S. Delhi. Sir Cyril Fuller has been promoted Admiral since his visit to Montreal, and is now a Lord Commissioner of the Admiralty, his official designation being Second Sea Lord and Chief of Naval Personnel.

### VICE-ADMIRAL'S CAREER.

Vice-Admiral Vernon H. S. Haggard, K.C.B., C.M.G., raised his flag in H.M.S. Delhi on April 21, 1930, as Commander-in-Chief of the America and West Indies Station. He entered the Royal Navy in 1888, and rose steadily through the ranks of Lieutenant, 1896; Commander, 1906; Captain, 1913; Rear-Admiral, 1923; to Vice-Admiral in 1928. He served with the Benin Expedition in 1897, and throughout the European War. He has commanded H.M.S. Boadicea, 1911; Blenheim, 1912; Good Hope, 1913; Vulcan, 1913; Hibernia, 1915; Highflyer, 1917; the Royal Naval Brigade on the Danube in 1919; H.M.S. Ajax, from 1920 to 1921. He was Director of Training and Staff Duties at the Admiralty from 1921 to 1923; and Chief of the Submarine Service from 1925 to 1927. Vice-Admiral Haggard was Fourth Sea Lord and Chief of Supplies and Transport from 1923 to 1930, when he returned to sea as Commander-in-Chief of the America and West Indies Station. In addition to British decorations, he was awarded the Croix de Guerre, the Order of St. Vladimir, 4th Class, and the Commendatore of the Crown of Italy.

Captain F. N. Attwood, is flag captain of the Delhi and Chief of Staff. Other members of the staff are Paymaster Lieut. P. J. Row, secretary; Lieut.-Commander R. Leeds, Major (R.M.) A. M. Craig, O.B.E.; Paymaster Lieut.-Commander G. F. Pine, assistant secretary; and Paymaster Lieut. F. James. The Admiral's secretary is Paymaster Commander E. H. Stern, and Flag Lieut.-Commander R. A. B. Edwards completes the staff.

The Delhi is a light cruiser of 4,350 tons displacement with an engine rating of 40,000 shaft horsepower. Her armament consists of six 6-inch guns, three 4-inch anti-aircraft guns, and four 3-pounders.

## MOONLIGHT SAVING ADVOCATE IS HERE

Gazette 21/8/31  
George Janin, European Ar-  
tist in Stained Glass,  
Gives Reasons

### DELETERIOUS RAYS

Effect Results in Erosion  
and Fissures, and Some-  
times Vegetable  
Growths

"There ought to be moonlight saving time," seriously reflected George Janin, painter and stained-glass artist, of Nancy, France, yesterday in an interview with The Gazette.

Engrossed—"passionately as well as professionally," he said—in the glass-making lore of the middle ages, and engaged in the apparently anachronistic pursuit of reviving mediaeval methods of making colored glass and piecing it together to make windows reminiscent of those in the cathedrals of Rheims, Chartred, and elsewhere, Mr. Janin believes that moonlight is the enemy of the multicolored panes of yore, and bases his belief on scientific research.

Mr. Janin, clean-shaven and alert, making a silver-wedding tour, was sitting in bright sunshine on the verandah of an Outremont home.

"Moonlight," he said, "contains certain deleterious rays that are very much less in evidence than in sunshine. In the case of ancient stained glass, it has been found in France that it alters the chemical structure of the material, whose hue is due to oxydation and the presence of various chemical combinations. The result is a disintegration of the color, giving a rainbow effect similar to that produced on the surface of water when a drop of oil is introduced."

"Worse, it makes fissures. Scientists in France found a glass mushroom in an eroded pane. Naturally it was almost microscopically small. It was a tiny vegetable growth that had lodged itself in a vitreous surface rendered porous by age—and moonlight."

All but lost, the art of glass-making actually received a fillip from an element whose effect on many other arts has spelled disaster, Mr. Janin said. That element is the war. Definitely discrediting a suggestion that preceded him here to the effect that it was he who was engaged to restore the stained-glass windows of the cathedral at Rheims, he admitted that similar tasks had fallen to his lot, and that in Rheims itself he had been engaged in replacing old church windows.

### OLD VERSUS NEW.

Modern glass-making is more efficient and businesslike but incomparably less artistic than the cruder ways of the middle ages, he explained. Nowadays rollin mills turn out uniform sheets whose perfection is mathematical. But for window-making, blown-glass of irregular thickness and texture is sine-qua-non according to the highest standards. Moreover, colors which in the commercialized art are merely applied to the surface of the glass are in the finest work infused through such a medium of chemical combinations and procedures as approaches alchemy in subtlety.

Art in general has waned in recent years, Mr. Janin said. To the post-war change of era, however, he looks for a revival and a reinvigoration of all arts, and the pictorial art in particular. In France, Maurice Denis and Desvallieres are doing great things in a genre of their own, although admittedly the latest school there are over-indulging in "acrobatics." America, whose artistic progress has lagged while materialism has leaped ahead, now turns from the objective to the subjective, and one of the reasons, curiously enough, is the economic depression. Materialism used to be all-powerful, never failing, in the North-American Continent. Now Americans are finding that the same causes do not produce the same effects and are wondering whether after all, they have been leaving something out of their reckonings.

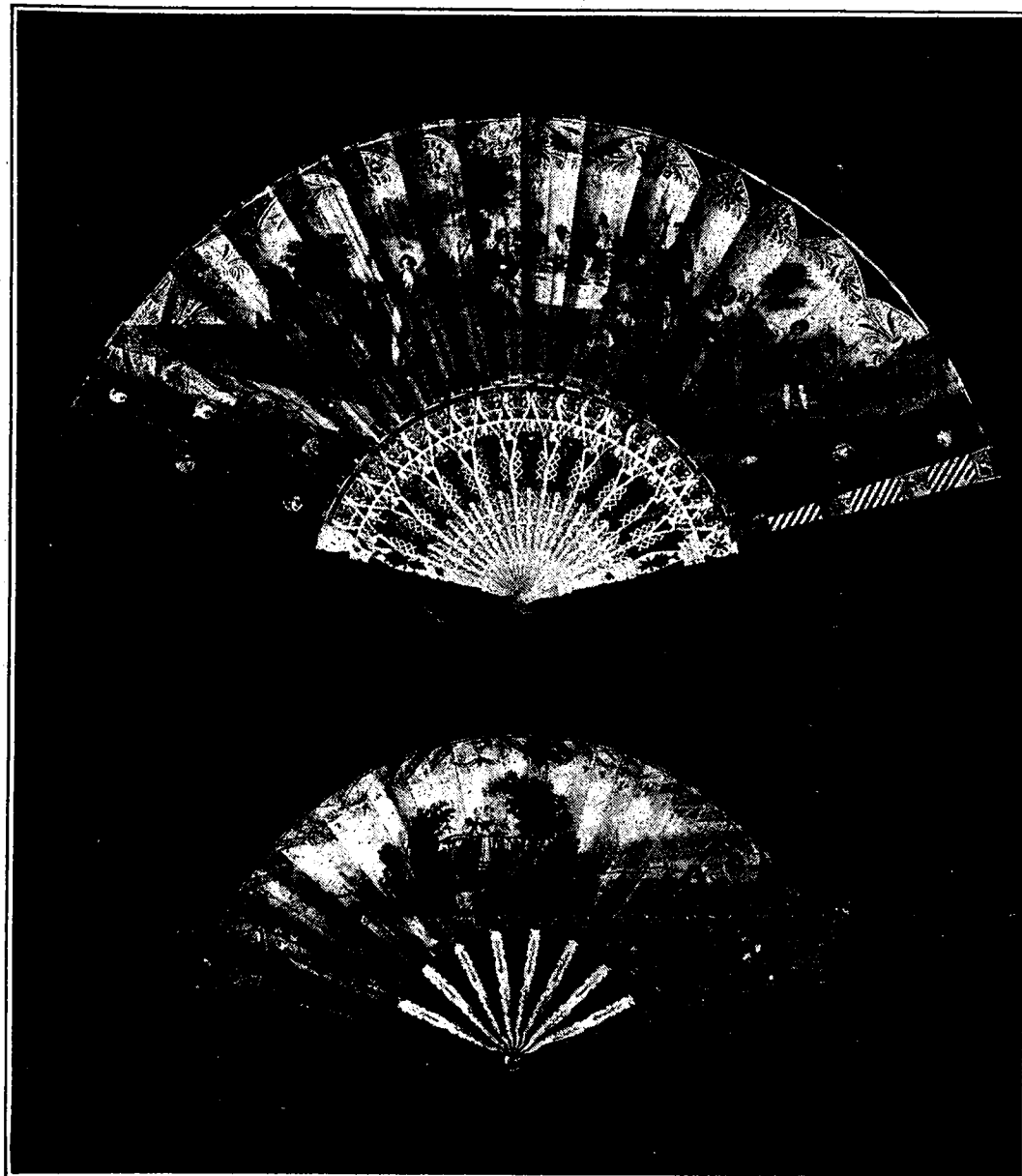
The Germans, Mr. Janin said, remain the past-masters of the ancient art of stained-glass windows. Munich continues to turn out the most perfect specimens in the world. But English and French makers are still supreme in the particular genres they have created for themselves, he added.

Mr Janin, who is making a silver-wedding tour with Mrs. Janin will stay two weeks in Canada before departing for France.

# Une Collection d'Artistiques Eventails Français

Il existe certains produits de l'activité artistique dont la valeur historique n'échappe à personne et qui sont, pour nous, comme les voix toujours présentes d'un autre âge. Sous ce rapport, les éventails tiennent une

place de choix, évoquant, sans exiger beaucoup d'efforts, les goûts, les habitudes, les penchants et les aspirations des siècles passés qui se reflètent en eux comme dans un miroir.



Deux des éventails les plus précieux de la collection décrits dans les notes ci-jointes

L'Association des Beaux-Arts de Montréal vient d'acquérir une intéressante et précieuse collection d'éventails français, grâce à la générosité de mademoiselle Nellie Bowen, autrefois de Compton, P. Q., et résidant aujourd'hui à Mexico. Cette collection comprend trente-quatre éventails qui remontent presque tous à l'époque de Maximilien d'Autriche, l'infortuné empereur du Mexique (1832-1867).

Les éventails français sont remarquables par leur élégance, leur beauté et leur richesse. La collection déposée à la Galerie des Arts (Art Gallery, rue Sherbrooke), en compte quelques spécimens des plus caractéristiques du bon goût français.

Un très gracieux éventail, connu sous le nom d'éventail du menuet, évocateur de quelque Watteau ou Fragonard, représente deux dames élégantes en train de traverser un ruisseau, sur un pont rustique, pour rejoindre un chevalier assis dans une attitude pensive. De petits bâtons d'or ou de perles y alternent avec des chaînettes garnies de turquoises.

Aussi précieux et intéressant est cet autre éventail dont nous reproduisons également la photographie. L'artiste au goût raffiné et à l'imagination fantasiste y dépeint, cette fois, une joyeuse réunion à l'heure du goûter. Une demi-douzaine de personnages sont groupés autour d'une table. D'autres se promènent parmi les fleurs. Les costumes sont de l'époque. Les bâtonnets d'ivoire ciselé sont incrustés d'or et les chaînettes montées en or ou en nacre.

Tous les autres éventails de cette magnifique collection, caractéristique du bon goût et de l'art français, ont pour motifs des fêtes champêtres, des scènes pastorales et mythologiques, des paysages fantaisistes où abondent les fleurs et les cupides.

Nina LeBOUTILLIER

## L'EVENTAIL

C'est moi qui soumetts le zéphire  
A mes battements gracieux;  
O Femmes, tantôt je l'attire  
Plus vif et plus frais sur vos yeux;

Tantôt je le prends au passage  
Et j'en fais le tendre captif  
Qui vous caresse le visage  
D'un souffle lent, tiède et plaintif.

C'est moi qui porte à votre oreille  
Dans un frisson de vos cheveux  
Le soupir qui la rend vermeille,  
Le soupir brûlant des aveux;

C'est moi qui pour vous le provoque  
Et vous aide à dissimuler  
Ou votre rire qui s'en moque  
Ou vos larmes qu'il fait couler.

Sully PRUD'HOMME

## FAMILY PORTRAITS Forum Aug. 1931.

THERE appeared recently in Toronto newspapers a note announcing that the City Hall was to be cleared very shortly of the large number of portraits of notables which have been found to be too much for its walls. The suggestion was that these portraits should be presented to The Art Gallery of Toronto. We have not heard whether or not the plan has been followed up and if it has been decided to enrich the Grange to the extent of allowing a few more pictures to keep company with others in the already well-crowded cellar of this institution. Regardless of the outcome of this project, it is timely to note how far official interest and understanding of the functions of an art gallery will go. On the other hand, one often hears art galleries and museums being referred to under the title of morgue. And, gruesome as the comparison may sound, it is alas too true that three-quarters of the gifts 'imposed' on art institutions are not desirable and load them with dead material. Generous benefactors who 'mean well' are a plague to art galleries, together with those weak trustees who dare not turn down a 'costly' daub, presented as a gift, for fear that the well-meaning donor will not lend his support when a prospective good canvas needs the support of his contribution. Yet the experience of all those who have had an opportunity to observe what happens in such cases, is that when the benevolent donor of daubs is approached to contribute his share toward the purchase of a real work of art, he has not enough discernment and appreciation of art to see eye to eye with the curator of the Gallery and refuses his aid—the curse of his accepted gift notwithstanding. It is quite in order for City Halls to clean their walls of their 'family portraits,' but why infer that art galleries shall serve as warehouses in which to store indefinitely all the so-called art which has become cumbersome in official buildings . . . or elsewhere.

## COUNT FALCHI LAYS CLAIM TO A THIRD OF WIFE'S ESTATE

Gazette Sept. 1.

Right Under Laws of Italy  
Forms Basis of  
Litigation

### NOTED MIS-EN-CAUSES

Leading Personages and  
Societies Named—\$370,-  
000 Damages Alternative  
to Accounting

Maintaining his right under the laws of Italy to one-third of his wife's estate, Count Luigino Gaspare Guiseppe Falchi, former Italian flying ace and husband of the late Marguerite Claire Stephens, yesterday launched proceedings in the Superior Court to secure an accounting of his wife's estate from her brother, George Washington Stephens, sole executor. Failing an accounting, the plaintiff asks for \$370,000 damages.

Twenty societies, or persons who benefitted by the will of the former Countess Falchi are named mis-en-causes. Among them are the H.R.H. the Duke of Connaught, and the Rt. Hon. R. B. Bennett, Prime Minister of Canada.

Other named are the Canadian Society for the Prevention of Cruelty to Animals, Margaret and John Wilson, of Ascot, England; Mrs. Seaforth McNab, Margaret Stearns, Mrs. R. E. MacDougall, Mrs. R. N. Hickson, Dame Ida W. Eadie, George H. Montgomery, K.C., William J. Hyde, Mrs. Andrew Hamilton Allen, The Art Association of Montreal, Dame Caroline Louise Warner, of New York; Norman Gregor Guthrie, K.C., of Ottawa, J. R. Innes, Armas Lilleberg, of New York, and Helen R. Y. Reid.

## MARRIED IN PARIS.

On October 14, 1919, Count Falchi states in his declaration, he and Marguerite Claire Stephens were married in Paris, France, under the laws of France. Before the marriage they had signed a contract in which it was declared that they submitted themselves to the marriage laws of Italy, the groom's country of domicile. Under the circumstances, he now claims, his wife became an Italian subject.

On March 25, 1930, Countess Falchi died in Montreal, leaving a will by which the usufruct of almost her entire estate was left during his lifetime to her brother, George Washington Stephens, of Montreal. A few bequests were made to the people and societies named in the action, but the husband's name was not mentioned.

The laws of Italy, the Count declares, specify that a husband is entitled to the use during his lifetime of one-third of his wife's estate after her death. A demand, he declares, has been made on the executor but has been ignored. He therefore asks for an accounting of the estate and its administration since the death of his wife, or, in default of an accounting, that the defendant be ordered to pay \$60,000 for the period between March 25, 1930, and May 25, 1931, and \$300,000 at the rate of \$60,000 a year until such time as an accounting is rendered.

Gazette 27/10/31

## NOTABLES FAIL TO APPEAR IN ACTION

Of 18 persons and organizations standing to benefit from the will of the late Marguerite Claire Stephens, 10 have failed to appear within the time provided by law in the action in which Count Falchi, former officer in the Italian Air Force, is laying claim to one-third of the estate of his former wife.

According to a certificate filed in the record of the case, no appearance has been made by the Duke of Connaught, Hon. R. B. Bennett, Mrs. J. W. Wilson, William J. Hyde, Mrs. A. H. Allan, Caroline L. Warner, Norman G. Guthrie, J. R. Innes, Armas Lilleberg and George H. Montgomery, K.C.



GEMS OF PAST IN GLASS AND POTTERY ON EXHIBITION.



Old glass, old bottles, yes, but worth far more than their weight in platinum, these gems of the glass collection presented by Harry A. Norton of Ayer's Cliffe, Que., to the Art Association of Montreal, are now on view in the museum on Sherbrooke street.

At the left is a betrothal gift from Sidon, dating from the birth of Christ and showing the head of Eros, Greek god of love. The basket-like Greek urn next to it was found at Beisan, Syria, and dates from the Third Century, B.C. In the centre is an enormously valuable double unguentarium from the Fourth Century, A.D., while next to it is an ivory colored pitcher from Egypt, dating 500 years before Christ. At the right is an Arabic beaker, decorated with enamels.

## Priceless Ancient Vases

Star 17/8/31

## Are Presented to Museum

By Geoffrey Hewelcke

Valuable Collection Given Art Association by Harry A. Norton, of Ayer's Cliff, Que.

A PRICELESS COLLECTION of ancient glass vases and bowls has just been given by Harry A. Norton of Ayer's Cliff to the Museum of the Art Association of Montreal. Individual pieces date back to 800 B.C., and came from ancient Egyptian and Syrian tombs. The collection, which occupies four cases in exhibition, is considered one of the most valuable on this continent.

Many of the vases, excavated out of damp tombs are mere bubble thin shells of what they used to be. Moisture acting upon impurities in ancient glass will tend to disintegrate it, stripping off layer after layer in filmy layers. Yet this process, while destructive, brings extraordinary beauty to the vases and bowls, for it makes them glow in a variety of peacock greens and blues, and fiery oranges and scarlets, which cannot be seen in modern glassware, and cannot be counterfeited either.

### LIKE JEWELS

In the morning, when the sun's rays strike full upon the cases in the museum it seems as if the glass boxes are filled with opalescent jewels.

One of the fine pieces in the collection is a double headed little flask which some time within a hundred years of the birth of Christ was given as a betrothal gift by a young gentleman of Sidon—remember Tyre and Sidon?—to his lady love.

The bottle takes the shape of a head with two faces. The faces are those of a curly-headed boy, Eros, the god of love, and the decay of the glass outer surface, while not yet affecting the delicate features of the boy, has given the whole a beautiful golden sheen.

Another outstanding example of glassware is an enormously complicated and very valuable "unguentarium," which is what the Romans called the ancient counterpart of the modern flapper's compact. The unguentarium consists of two tubes, fused together, side by side, and ornamented with flourishing triple handles of green glass. It dates from the fourth century A.D., and was used by Syrian ladies of the day to hold their fine scented oils and rouges.

### UNIQUE BEAKER.

Something unique is a tall Arab beaker, enamelled in vivid colors and doubtless used by some chieftain at the very time when Christian knights fought the pick of Mohammedan chivalry in the Holy Land. The beaker is remarkably similar in shape to the modern lemonade glasses, and is extraordinary in that it bears a number of fishes on it in decorative outline.

Mohammedan art, and particularly Arabian art, usually is geometric in form because the Koran expressly forbids the making of images or pictures of man or beast. Hence the beaker, even apart from its age and rarity, qualifies as a museum piece.

One of the oldest pieces of glass in the collection is a small round pitcher discovered in an Egyptian tomb that was sealed 600 years before the birth of Christ, and while Rome was but a warring little village.

The pitcher is of thick ivory colored glass, ornamented with bands of inlaid mulberry colored glass. It is extraordinary in that it shows that the old Egyptian glass workers apparently disdained the use of paints to beautify their pitchers. They twisted loops of molten, mulberry colored, glass around this pitcher, flattened them, and then once more fused the entire outside of the vessel, so that the applied decoration and the opaque glass of the pitcher became one.

### GREEK URN.

Finally another excellent piece is a Greek urn, dating from the third century B.C., which is basket shaped and iridescent in blue and gold. It probably was used to hold sweetmeats by a Greek matron who had never suspected that a wave of dieting would sweep the world something like 2,000 years after she died. And probably the lady would not have cared either.

There are many other quaint and also very beautiful objects in the Harry A. Norton collection. There are the little tear bottles, which once held the tears shed by bereaved wives or mothers when their men died. The little bottles were buried with the bodies as actual proof of mourning.

There are scent sprayers of 2,000 years ago. There are very beautiful and very old glass lamps out of Mohammedan mosques. There are many things—for Harry Norton has spent 30 years in gathering these priceless and fragile relics of civilizations now dead and gone.

## TO SHOW CANADIAN AND FOREIGN ART

Gazette 25/8/31

Edmonton Has Ambitious Plans Under Way for Coming Season

Returning from eastern Canada, New York and other American cities with the latest news of this continent's world of art, Mrs. David Bowman, director of the Edmonton Museum of Arts, promises an extensive and interesting programme for the coming autumn and winter at the museum. She made arrangements for a number of loan exhibits of an unusual nature during her eastern trip.

The art season will open in September with the formal opening of the Museum in October. It is planned to have a collection of 300 watercolors by contemporary British artists in September, with a new collection from the National Gallery, and probably some outstanding work by Saskatchewan artists, in October.

For November J. E. H. McDonald, of the Ontario School of Art, will send an exhibition of student art, it is hoped. In December, Mrs. Bowman hopes to arrange an exhibition of watercolors and wood block prints by outstanding living Canadian artists. January, February and March are left open for possible interesting exhibits which may be available, but tentatively it is planned to bring a show from eastern Canada in January, a modern British collection in February and a Canadian exhibition in March.

In addition there will be some time during the season an exhibition of small sculpture in white soap from the seventh annual competition held in New York this year in which Canadian artists carried off five out of 102 prizes. For October it is hoped to arrange a course of lectures on Italian art to be conducted by Mrs. E. K. Broadus and the usually monthly talks in connection with the exhibitions will be continued. If possible, a course of lectures with one Canadian authority and one eminent British art lecturer will be given also during the year.

The unerring tendency of humanity in times of physical and economic stress to turn to the spiritual and intangible for comfort is evident in the art centres of this continent today, according to Mrs. Bowman. While in New York she was able to visit seven widely varying special art exhibitions, as well as the permanent galleries and museums. In Toronto, where she spent ten days, she found the Ontario Art Gallery under the leadership of Arthur Lismer and with the co-operation of the teachers and educational authorities conducting extensive art educational work among the children of the city schools. In Buffalo, N.Y., the same work was being carried on.

## PICTURES OF MERIT AT C.N.E. ART SHOW

Many Canadian Exhibitors on Programme—Private View Given

Gazette 27/8/31

Toronto, August 27.—The private view of the art show at the Canadian National Exhibition opened tonight with only one feature missing, a band of Highlanders playing in the gallery instead of on the grandstand. This would have added still more to the glory of Scotland. Scottish artists are, indeed, no trifling contributors and while their works are, on the whole, discreet, and do not conform to any established standard in particular or to any specific style, it is satisfying to discover among them so many paintings which express a fresh and sensitive outlook.

"Edinburgh—A northern view," by A. Bruce, a sort of Scottish replica of the famous "Toledo," by El Greco at the Metropolitan Museum, in New York. A very sensitive canvas, by John Spence Smith called "Ben Vair, Argyllshire"; "an English landscape," by the late David Muirhead; "The Palace of the Popes," a Sisley-like water color, by Agnes Reaburn, are a few of the good landscapes shown in the Scottish section. In a modern vein is the onrushing train from under the bridge, by Francis McCracken. Under the title of "Chrysanthemum," James Gunn offers a nude, a sort of idealized woman's back, the pure lines of a Greek vase from the neck down.

The oil paintings of the British rooms practically cover all styles of painting and represent, in most instances, the tail-ends of nearly every school which has come to life in the last one hundred and fifty years.

There are formal portraits, the hazy landscapes which are an aftermath of Corot's Ville d'Avray dreams; the typical "interiors" and the many kinds of "genre" pictures ranging from the Gypsies by Munnings, and the terrorizing Biblical "Elijah and the Ravens," by John Keating, to the humorous and live "Mitcham Fair," by J. K. Kirby, and the well-intended sermon by Mark Symons, "My Lord I Meet in Every Lane." Nudes are scarce, though of high aesthetic standard, "Orvietto," by Rosalie Emslie, being the finest of them. Others are to be credited to Mark Gertler and Dod Proctor.

There are landscapes galore, but none better than two small ones, almost lost among many ostentatious canvases, and which are both signed Paul Elie Gernez. The influence of the School of Paris is most honorably represented in "Pan Triumphant," by C. R. W. Nevinson; "Summer Day," by Stanley-Creek Braida and "Children and Birds" by Florence Asher are pleasing echoes of Dupas' art expression.

These years when Orpen was working at lightning speed were probably the happiest time of his life. One of the pathetic things about its close was the failing of his marvellous powers as well as the secrecy he maintained as to his whereabouts when he was ill.

## MARRIAGE INVALID DEFENCE CONTENTS

Gazette 29/9/31  
Divorce Decree Granted

Marguerite Claire Stephens  
Alleged to Be Illegal

CLAIM FOR \$370,000

Suit of Count Luigino Falchi  
Resisted by George W.  
Stephens as Executor  
of Estate

Invalidity of Count Luigino Falchi's marriage to the late Marguerite Claire Stephens is invoked by her executors as a reason why the Italian war ace's action for an accounting or \$370,000 should be dismissed by the Superior Court. When Falchi married the former Miss Stephens, her executor, George Washington Stephens, declares, she was already married to Col. Hamilton Gault.

As a further ground of defence the executor states that five years ago Falchi accepted \$5,000 and agreed to renounce any claims against the estate.

Falchi sued recently, naming George Washington Stephens, executor of his sister's will, and a number of other beneficiaries as defendants. His claim for an accounting or the payment of \$370,000 is based upon an allegation that while he and the former Marguerite Claire Stephens were married in Paris, they agreed that their community would be governed by Italian law, which stipulates that a husband is entitled to one-third of his deceased wife's estate. Among the defendants are the Hon. R. B. Bennett, Prime Minister of Canada, H.R.H. the Duke of Connaught, the Art Association of Montreal, and other persons and institutions who received small or large bequests under the will.

### JURISDICTION ISSUE.

In his defence George Washington Stephens recalls that Miss Stephens was married to Col. Hamilton Gault in Montreal on March 16, 1904, and they were subject to the marriage laws of this province. In December, 1918, a divorce decree was handed down by a Paris court while Col. Gault was a member of the Canadian Expeditionary Force in France, but while the legal domicile of both husband and wife was Montreal. This divorce, the defendant declares, was illegal because the court which granted it had no jurisdiction over the parties, neither of whom had been in France long enough to fulfil the French residence requirements. The divorce, it is claimed further, was obtained by collusion and was illegal on that ground alone. The illegality of the divorce, Stephens claims, left his sister the legal wife of Col. Hamilton Gault at the time she went through a form of marriage with Count Falchi in Paris.

It is pointed out in the defence plea that in 1923 Marguerite Claire Stephens took action in the Superior Court here to have her marriage to Falchi annulled, but the action was dropped after a commission had been named to take the evidence of Col. Gault and Count Falchi abroad. The court had previously raised the question whether the parties were legally domiciled in Quebec or not.

Several of the other beneficiaries under the will, who have been named defendants to the suit, have filed appearances, but it is anticipated that most of them will submit to justice, leaving to the executor the formal defence of the action.

## ON SCIENTIFIC MISSION 15/9/31

Sculptress to Model Every  
Human Type for Museum

New York, September 13.—Malvina Hoffman, sculptor, sails tomorrow on a scientific expedition to various parts of the world to record in bronze all living types of man, her work to be installed in the Field Museum of Chicago. She expects to make about 120 life-size statues.

Her tour will take in Asia and the islands of the Pacific. Through the co-operation of the French Government, she has been able to find many types of Congo natives who are at the French Colonial Exposition. Some of her work has been completed.

She says the expedition is the first of its kind. Her husband, S. B. Grimson, is going along as photographer. A plaster caster to mould her work is also to accompany the party.

The Hall of Living Man at the Chicago museum is expected to be completed by 1933.

## CHINESE ART FORM SEEN IN EXHIBITS

11/9/31

Sidney Carter's New Gallery Is Mecca for Devotees  
of Oriental Work

Shades of old China rise in the new gallery of Sidney Carter, fine art dealer, at 1408 Mountain street, where a special exhibition of early Chinese art is featured as the opening event.

A quiet gallery, arranged with a nice idea of repose, forms an unobtrusive setting for masterpieces culled from the gorgeous parade of the history of the Far East.

A time-dimmed canvas of the late Sung dynasty, about the end of the thirteenth century, is the undoubted gem of the collection. Similar to a canvas in the British Museum, prized by lovers of Chinese art and used as a frontispiece to one of his books by Laurence Binyon, the picture shows lotus blossoms against a slight landscape background, with realistic birds serving as a foil for the central theme.

There are excursions into Tibetan and Japanese art, also. Notable among these are two depictions of Buddha, from Mongolian temples.

The famous Ming dynasty is represented by the familiar group of Confucian philosophers. Confucius was not a religious teacher, but had the Platonic idea of academic groves, and the professorial group has gained prominence because for more than 2,000 years it has been the royal custom to have a "command" reproduction by the best contemporary artist. Mr. Carter's specimen is estimated to date back to 1800. Other fine pictorial pieces include an eighteenth century portrait on glass, a rich ancestral portrait, and a very simple view of ducks in a pool, by Kano Mitusunobu, who died in mid-seventeenth century.

Sculptures, in the prized blanc de Chine and other art clays, are among the best of Mr. Carter's displays. One of them, on view in the window, is a representation of Kwan Yin—Miserere, as one would say—the Chinese deity of mercy. Others show horses and camels, and are mortuary pieces of the Tang dynasty, the golden age of Chinese art that finds its Occidental counterpart in the age of Pericles in Greece.

A very delightful gallery is this new one, well arranged and centrally situated on the ground floor of the Drummond Medical Building.

## AUSTRIAN ARTISTS SHOW FINE WORK

Gazette 23/9/31

Collection of Colored Prints  
Made From Wood Blocks,  
on View

The genius of the Austrian people for wood-carving which has created a tradition based on centuries of exquisite works, finds its most modern expression in the wood-cut—an art originally Japanese in inspiration, but today a medium which the western world has made its own through its distinctively occidental handling.

A fine collection of colored prints made from wood blocks by contemporary Austrian artists, now on view at the galleries of W. Scott and Sons, 1490 Drummond street, provides a fascinating glimpse of the striking effects that are being achieved in this type of work.

The first impression on entering the gallery hung with these prints is their strong decorative value, for the very materials used in the block print inevitably lead to design on broad lines and large planes of color. Flowers and birds which lend themselves admirably to brilliantly colored and stylized treatment form a large proportion of the prints. The remainder is devoted almost without exception to landscapes, ranging in approach from the purely Japanese manner of Leo Frank to the dazzling illumination of Lap and the modern grotesquerie of Rollin.

Many artists contribute to the collection. Penther has some whimsical landscapes reminiscent of the settings of the Chauve Souris in the eccentric lines of gabled roofs and casement windows. The coloring is very deftly suggested by the use of a stroke of color about a quarter of an inch wide inside the black outline, the eye being allowed to carry it over on to the blank white paper.

Reisser gets much vitality and motion into some circus scenes. Prescher contributes some highly decorative birds and flower groups. The use of contrasting tones of blues and orange makes some effective prints by Hayden. Baska's flat blue fading off to white in a seascape is decidedly Japanese. Strong, flowing and balanced design distinguishes some prints by Norbertine von Bresslern-Rotz done in neutral tones. Lap, who is one of the most widely represented artists, has a large number of landscapes in vivid colors which, unlike most block prints, manage to give a definite feeling of texture.

## NATIONAL GALLERY IS HIGHLY PRAISED

Gazette 7/10/31

Assistant Director of National Gallery Comments on  
Canada's Achievements

In an article written for The Canadian Press Jehanne Bietry Salinger says: While Wembley and Paris are still filled with enthusiastic memories of the "vigorous and original art" contributed by Canadian artists to the British Empire Exhibition in 1924 and 1925, and echoes seem to linger forever of the comment aroused by the remarkable group of Canadian paintings sent over there, more emphasis is brought on the awakening of an art-consciousness in Canada by the generous reports and the many words of praise by W. G. Constable, Assistant-Director of the National Gallery in London, England, who was in Canada recently on a tour of museums of the new world.

"Mr. Constable has been writing and speaking so much about the achievements of the National Gallery of Canada that one is brought to consider his statements with increased interest in our own art institution. We should all be familiar with the facts which he brings to the attention of the English public since his return from abroad. And what he says is, that since its incorporation in 1913, the National Gallery of Canada has already built up a group of old master paintings which would be a credit to a much older institution anywhere in Europe. He remarks enthusiastically on how valuable is the collection of drawings and prints already formed and the collection of Canadian paintings and sculpture. He lauds the policy of the gallery which circulates freely throughout the Dominion, groups of pictures which serve as an education and an inspiration to people living in out-of-the-way communities. Canadians feel all the more proud of these remarks when they realize that all this has been accomplished in barely ten years—for during the years of the war all activities were dropped.

"As a confirmation of the high praise of Mr. Constable, it may be said again that the Trustees of the National Gallery were asked to lend three paintings to the important Italian Exhibition which was held at Burlington House, in 1930. 'Christ and St. John,' by Botticelli; 'Portrait of a Man,' by Cariani, and 'Portrait of his Servant,' by Tintoretto. These paintings were given good position in the exhibition and fully held their own with the wealth of masterpieces which Italy had sent to the exhibition.

"Visiting again the old master paintings recently, the writer was brought to think of how valuable it would be to add to the existing collection the works which are at present in Canadian hands but may be bought one of these days by collectors out of the country. Also on viewing these notable paintings in their present surroundings one cannot help feeling how a new building is urgently needed so that the present possessions of the Gallery and its future acquisitions can be properly housed and properly displayed.

"In expressing his wish that such a building be granted to Canada, Mr. Constable remarked that the value of art to a young country such as Canada should not be overlooked as the appreciation of art 'quite apart from its influence on the cultural level of a people, and its effect on national prestige, is one of the most effective barriers against the creation of useless wastes of ugliness which can be redeemed later only at vast cost.' And to those who need a more palpable argument perhaps we should point to the figures reached by the sale of art works in all the big capitals of Europe

and in New York and Chicago as well, all of which testify to the solidity of serious art investments. Also a knowledge and appreciation of art, in a fast developing country like Canada, is a direct and valuable aid in securing original and fine design in industry, both on a small and large scale.

"Looking back to the foundation of the National Gallery of Canada in 1880 by the Marquis de Lorne, Governor-General of Canada, and the Cobourg days of Paul Kane, then painting very formal portraits in preparation to his journey through the Rocky Mountains and Vancouver Island, where he recorded scenes of the life, customs and native rites of the Indians, one realizes the scope of the evolution of Canadian art and of a Canadian art consciousness. The part played by all the factors of art development and culture appears all the more important. Of these factors there is no doubt the National Gallery is one of the most essential, and the lauding reports and words of praise of Mr. Constable are most encouraging."

## Star 7/10/31 Exhibition Of Travel Sketches By Stewart At Local Association

AN interesting exhibition of travel sketches by Neil M. Stewart, A.R.I.B.A., is now on view in the print room of the Art Association of Montreal.

The collection, which consists of about 60 architectural drawings and water-color sketches, are the works of Mr. Stewart while recently visiting England and the Continent.

The exhibition will continue until Sunday next, October 11.

## Star 7/10/31 MRS. IDA STANLEY DIES IN BRANTFORD

BRANTFORD, Ont., Oct. 7.—(C.P.)—A noted artist passed in the death of Mrs. Ida Neilson Stanley in hospital here yesterday. Mrs. Stanley had been ill for about a week. She was a great grand-daughter of Hon. John Neilson of Quebec, for many years editor and publisher of the Quebec Gazette. Her husband, Dr. U. M. Stanley, predeceased her.

### U. S. SCULPTOR DIES.

STOCKBRIDGE, Mass., Oct. 7.—(A. P.)—Daniel Chester French, dean of United States sculptors, died at his summer home today. He had been in ailing health for several months.

### Charles Ricketts, R.A., Dead

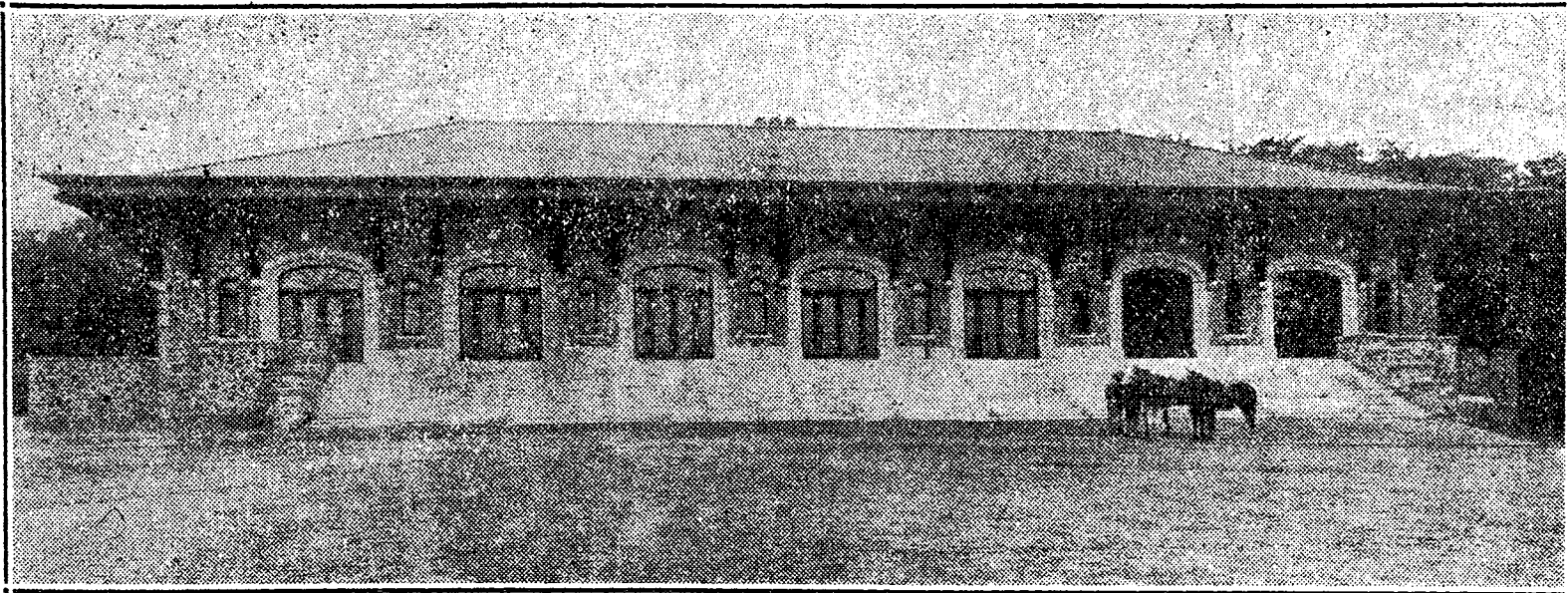
London, October 7.—Charles Ricketts, Royal Academician, noted artist and stage designer, died today, aged 65.

Star 7/10/31



# Magnificent Banqueting Hall Now Obstructs Montreal's Famous Mountain Lookout

"Herald" Sept. 25, 1931.



MONTREAL, Canada's metropolis, is once again in the foreground in parks developments. Crowning Mount Royal and the efforts of a group of City Fathers is an enormous stone "chalet" which can only be described as being "of infinite beauty."

Architecturally this huge building is impressive. Modelled after the early French-Canadian homestead, but of twenty times the size, it stands, a goodly distance back from the look-out, a memorial to the achievement of Montreal's Houde-Bray administration.

Although this chalet-of-magnificent-proportions is not quite completed on the inside one can gain some idea of its interior grandeur by peering through any one of the 16 massive glazed doors that serve instead of windows.

Striking the visitor in the eye is an enormous expanse of marble floor space for the interior is not divided into three sections, as it was suggested. So long is the floor that it strikes everyone with amazement. It is like a great ball-room.

The walls are marble also, about fifteen feet up, while there is a massive fire-place, also marble-faced, with a frame of black marble around the large grate. Plastered everywhere are the arms of the City of Montreal—Concordia Salus, "Safety in Unity."

On the upper portion of the wall many large murals portray the founding of the city and its progress, with maps of Canada in the early days to break the monotony.

Mighty beams of rough-hewn wood, with many carved squirrels as big as rabbits on them, support the arched roof. Much wrought-iron work is strewn about. It is all beautifully early French-Canadian.

Several little ante-rooms and six or seven lavatories are to be found in the other parts of the building, while in the basement it is said there will be a tavern and possibly a dance-floor.

Ald Dr. Gilday said the other day that he will ask the city to pave the space between the chalet steps and the look-out, to make the whole conception even more wonderful.

## Beautiful But Costly.

The chalet is all very beautiful. This is allowed by even its most bitter critics.

But it cost almost \$300,000.

As a citizen gloomily remarked yesterday, when he paid his first visit to the chalet: "What's the use of it? Think how much better that \$300,000 could have been used!"

The aldermen are at a loss to set a use for the chalet, except in vague murmurs of "conventions come to Montreal, and anyhow, we need a place like that to impress tourists."

"Possibly, but why should it be built at this time?" says another alderman, who can find no earthly use for the huge hall. "Might it not have been better to ask the people what they thought of a chalet before erecting one?"

And now Ald. Dr. Gilday and other members of the Houde party want to spend \$50,000 in paving the area in front of the chalet.

All who have seen the chalet admire it as a building, granted, but also, all who have seen it want to know to what earthly use it can be put, perched on top of the mountain?

The enormous main hall is too large for any restaurateur ever to apply for a concession there. Anyway, why provide a palace at public expense for a storekeeper?

## Obstructs View of City.

Then there is the question of the actual site. Visitors make this astounding discovery, that the new building is too far back from the edge to allow any proper view of the city from its enormous sight-seeing verandah, and too near the edge for any one approaching the look-out to obtain such a view. Instead of emerging from the mountain roads into the former grand clearing where the all-embracing view caught the breath by its grandeur even before the actual parapet was reached, visitors now have to wriggle around the back doors of a building and cannot see anything till they get to the very edge of the mountain. Furthermore, once there they cannot turn round and see back of the look-out, the wild beauty of the mountain itself. What they see is a building, just as though the city itself had crowded up over the mountain and asserted its predominance over all.

That is what our City Fathers have been doing this summer, on the mountain.

## Star 9/10/31 FAMOUS PAINTER COMPLETES TOUR

Paul Coze, French painter of the Red Indian, who has been honored by the Academie Francaise, has returned to Montreal after a long trip in the Canadian West, where he visited many tribes of Indians with the object of studying their customs, art and apparel. He is accompanied by his wife, who also made the trip.

The French artist has added to the collection paintings he made during a visit to Canada three years ago. He will exhibit some of his works early next week at l'Ecole des Beaux Arts, St. Urbain street.

Coze is also a writer of distinction. It was his History and Morals of the Red Indians, in collaboration with Rene Thevenin which won the recognition of the Academie Francaise.

## DEATH OF CHARLES RICKETTS

It is a tragic coincidence that the death of one eminent English painter so well-known in Canada should be swiftly followed by that of another. Charles Ricketts had led, of late years, a life more or less removed from society, partly owing to his somewhat exclusive tastes and partly to the grievous illness which had stricken Shannon, the lifelong friend with whom he shared his home. The fact that he had for some time filled the post of adviser to the committee of the Canadian National Gallery makes Mr. Ricketts' death a special loss to Canada.

Meeting him at the house of a mutual friend last year, he spoke with great sympathy of the love of art in Canada and the necessity for care and expert judgment in building up a collection worthy of a great country. Sir William Rothstein in his recently published memoirs speaks of the rare quality of Ricketts' friendship and of the privilege it was to know him. His talents were as varied as they were phenomenal. He was an expert in the arts of painting, enamelling, printing, wood-cutting, music, literature, sculpture and engraving. For the theatre he designed beautiful settings and costumes and his last work was the creation of the designs for the recent production of "Elizabeth of England" at the Cambridge Theatre. As an art critic he was regarded with respect and his advice was asked in matters concerning the National Gallery of London as well as that of Ottawa.

## ARTISTS REVOLT AGAINST 'RACKET' Gazette 21/10/31

Seven Painters Exhibiting at  
Own Gallery in New  
York

New York, October 19. — Seven artists, who charge that the exhibition and distribution of art both in Europe and in the United States has become largely a "racket" in the hands of French dealers, opened their own gallery in New York today.

They have taken a five-year lease on a small gallery in a mid-town hotel, and there they will show their own work and the work of "the fellow out in Texas, or Montana, or Ohio," who, they explain, finds it almost impossible to get a showing in New York.

"The trouble with the situation at present," said Anatol Shulkin, a member of the executive committee, "is that it is controlled almost entirely by the French."

"Art has become big business in France—somebody referred to it recently as 'France's great oil industry.' It is a \$200,000,000-a-year business, as a matter of fact."

"It is the same as it is with styles. We think it must come from France to be any good. I personally know of one United States style designer who has had to send his stuff to Paris, to get the Paris trademark on it, before he could dispose of it in this country."

"We have no quarrel with French art or French artists. As a matter of fact, French artists do not benefit by this situation. They are hopelessly exploited by the French dealers. The practice is for the dealer to buy pictures from the artist at from \$10 to \$50 apiece, 'rear' them for a few years—which means that he sticks them out in a rear room without showing them—and finally, after he gets most of the artist's work, to build him up and sell the pictures at high prices. The artist, having sold his canvases outright, never gets anything out of it."

## EPSTEIN SAYS U.S. LACKS SCULPTORS

Gazette 23/10/31  
Has New School of Architecture, But No Sculpture to Match It

(Associated Press Cable.)

London, October 22.—The United States is responsible for an entirely new school of architecture, but has failed to produce a school of sculpture to match it, says Jacob Epstein, sculptor and veteran of some of the hardest fought art controversies of recent years.

"There is no sign at present of a real American school of sculpture," Epstein avers in "The Sculptor," a book soon to be published here.

"They have created an entirely new school of architecture, massive and impersonal, which would completely dwarf the ordinary sculptured figure. The new American architecture calls for a new school of sculpture."

The Epstein book touches on some of the sculptor's art battles. Best known among these controversies are:

His fight against Paris police who banned his nude memorial to Oscar Wilde.

His battle for his memorial to W. H. Hudson, naturalist, in Hyde Park, London, which was carried to the House of Commons.

His set-to over his statue "Genesis," which was described as fit only "for a hatrack in the hall of a lunatic asylum."

"There is a strange love of the exotic in America. An architect once showed me his plans for a courthouse, in Nebraska I think it was. They were entirely Assyrian. He justified this by saying, 'I think our civilization is almost entirely Assyrian.'"

The sculptor avers that in the United States there are "immense possibilities for a perfect alliance of sculpture and architecture, such as we have only seen really fulfilled in Egyptian art."

## THOUSANDS VIEW UNIQUE DISPLAY

Star 28/10/31  
Canadian Handicrafts Exhibition Scheduled To  
Close Sunday

Nearly 5,000 to date have seen the Canadian Handicrafts Exhibition at the Art Association of Montreal since it opened 10 days ago, the largest attendance being last Sunday afternoon when some 1,350 visited the impressive display of hand-made articles from all over the Dominion. The last opportunity to see the exhibition will be next Sunday afternoon.

The exhibit this year included thousands of articles, mostly drawn from Quebec, New Brunswick, Nova Scotia and other provinces.

A special feature of the exhibition which has been the focus of attention of visitors is the carding, spinning and weaving operations carried on by Madame Rioux of Trois Pistoles, Quebec.

The exhibition this year has drawn attention to the growing linen industry of the Province of Quebec, the linen exhibit being of outstanding excellence and showing a wide range of output both in texture and dyeing.

Other features of the exhibition include a display for the first time of wrought iron work, this display including both purely decorative and utilitarian articles.

## JUVENILE WORK.

Illustrative of the work being done is fostering handicraft skill among the boys and girls of Montreal is a large display of articles made by pupils of the educational classes of the guild. The average age of these juvenile workers is 12 years.

Among the artistic endeavors the Chinese lacquer is outstanding, much favorable comment being raised by a Chinese lacquer work screen done by a rising Montreal artist.

An altar cloth made in the church work room for Christ Church Cathedral has excited much enthusiastic comment.

Gazette 24/10/31

# SIR WILLIAM ORPEN, NOTED ARTIST, DIES

"Star" 1-10/31  
Specially Appointed To  
Paint Pictures of  
Great War

## NATIVE OF IRELAND

### Heated Dispute Aroused By One of His Last Paintings

LONDON, Oct. 1.—(C. P. Cable)—At the comparatively early age of 53 years Sir William Orpen, distinguished British artist, president of the International Society of Sculptors, Painters and Gravers for the past ten years, died last night. He had been ill for a considerable period.

Sir William's most notable work was probably in the field of portraiture, and noted critics have commented that his decided bent for the satiric and summary method brings some of them close to caricature. A heated controversy was aroused over what was virtually his last painting, "Palm Sunday, A. D. 23," exhibited at the last meeting of the Royal Academy—a study of Christ on a donkey, going to Jerusalem.

Sir William was specially appointed the royal artist during the Great War, and was knighted after the war, while his war pictures were exhibited in London. Many of them have been presented by the artist to the nation, and are now in the Imperial War Museum. They are, for the most part, military portraits, but number also some landscape and figure studies from the western front. They are good examples of his extreme competence in the choice and employment of artistic means based on the foundation of the experience he started to gain as a youth.

Although Sir William studied in London as a young man, he was a native of Ireland. He was born in Stillegh, County Dublin in 1878. His early work, first exhibited in 1900 at the New English Art Club, was marked by quiet harmonies of grey or blue and he was at that time preoccupied with spacing and silhouette. He soon turned to the use of bright color and produced a series of brilliant portrait interiors, notably "Hon. Percy Wyndham" (1907), "Myself and Venus" (1910) and "Countess of Crawford and Balcarres" (1914).

Sir William had become known for his vigorous portraits as the Great War opened and he received the special commission. To landscape he paid little attention; it was not his great art.

He was president of the National Portrait Society, president of the Warwick and Coventry Art Society, a member of the Beaux Arts, Antwerp, and of the Academy of Arts and Letters of the United States. He held an honorary degree from Dublin University and was an honorary Fellow of University College, London.

Sir William married, in 1901, Grace Knewstubb, who, with three daughters, survive him.

Among Sir William's notable portraits is one of Sir Robert Borden, painted while the Canadian statesman was active in London as a member of the Imperial War Cabinet. Other fine portraits are those of Sir Henry Wilson, H. H. the Emir Feisal and Colonel Lawrence, Sir Rosslyn Wemyss, M. Venizelos, Lord Reading, Lord Robert Cecil, General Sir Frederick Sykes, Lord Derby, H. H. the Maharajah of Bikanir, Gen. Botha, for whom Sir William had an immense admiration; Lord Hardinge.

He was president of the National Portrait Society, president of the Warwick and Coventry Art Society, a member of the Beaux Arts, Antwerp, and of the Academy of Arts and Letters of the United States. He held an honorary degree from Dublin University and was an honorary Fellow of University College, London.

Sir William married, in 1901, Grace Knewstubb, who, with three daughters survive him.

As a portrait painter Sir William had far more than the skill of technique. He had the eye to see what lay behind the physical features of his subject; his brush reveals to us what the camera can never show; something additional and more precious than a mere bodily likeness. His portraits have that true inward-

## Noted Painter Dies



SIR WILLIAM ORPEN

ness of all great artists, they give us the clue to character, to personality; they interpret the mind behind the outward man.

Some of his paintings show high powers of imagination, for he was an artist with a keenly intelligent brain and with a warm, imaginative heart, a man who could see both the humour and tragedy of life, who could feel deeply and could express his emotions either in genial satire or in a majestic allegory of epic grandeur.

### WORKS IN OTTAWA.

OTTAWA, Oct. 1.—(C. P.)—About ten of the late Sir William Orpen's works are in possession of the Canadian National Gallery, the group including a particularly valuable portrait of the artist's daughter.

During the war Sir William was commissioned by Lord Beaverbrook to execute a number of portraits of Canadian commanders for the National War Memorial collection. Among these were portraits of Sir Arthur Currie, commander of the Canadian Corps; Major-General Sir F. W. Loomis, Major-General Sir David Watson, Major-General L. J. Lipsett and other high ranking officers of the corps. These pictures are now in the custody of the National Gallery.

This work was undertaken at the instance of the Canadian War Memorials Commission. Sir William himself said that if it had not been for Canadian action no one would have been allowed the facilities necessary for the production of the magnificent record that both Canada and Great Britain possess of the war.

It was in April, 1917, that Sir William went over to France and began the series of portraits of Canadian generals that are now in the Canadian capital. Most of Sir William's work for the British and Canadian forces was done from his headquarters in the quaint little town of Cassel which also furnished the subject for several of his sketches.

Perhaps of all the portraits that Sir William painted he was most interested in those of two young airmen whom Gen. Trenchard picked out to be painted as representing the R. A. F. One of them was Lieut. A. P. F. Rhys Davids, D.S.O., M.C., a gallant aviator who met his hero's fate the following day; the other Captain Hoidge, of Toronto, one of those Canadian airmen whose fame is among the most magnificent stories of the war. The portrait of the latter was painted in October, 1918. There was something singularly poignant in the great artist's presentation of these two men who look out of the canvas with a calm acceptance of their fate and makes them stand as an eternal type of a new race.

After so many months spent in close contact with the Canadian corps Sir William was naturally very much interested in the work of the Canadian War Memorials Commission. He laughingly said that Canadians were among his very best sitters.

## Star SIR WILLIAM ORPEN 1/10/

THE world of art, which knows no bounds of nationality, loses one of its most distinguished figures in the death of Sir William Orpen at the comparatively early age of 53. He was incomparably the greatest portrait painter of his day. His rise to fame was meteoric, but he held his position and consolidated it. The War gave him his big opportunity. He seemed to find in it a savage inspiration, and while his portraits of outstanding military leaders depicted the inner character of each as he saw it, his scenes on the Western Front also held a wealth of grim significance. He had early established a reputation for ironic portraiture, painting his subject always as he saw it—which was very often not in the least what the subject really desired.

This faculty seemed to become accentuated in his War pictures, which are today regarded as among the most important and illuminating records. Canada has some, but unfortunately they are rolled up in the cellars at Ottawa, awaiting the long-delayed art gallery which will enable the Canadian people to see their own art treasures at their best. Sir William was held in the highest regard by his contemporaries in Europe, while by many American critics he was considered in portrait work a second Whistler. He was a man who, like Whistler, went his way unheeding praise or blame, and held to his own ideals. His work constitutes an enduring monument to his genius.

## COOLING GALLERIES' PICTURES ON VIEW

Gazette 14/10/31

### Wide Variety Features 23rd Annual Exhibition at John- son Art Galleries

The 23rd annual exhibition of pictures from the Cooling Galleries, London, is now on view at the Johnson Art Galleries, 1340 St. Catherine street west. The collection, which was assembled and brought here by W. A. Lawrance, is an outstanding one both for the many really fine things it contains and for its wide variety and range.

A particular interest attaches to a canvas by George Morland painted in 1794, called "Smugglers at Cowes, Isle of Wight," for this picture is to be reproduced in Christie's Review of 1931. Painted in the days when Morland was hiding from his creditors on the Isle of Wight and consorting with outlaws in his exile, the picture shows two hardy smugglers pulling their boat up from the stormy sea on to the rocks, while a dog watches their efforts from the foreground. A towering rock, huge piles of cloud and a glimpse of the wild waves fill the background. Morland has used almost the identical scene, just changing the grouping of the figures in one of his pictures which hangs in the South Kensington Museum. Both pictures are full of vigorous movement.

"On the River Loire, France" shows Eugene Boudin in a mood different from his usual grey-blue studies, with a brilliant green countryside, and tall leafy trees and spires against a sky filled with grey clouds from behind which the sunlight struggles filling the canvas with its limpid light.

A brilliant piece of work, "The Market at Bushire," by Frank Brangwyn, R.A., is included in the exhibit. Boldly brushed in dazzling color, it shows an effectively balanced and picturesque Oriental group. A similar subject is strikingly treated in water colors by Dudley Hardy, R.I., in "An Arab Market." Mr. Hardy's colors are unbelievably rich and deep for his thin medium.

Josef Israels contributes a lovely thing in dull grey-blues, called "Waiting," in which a mother and child stand on a hill watching a sail on the horizon. The treatment is poetic and the picture is full of poignant feeling.

Sunshine simply scintillates in "Sunlight" by Willem Maris. It pours from the vast sky and is reflected in the pool beneath, bathing the cattle grazing on the banks in its golden light.

Rare charm and warm sentiment mark Albert Neuhuys' "The Young Mother" in which the young woman bends fondly over the child in her arms. The composition is all soft curves strengthened by the vertical line of the table leg and the corner of the chair back which shows above the mother's gently drooped shoulder.

"Reflections," a delightful thing by George Henry R. A., shows the graceful figure of a slim black-haired woman seated in a sunny window. Delicately-drawn small canvases of domestic animals, by Eugene Verboeckhoven one of Scherewitz's men loading a cart with sand while two horses—one white and one brown—stand by; a small landscape with sheep by Charles Jacque; some brilliant cavalier canvases by Edgar Bundy, A. R. A.; and some Dutch fishing boats by Mesdag are among the many other interesting pictures on view.

## HANDICRAFT WORK EXHIBIT OPENED

Star 19/10/31  
Guild Sponsors Attractive  
Display in Art Associa-  
tion Galleries

The value of handicraft work as a link connecting modern Canada with the Canada of the past was stressed Saturday afternoon by Victor Morin, LL.D., president of the Antiquarian and Numismatic Society, in opening the annual exhibit of the Canadian Handicrafts Guild which is being held in the galleries of the Art Association, Sherbrooke street west. The exhibition will continue until November 1.

"The whole life of art in Canada is represented here," Dr. Morin stated as he pointed to the unusually large number of exhibits which included beautiful specimens of rugs, draperies, wood-carving, homespun, metal and leather work. "You are to be congratulated on the wonderful work you are doing in encouraging home work of this nature, which is not only a means of providing extra money for the artists, but provides a link connecting old and new Canada," he went on.

"Why could not handicraft work be even further carried out," Dr. Morin wanted to know in telling of the work being carried out by peasants in Europe in their spare time. Taking wood-carving as an example, the speaker pointed out that some of the greatest sculptors obtained their necessary ground work by wood-carving. The same thing applied to metal work, he stated, in suggesting that Canada's famous metal, nickel, be used in this work as much as possible.

### EXHIBITS PRAISED.

The exhibits of hooked rugs, pottery, homespun cloth, lace and other handicraft products were highly praised by the speaker, who expressed the hope that the Government would realize the importance of this work and open a museum where examples of this work could be displayed in order to encourage art in the homes of Canadians.

The exhibition is one of the largest in the history of Canadian handicraft work, entries having been received from practically every province in the Dominion. The walls of the two large rooms are covered with the finest examples of beautifully colored and designed hooked rugs, patchwork quilts, homespun cloth and lace, while the tables are filled with rare and costly specimens of basketry, pottery, needlework, wood-carving, lacquer work and wrought iron. One section is set aside for models of ships and engines, complete in every little detail, while another corner is filled with fine examples of leather work, including book bindings and purses.

A large number of interested guests visited the exhibit at the opening Saturday and it is expected that a large number of art lovers in Canada will attend the showing before it is brought to a close on November 1.

## Star 19/10/31 Handicrafts Guild Makes Good Display At Art Association

The exhibition and competition of the Canadian Handicrafts Guild, which is now an annual event in the galleries of the Montreal Art Association, makes this year perhaps a better showing than in any previous year, both in the general quality of the design and workmanship and in the diversity of the purposes to which they have been applied. Textiles of many sorts, woven and embroidered, form as usual the larger part of the exhibition and hookwork, a distinctly native art, holds an important place. The designs and colours express the tastes of the makers and, while some of them leave something to be desired, they seem to be generally improving and there are many pieces of work which make fine decorations. The exhibits come from many parts of the Do-

minion and some very good ones are sent from the Magdalen Islands. A small but most interesting collection of work done by Montreal children shows how well immigrant children can be got to preserve much of their national feeling in their work.

In the diversity of work which is shown many other things are worth notice, such as some pottery from Prince Edward Island, and some from British Columbia, with Indian motives in the designs, some strikingly good leather work and bookbindings, and excellent work in iron and other metals. Other matters worth mention are a painted and lacquered screen, some musical instruments, violins and lutes, by an Italian and a Hungarian, and a number of models of ships, old and new.

The exhibition of sculpture by Mr. Laliberte, which was to have been in the print room, has been unavoidably cancelled; the room is occupied by a small but particularly interesting collection of costumes, implements, etc., of the West Coast Indians, which is lent by the National Museum at Ottawa.

### DEATH OF PAINTER.

Many a distinguished Canadian soldier will hear with regret of the death of the eminent painter, Sir William Orpen. It is 12 years since I walked into the vast studio that Orpen had arranged in the Hotel Astoria in Paris, but I still remember the kindly way he greeted an interrupter of the work he executed with such vertiginous speed. In years to come people will question if it were possible for any one man to accomplish what Orpen did between the dates of April, 1917, when he came over to France to paint for the Canadian War Memorials Commission, and the end of 1919. Among the Canadians he immortalized were General Sir Arthur Currie, Sir Robert Borden, and Generals Lipsett, Burstall, Watson, Macdonnell and Loomis. His sitters in those days of the Conference included everyone of note, Lord Robert Cecil, as he then was, the Emir Feisal, and Colonel Lawrence, as he then called himself, Sir Henry Wilson, so soon to meet his tragic death, General Trenchard, Sir Frederick Sykes, Venizelos, and a host of others. I remember Orpen telling me that he thought Botha, whom he greatly admired, was one of the greatest of all the great men gathered at that Versailles conference.



# TRUE FRESCO SEEN IN MOUNTAIN TOWN

Unusual Painting Placed  
On Wall At St.  
Sauveur

What is probably the first true fresco in Canada, as distinguished from mere mural paintings, appeared last week at St. Sauveur des Monts, in the Laurentians, and puzzled while it obviously pleased the local habitants. It is a striking portrayal of St. Christopher carrying the Infant Christ upon his shoulders, the work of Andre Bieler, a Montreal artist.

On a recent visit to Switzerland, Mr. Bieler saw the famous fresco at the hospice in the Great St. Bernard Pass, 8,000 feet above sea level, which has withstood sun, rain, and snow since the fifteenth century, and is still in good condition. This gave him the idea that fresco might successfully be employed out of doors in Canada, in a climate which is certainly no more rigorous than that of the Alps. There are many frescos in Mexico, and recently several have been painted in New York. But as far as Bieler can learn there is no other true fresco in Canada, though there are many excellent mural paintings.

## LAI D ON TO MORTAR

Fresco is distinguished from other painting in that the paint is laid on to mortar while the latter is still wet, and thus the colors become fast for a great period of time. Mr. Bieler's St. Christopher bears an inscription in English and French. The English text, "Whoever seeth this image shall not faint or fall today," is taken from an old album. The French text, "Regardes a Saint Christophe et t'en vas rassure," is taken from the traditional medals of St. Christopher struck in France. These texts are peculiarly appropriate, since St. Sauveur is a popular haunt of ski parties, and it may be expected that timid skiers, afraid of taking a fall, will take a look at the St. Christopher before ascending the big hill at St. Sauveur. The Saint Sauveur fresco is painted upon the wall of a charming rose colored cottage, in the main street of the village, where many skiers and tourists pass.

## CANADIAN PRODUCT

St. Christopher emerges as a thoroughly Canadian product, much more like the hardy woodsman of Quebec than the rather sickly saint of certain Italian interpretations. The whole painting is in the fresh Canadian manner, with bold colors, and a bold background. The stream through which the saint is wading is quite clearly reminiscent of Canadian torrents rather than of the highly conventionalized rivulets to which we are usually treated.

In painting the fresco Mr. Bieler followed the traditional methods. First, the mason laid the mortar to the depth of a quarter of an inch, and made it perfectly smooth. Within 3½ hours the mortar dries, making it impossible to proceed, with the result that a large fresco like Bieler's has to be painted in two sections. In many old Italian frescos the line where the sections join may be traced.

Before proceeding the artist has everything in readiness, as he must work at great speed. He has all his colors ready prepared and labelled. He has his sketches on paper showing exactly how the painting must look when finished. Taking a carton, worked on tracing paper, he lays this upon the mortar, pricks out the outline and dusts it over with a dry color. Thus the bare skeleton is transferred to the mortar. The artist now paints in the outline in verrocchio, a greenish paint. He then paints away as fast as he can, remembering that time is against him, and he cannot hope to revise. The only colors used are powdered earth, sienna, e.g., giving the dry colors like powder blue, old rose, etc.

## PLEASING COLORS

Mr. Bieler's painting is done with great decision—bold strokes that show no trace of hesitation—a great virtue in fresco work. Its colors are pleasing to the tutored and untutored eye alike. Already the villagers of Saint Sauveur have expressed hearty approval, though they were at first quite at a loss to understand the strange methods of painting employed by the artist. Probably they are appeased by the pious sentiments which the Saint Sauveur St. Christopher inculcates.

## Polish Sculptor Dies

Warsaw, Poland, October 22.—Pius Welonski, noted artist and sculptor, died here today at the age of 82. European museums hold many of his works and Warsaw possesses his famous bronze "Glad-iator" and "Christ Bearing the Cross."

Gazette 23/10/31

# IMPRESSIVE FRESCO AT ST. SAUVEUR



Fresco of St. Christopher bearing the Infant Christ upon his shoulders which has just been painted at Saint Sauveur in the Laurentians, by Andre Bieler, Montreal artist. This is thought to be the first true fresco work in Canada. It is done on the walls of a cottage in the village main street; and bears the text "Whoever seeth this image shall not faint or fall today."

## STRIKING DISPLAY OF CANADIAN ART

Gazette 19/10/31

Works by Living and Dead  
Painters Shown at Watson  
Galleries

## WIDE RANGE COVERED

Artists Represented Include  
Krieghoff, Jacobi, Brymner,  
Morrice, Cullen, Suzor-Cote,  
Coburn and Robinson

Since to the point of boredom "depression" is the favored theme of most discussions, at least temporary escape from the general atmosphere of gloom can be effected by stepping into the Watson Art Galleries, St. Catherine street, west, and viewing paintings by Canadian artists that adorn the walls. Wide in its range of period and interesting in subject matter, this show is attracting an increasing number of picture-lovers who can regale themselves with products of men who, over a longer term than the present, were no strangers to depression. That they, through sheer desperation, were not deterred from their tasks has left Canada the richer.

The exhibition that comfortably fills the three cosy galleries is marked by an air of moderation and cheerfulness. True, the modern notes are there, but they should not excite irritation in the connoisseur who leans towards the detail and high finish of Jacobi or Krieghoff. These two painters, whose work is now being sought by the discriminating, may in their manner be considered a trifle "old-fashioned," but as among the pioneers of Canadian painting, not to mention the fact that they depicted places and customs now much changed if not altogether obliterated, they have their established niche. Jacobi's art is represented by an Ottawa River scene, with high wooded shore and building and a tugboat, of the "walking beam" type, towing a timber raft. Krieghoff produced "Crossing the Ice," four men on a horse-drawn sledge with distant Quebec as a background, and "The Royal Mail Crossing the Ice," where crafts of canoe type are having trouble with huge ice floes. Long ago these painters laid down their brushes and passed on. Losses to Canadian art through death are realized when viewing the works of William Brymner, C.M.G., R.C.A., J. W. Morrice, R.C.A., Laura Muntz Lyall, A.R.C.A., and John Y. Johnstone, A.R.C.A.

"A View of Capri," with its white buildings, steep cliffs and sunlit sea, represents Brymner's art; "Young Canadian Girl" is by Mrs. Lyall; "Old Farmhouse, St. Eustache," and some capital sketches of old buildings are by Johnstone, while Morrice's lovely tone is manifest in two canvases, "On the Beach, Dinard," where an artist under an umbrella has a child for audience as its nurse sits in the shelter of a decaying ship on the beach, while boats under sail dot the sea; and "Near Dordrecht," with its sky filled by a massive cloud, flat land with distant windmills, and a ship with a ruddy sail on placid water on which a fleet rests at anchor. There are

also a few sketches from this accomplished brush—vivid little "snapshots," among them a rapidly brushed-in bit of shipping under a moist sky, and a woman on the deck of a steamer.

## MARINES AND LANDSCAPES.

Excellent examples mark the painters still with us. Maurice Cullen, R.C.A., shows Laurentian scenes which are typical—"First Snow, St. Margarets," with shadowed foreground broken by a brook, bare birches, hills that gleam in sunlight, an oil of lovely contrasts, and a big pastel of a winding bit of Cache River. This painting, with its white birches, spruces and distant mountain, suggests silence and the coming of a chilly night. G. Horne Russell, R.C.A., brings to his works the hum of winds and the hiss of breaking waves. Force there is to water that in sunlight and shadow piles its volume up the narrow rocky channel in "The Gully." Open water, jagged rocks and distant rounded hills are the pictorial elements of "Sea Coast Near St. Andrews," while late afternoon is the hour of "Waterfront, St. Andrews," with its low water, mud, wharf and irregular buildings. A. Suzor-Cote, R.C.A., signs a landscape, decorative in treatment, called "Harvesting, Arthabaska," and a sunny, solidly painted winter scene, "A Sugar Camp, Arthabaska," where the blue shadows of the maples make patterns on the drifted ground and the walls and roofs of the old wooden cabin. "Spring, Arthabaska," is a painting of ruddy vegetation, muddy banks, melting snow and swollen stream. In charcoal, he shows "Old Habitant." The man, seated in a chair, is distinctly of the soil. Clarence A. Gagnon, R.C.A., has invested with poetry his "Twilight, St. Maurice Valley"—a bend in the stream, trees, snowclad roofs and a few lights that cast dancing reflections in the water. "Cloud Shadows, St. Malo," is charged with sunlight and wind—figures on a partly shadowed headland, rolling sea, cloudy sky and in the distance a sea wall with lighthouse. F. S. Coburn, R.C.A., shows typical logging scenes under sunny winter skies—teams with their loads in deep snow amidst hilly, wooded landscapes. Archibald Browne, R.C.A., has two works—one of a small winding stream with distant blue mountains about to be enveloped in drifting cloud, and "Summer Evening," an upright of decorative treatment with tree-edged water and rising moon. Robert W. Pilot, A.R.C.A., besides some Gaspe marines of good quality, has a strongly painted winter scene called "Old House, Cartierville," which well suggests a shivery atmosphere. "By the Lake"—figures and birches at the edge of water—is a watercolor by W. J. Phillips, A.R.C.A., of Winnipeg, while this medium is effectively used by Paul Caron for scenes in which habitants and their quaint sleighs form the centre of interest. Albert Robinson, R.C.A., besides some sketches of harbor scenes, has paintings of winter in rural villages with gay-toned irregular buildings, and a large work entitled "Sunday in the Country"—a procession of sleighs passing quaint houses backed by wooded, snow-covered hills, in which pattern is of prime importance. "Autumn, Lake Superior"—hills, water and glowing, vivid bush in rocky land—is by A. Y. Jackson, R.C.A., while others represented in the exhibition are Kenneth Forbes, A.R.C.A., Frederick Ede, W. H. Clapp, John Palardy, Berthe Des Clayes, Charles DeBelle, A.R.C.A., the late A. D. Patterson, and the late F. A. Verner.

## SUGGESTS MUSEUM FOR HANDICRAFTS

Gazette 19/10/31

Victor Morin Sees Opportunity for Development of  
Canadian Home Arts

## EXHIBITION IS OPENED

President of Antiquarian and  
Numismatic Society Is  
Speaker at Guild's  
Annual Event

The hope that the Government will establish before long a museum, where a permanent display of Canadian handicrafts will be on view, both as a thing of beauty for the enjoyment of the general public and as an inspiration to encourage the further development of the home arts throughout the country, was expressed by Victor Morin, L.L.D., president of the Antiquarian and Numismatic Society of Montreal, when he formally opened the 1931 exhibition of the Canadian Handicrafts Guild in the galleries of the Art Association, Sherbrooke street west, on Saturday afternoon. Mr. Morin also suggested that distinctively Canadian crafts might be created by using nickel, a Canadian element, for metal work, and by designing a lace which should be as expressly Canadian as Irish crochet, or pointe de Valenciennes or Venise, were of the country of their origin.

Handicrafts in Canada already had a notable record, Mr. Morin stated, from the wampum and beadwork of the original children of the soil to the lovely things collected in the present exhibition. The Guild was to be warmly congratulated for the latter, he said, and he earnestly hoped that they would continue to encourage the crafts which filled the long winter evenings on the farms with happy hours and brought much-needed extra money into the pockets of the craftsmen and women.

Canada would do well, he said, to cultivate a tradition for these crafts such as that enjoyed by Germany, whence the toys of his own youth had come, and by France, where they filled the leisure periods of the farm folk even when the period was no longer than an odd ten minutes between chores.

Reviewing the work that had already been done in this country, Mr. Morin spoke of the wood carving of Quevillon at St. Vincent de Paul, of Jobin at Ste. Anne de Bellevue, and of those modern wood carvers turned sculptor—Philip Hebert and Laliberte. The fine things that had been accomplished in metal work could be seen in the lanterns in Notre Dame Cathedral as well as in the Guild's exhibit. In this connection, Mr. Morin suggested that there might be an interesting field for metal work in the nickel in which the country abounded.

As for pottery, hooked rugs and homespun, the products of the Canadian provinces lead the continent. The lacework of the countrywomen was also very lovely, Mr. Morin said, but he felt that by developing the taste of the workers a new and distinctively Canadian type of lace might be designed. In conclusion, he expressed the hope that the Government would soon see fit to open a museum for a permanent display of Canadian handicrafts.

Col. Wilfrid Bovey, president of the Guild, who introduced Mr. Morin expressed the thanks of the Guild to the Art Association for its hospitality. The exhibition, which is under the chairmanship of Miss Lighthall, will remain open until the end of the month.

## WOMAN ART STUDENT DOES FINE BIT OF WORK

Star 7/11/31

N.Y. Banker's Wife's Essay  
Chiselled in Marble

NEW YORK, Nov. 7.—(A. P.)—An art student in Greenwich Village has sculptured the figure of a woman in the attitude of repose, and the teacher, Victor Salvatore, regards it as a remarkable piece of work.

The student is Mrs. Albert H. Wiggin, wife of a widely-known banker.

Mrs. Wiggin rolls up to little Macdougall's Alley every day at 9 o'clock in a limousine and dons smock and anonymity. At 3 the limousine comes to take her away and she becomes a banker's wife again.

She has been studying art two years and does it, she said, only because it interests her. She is too modest to exhibit her efforts.

Boy apprentices in Salvatore's Greenwich House workshop are chiseling in marble the figure that Mr. Salvatore considers so good.

The workshop is supported by the Wiggins, the Marshall Fields, the Rockefellers and others. It was through their patronage that Mrs. Wiggin became interested enough to try her own hand.

## MANY HAPPY RETURNS!

Star 28/10/31



His Excellency Lord Bessborough, Governor-General of Canada, who celebrates today his 51st birthday, and his first anniversary to be reached in Canada. He is spending the day quietly at Rideau Hall, and no formal celebration is taking place. He is receiving congratulations from all parts of the world.

## Queer Collection of Paintings Placed on Display in Chicago

Star 7/3/31

CHICAGO, March 7.—(U. P.)—Some modern art may be a bit wet, but it's art nevertheless and the no-jury society of artists stands ready to prove it with paint of wildest hue. The annual no-jury show opened last night with 400 oil paintings of tom-cats, convex space, whisky bottles, named lavender ladies, skyscrapers upside down, ash cans, strawberry ice cream sodas, two-legged cows, and one extraordinary painting by one Mrs. A. W. Baeder, of which more anon.

"Some of it may look silly and some of it may not," explained Felix Russman, one of the powers that be in the no-jury exhibit and an artist himself of considerable note.

"But its all art, whether its good or bad," he continued. "Each painter has expressed himself on canvas and the mere fact that he has so expressed

himself makes it impossible to sneer at what he has done."

Gilbert Rocke thus expressed himself with a canvas entitled "Big Nudes." So they were, and very black, with grinning red streaks for mouths and big solid feet to stand on.

"Convex Space" likewise expressed the thoughts of Rudolph Weisenborn, one of the most prominent of western moderns. It is a gigantic picture, very blue and red and white, depicting three vague young women swimming in a sea of skyscrapers, gooseberry bushes and beer. Or maybe it is a sea of radio set insides, fried eggs and sepia ink.

"A picture such as this," said Ruskman, "is a little difficult, perhaps, for the layman to understand. But it is a canvas of flowing grace and inter-related color and as such is an enjoyable piece of work."

## PORTRAITS OF PREMIERS

Gazette 14/11/31

Bas Relief Works Produced by Miss Pearl Thurston

The first of a series of Canada's eleven Prime Ministers, Rt. Hon. R. B. Bennett, molded in bas relief by Miss L. E. Pearle Thurston, Montreal portrait sculptress, is on exhibition in the Canadian Pacific Railway offices on St. James street. The first three in this series, when completed, will be a group under the heading of "The Three Guardians of Canada's Destiny," and will include Rt. Hon. Sir John A. Macdonald, Rt. Hon. Sir Wilfrid Laurier and Rt. Hon. R. B. Bennett. These men have been Prime Ministers in the Dominion during times of stress. The clay models will also be on exhibition at the C.P.R. offices.

When Miss Thurston completes the entire series of eleven portraits, the group to be comprised of Rt. Hon. Sir John A. Macdonald, Hon. A. Mackenzie, Hon. Sir J. J. Abbott, Hon. Sir John Thompson, Hon. Sir Mackenzie Bowell, Hon. Sir Charles Tupper, Bart., Rt. Hon. Sir Wilfrid Laurier, Rt. Hon. Sir Robert Laird Borden, Rt. Hon. Arthur Meighen, Rt. Hon. Wm. Lyon Mackenzie King and Rt. Hon. R. B. Bennett.

## LAST TRIBUTE PAID

Gazette 14/11/31  
Canon Harris Laid to Rest in St. Peter's Cemetery

Charlottetown, P.E.I., November 13.—In the little chapel of St. Peter's Cathedral, designed by his brother, W. C. Harris, and decorated by the hand of another brother, Robert Harris, eminent Canadian artist, funeral services were held today for Rev. Canon Edward A. Harris, of Mahone Bay, N.S.

Right Rev. John Hackenly, of Halifax, Episcopal Bishop Coadjutor of Nova Scotia, conducted the service. Some years ago burials of two brothers of Canon Harris were held from the same chapel.

Interment was in St. Peter's cemetery, where Rev. Canon Malone, priest incumbent, assisted in the ceremony.

## TO OPEN NEW MUSEUM

Mrs. Harry Payne Whitney Has Collected Art Works

New York, November 16. — Art will take the spotlight tomorrow as Mrs. Payne Whitney, herself a sculptor of note, opens her new museum.

The exhibit will open with more than 600 works of art which Mrs. Whitney has collected over a period of 25 years. The institution will be known as the Whitney Museum of American Art and will be directed by Mrs. Juliana R. Force. It is located in Greenwich Village.

Gazette 17/11/31

## VICE-REGAL PARTY RETURNS TO CITY

Gazette 31/10/31

Their Excellencies Spend Busy Day Attending Various Functions

## LEAVE AGAIN TONIGHT

During Brief Sojourn They Are Guests of Sir Montagu and Lady Allan at Ravenscrag

Their Excellencies the Earl and Countess of Bessborough returned yesterday for a two-day visit to Montreal, the city in which they spent the past summer months and the birth-place of their youngest son, Lord George St. Lawrence Neufville Ponsonby. Arriving at Bonaventure Station at 11.50 a.m., Their Excellencies repaired to Ravenscrag, their residence during the summer, where they will be the guests of Sir Montagu and Lady Allan until they take train again for Ottawa at 8.05 o'clock this evening.

Both the Governor-General and the Countess of Bessborough spent a busy day yesterday and one that kept them on the go until the evening when they attended the ball given by La Ligue de la Jeunesse Feminine at the Windsor Hotel. During the day and as is their wont they visited several places of interest and met many of the people of Montreal.

The Governor-General was the speaker at a special meeting of the Canadian Club of Montreal in the Windsor Hotel at noon, while Her Excellency took luncheon with Mrs. Herbert Molson. In the afternoon Lady Bessborough visited the Royal Victoria College at McGill University where she had tea with the warden, members of the staff and students.

Lord Bessborough, attended by A. F. Lascelles, secretary to the Governor-General, paid his first visit to the galleries of the Art Association of Montreal at six o'clock, and he spent almost exactly an hour in inspecting the permanent collection of paintings, the museum, and a special exhibition of Canadian handicrafts at present in the lecture hall. His Excellency was received by the president of the Art Association, H. B. Walker, by Dr. C. F. Martin and Dr. C. W. Colby, vice-presidents, and by D. Forbes Angus, Arthur Browning, W. B. Blackader and F. Cleveland Morgan, officers of the association.

## INSPECTS HANDICRAFTS.

Mr. Walker showed His Excellency the fine collection of paintings belonging to the galleries, and then Mr. Morgan conducted him through the rooms which constitute the museum. The party then paused for a moment to inspect the handicrafts exhibition sponsored by the Canadian Handicrafts Guild, and here they were received by Col. Wilfrid Bovey, president of the guild, and Miss Alice Lighthall, convener of the exhibition committee. During his tour of the hall the Governor-General stopped to say a few words to Mrs. Cameron, of Montreal, and Mrs. Rioux, of Trois Pistoles, who are exhibiting spinning and weaving work at the exhibition.

## His Excellency at Art Gallery.

His Excellency the Governor-General, attended by Mr. A. F. Lascelles, secretary to His Excellency, visited the galleries of the Art Association of Montreal during his stay here, and was received by the president, Mr. H. B. Walker; Dr. C. F. Martin and Dr. C. W. Colby, Vice-Presidents; and Mr. D. Forbes Angus, Mr. Arthur Browning, Mr. W. B. Blackader and Mr. F. Cleveland Morgan. After viewing the permanent collection, His Excellency was conducted to the Canadian Handicrafts Exhibition in the Lecture Hall, and was received by Lieut. Col. Wilfrid Bovey, President of the Canadian Handicrafts Guild, and Miss Alice Lighthall, convener of the exhibition committee.

## EDUCATION BY EYE NOW APPRECIATED

Gazette 3/11/31

Part Played by Museums Is Expected to Grow Correspondingly

## SURVEY IS UNDERTAKEN

Dr. Cyril Fox, Director of National Museums of Wales, Has Special Mission Here

The importance of education by the eye is just being realized by many educational authorities and, as it becomes more fully appreciated, the part that will be played by museums will grow correspondingly, in the opinion of Dr. Cyril Fox, director of the National Museum of Wales, who arrived here yesterday to undertake a survey of museums for McGill University, the Art Association of Montreal, and the Chateau de Ramezay. He will be in the city about two weeks and will then return home almost directly to prepare a report on his visit of inspection.

Dr. Fox, in conversing with The Gazette, remarked that it was interesting to note the changes in methods of education since the time when civilization reached that stage when it was realized that a universal system of education was needed. The first method was almost entirely by ear, but it eventually became clear that oral training was not as thorough as might be desired. The idea of education by handicraft was then introduced, but this also was shown to be inadequate.

Just recently, Dr. Fox pointed out, the value of education by eye has come to be realized and efforts are being made in some quarters to teach people how to see things. It was here that he suggested that museums would soon come to play an important part in school education. Dr. Fox mentioned the way in which natural history and the history of man can be taught through the inspection of museum exhibits by the children under proper guidance and instruction, and he looked for tremendous developments in this field in the near future.

Children have been found to learn and remember better when they actually see objects than by seeing pictures of them or by reading about them. The trouble in the past has been that the museums have not been sufficiently organized, have not been found always in the right places, and curators and directors who can explain the exhibits have not always been available.

Dr. Fox, who has played an important part in the organization of museums in his own country of Wales, was able to give some instructive information as to what has been achieved in his country. A national museum, to illustrate the natural history of Wales and to show the history of the people of Wales to the world, has been organized and was opened as late as 1927. This has been constructed at Cardiff and it now occupies an important place in the community.

## CO-ORDINATION OF WORK.

At the same time the organization of small museums throughout the land has been undertaken and accomplished with surprising results. All are now working under a single head, with the exception of one museum, which is expected to join the central body shortly. The National Museum holds a summer school yearly to which curators and instructors come from all the smaller places, and this has proved a most valuable institution. It also supplies inspectors to make visits and report on the member museums; and it even goes so far as to take charge of objects of national importance and see that they are properly arranged for museum display.

Dr. Fox considered that this service had proved highly satisfactory and added that it was now being widely adopted in various parts of England. He believed that the organization would lead to steps being taken in co-operation and exchange of exhibits to the mutual benefit of the members.

Dr. Fox is making his first visit to Canada and thus was unable to make any comments on museums in this country, but he hopes in two weeks to be able to gain sufficient information about the local museums that he will inspect to be able to make a report immediately on his return to Wales.



## INTERESTING WORK AT ONE-MAN SHOW

Gazette 3/11/31  
A. M. Pattison Proves Sympathetic Interpreter of Montreal's Old Landmarks

An unusually diversified and interesting one-man show, consisting of oils, water-colors, crayon and pen and ink studies by A. M. Pattison, is on view in room 20, the Windsor Hotel, this week, daily from 10.30 a.m. to 9.30 p.m. Mr. Pattison, who is a Montreal artist, has varied his subject as widely as his medium, and includes scenes from the Maritimes, the Laurentians, the historic Quebec countryside, and the quaint rapidly disappearing landmarks of old Montreal in the collection. Whatever the subject, however, Mr. Pattison captures its essential mood and atmosphere through a harmonious combination of significant composition and distinctive treatment.

The local group will prove a revelation to many of the beauty and charm that lurk in the streets and by-ways of Montreal. A watercolor in dull russets and black-browns of Windsor street in a wet autumn dusk shows that lovely block looking south down the square to St. George's and the towering mass of the railway station in its most poetic guise, mysteriously veiled in hazy twilight. The same subject appears again deep in snow under a sky heavy with flakes about to fall, while festive Christmas-like touches are introduced in the old-fashioned low red sleigh and the glowing windows of the church. This is an oil of attractive qualities.

The pictorial value of the low irregular roof-line along the south side of Notre Dame street has been cleverly utilized in a sketch which includes the Chateau de Ramezay, Nelson's Monument and the Silver Dollar Palace. The Church of St. Andrew and St. Paul, now removed from Dorchester street, and St. Joseph's Church, soon to disappear from Cathedral street provide subjects for two other canvases, while a whole series is devoted to the construction of the new bridge on Dorchester street, very striking in its stark bare line.

Sunlight on snow is brilliantly treated in "Farm House, Cote de Liesse Road" which shows a cluster of rambling buildings with the characteristic gracefully sloping roofs against a sun-filled sky which reflects its glittering light in the snowy field in the foreground where deep blue shadows mark a track of footprints.

Another fine group depicts one of the most fascinating phases of the Laurentians—melting ice on the banks of lake and river in the spring. In these pictures, Mr. Pattison captures the texture of deep soft snow, solid translucent ice and dark cold water.

The Maritime group also contains some fine things. In "Gulliver's Cove, Digby Neck," a high cliff fills one side of the canvas, with a sandy shore strewn with rocks and vari-colored bits of seaweed stretching across the foreground, while beyond spreads the sea shining in the golden light of the sun. The heavy mass of the cliff, the glinting water and the shimmering atmosphere form an effective study in contrasts. "House on Island—Blue Rocks" shows a vigorously brushed-in small cottage and a moored boat reflected in the water.

A charming watercolor, "Sunlight, St. Helen's Island," depicts sunshine, dappled by the leafy trees through which it filters, as it falls on grassy slopes and the sides and roofs of the island's booths. This is painted in clean easy flowing color.

## MONTREAL ARTISTS IN SELECT COTERIE

Gazette 2/11/31  
Seven Out of 26 Chosen to Create "Painters of Canada" From City

### REPRESENTATIVE WORKS

Wide Distribution Arranged For in Leading Stationery and Departmental Stores

Of the twenty-six artists selected to create the new "Painters of Canada" series, seven are from Montreal. Among the interesting paintings are "Cab Stand Montreal" by Kathleen M. Morris, A.R.C.A., a very individual artist who prefers to paint odd corners of Ottawa, Quebec and Montreal during the winter months. Her paintings hang in many private collections as well as in the National Gallery, Ottawa. "Quebec Farm", by Edwin A. Holgate is typically Canadian in setting, and Holgate is one of the most interesting figures in Canadian Art. His work is solidly painted,

modern in feeling and original in conception.

There is a lyrical quality in "The Village Church" by Anne Savage. Miss Savage as a teacher of art in the Baron Byng High School in Montreal has been one of the most successful experimenters in the art education of children in Canada.

Sarah M. Robertson is one of the younger Montreal artists whose painting has received very favorable notice at Wembley and various other exhibitions. "The Green Sleigh" is characterized by a naive sense of design and beautiful color.

Albert H. Robinson finds the subjects for his paintings in the villages below Quebec. There is often a quiet sense of humor in his work which is boldly summarized and distinguished by subtle color harmonies, as in "Home from Town."

The William E. Cloutts Company have sponsored this "painter of Canada" series and have had a series of forty-five different picture subjects, all typically Canadian in character, reproduced in oils by a hand process which faithfully retains the artist's original color tone values. These are done in miniature and make interesting Christmas greeting cards.

The William E. Cloutts Company has arranged for the distribution of this series to the leading stationery and departmental stores and it will also be seen at the Produced in Canada Exhibition.

## WORKS OF LOCAL ARTIST DISPLAYED

Gazette 17/11/31  
Miss Gray's Exhibit Consists of Oils, Water Colors and Wood Cuts

Work in three media by Miss Katharine Gray, a local artist, is now on view at the New Gallery Reg'd., 1452 Drummond street. The best feature of Miss Gray's exhibit, which consists of oils, water colors and wood cuts, is the last as draughtsmanship seems to be her particular forte. Her drawing of buildings, whether they be the gabled cottages of the Quebec countryside or the more complicated Manoir Richelieu or Bonsecours Market, are accurate and meticulous studies in mass and perspective. Her color in the water colors is fresh and clean and, since texture is not a problem in the handling of flat washes, these sketches are successful and often charming. The oils, however, are less effective because they lack those essentials of an oil painting, tactile value and solidity. One oil, "Malbaie Village," which shows a group of red-roofed buildings by the water, is a striking exception. Where, however, there are only sky, trees, hills and water in the composition, all these constituents might be made of exactly the same material—something between mist and Italian cream—colored differently.

Miss Gray has a good eye for the pictorial quality of homely things and in her wood cuts includes such familiar figures as the organ grinder, the cobbler and a typical group in a waiting room, all caught in informal characteristic poses. Her wood-cut depicting a corner of the stage at the opera viewed from a side gallery, which is shown in the foreground, is a tour de force of draughtsmanship.

Many of the water colors and an occasional oil have captured not only the objects contained in them, but the sun, light and air in which they are suffused.

## PUBLIC IS WARNED OF PICTURE SHARKS

Gazette 9/11/31  
Reputable Dealers Fear City Becoming Mecca of Clever Sharks

### ALL SPURIOUS BARGAINS

Otherwise Shrewd Business Men, Eager to Patronize Art, Often Fall Easiest Victims

Attention of those engaged in picture frauds is being attracted to Montreal, the game having become increasingly difficult in Europe, and the danger is that Montreal may become the Mecca of the sharks. This is the viewpoint of leading firms interested in art in Montreal, such as W. Scott and Sons, William R. Watson of the Watson Art Galleries, Wallis and Son, of London, England, D. M. Johnson of the Johnson Art Galleries, Ltd., John H. Cooling of J. A. Cooling and Sons, London.

What makes the frauds more difficult to perceive is that those engaged therein are often men of good address, well-spoken, suave, at times with suites of rooms in good hotels for the displaying of their paintings. Photographs of the pictures are used, and when a citizen is found who wishes to have a Reynolds at a bargain he is invited to view the picture, told a plausible story of how Lord so and so in England is in financial difficulties and wishes quietly to dispose of his pictures, hence the visit to Canada.

"It is surprising how many otherwise shrewd business men fall into this snare," point out the local experts. "There have been several cases of actual fraud, and investigation has shown that the sellers of the spurious pictures covered their retreat with the phrase 'attributed to' such and such an artist. This means nothing at all. A man might take a picture by Smith and attribute it to Corot, or a painting worth \$10 can be attributed to Rembrandt and sold as a bargain at \$2,000. It is all under cover of the evasiveness of words."

The object of the local dealers is to warn the public to be wary of these supposed picture bargains, and they point out that they may rest assured that there are no fine paintings being swept about the world in this fashion. Good paintings have an international value and art dealers all over the world are keen to buy any works of authenticity and merit, and the suggestion made to the public is that the man offering a masterpiece at a very low price should be regarded on the base of a man who offers a diamond for a dollar.

## C. J. SIMARD DIES IN CITY OF QUEBEC

Gazette 9/11/31  
Director of Provincial Museum Was Former Assistant Provincial Secretary

(Special to The Gazette.)  
Quebec, November 8.—C. J. Simard, director of the Provincial Museum and former Assistant Provincial Secretary, died at one o'clock this morning at the Hotel Dieu, where he had been a patient for ten days after being in ill-health for the past two years.

One of the most active members of the Civil Service and one of the contributors with Hon. Athanase David, Provincial Secretary, to the revival of fine arts in this province, the late Mr. Simard's untimely demise will be a shock to those who have been in close contact with his work and knew his devotion to the higher culture of his compatriots as well as to the general progress of the province.

Born in this city 54 years ago, the late Mr. Simard, after studies at the Quebec Seminary and Laval University, became a member of the Bar, but finally accepted an appointment as representative of the province at the Universal Exhibition in Liege, Belgium, remaining two years abroad, not only rendering valuable service to the province in his official capacity, but also developing his artistic qualities. On his return he became secretary to the late Hon. Jeremie Decarie, Provincial Secretary. He was appointed assistant secretary of the province later and acted in this capacity under Hon. Athanase David, present head of the department. Co-operating closely with the literary and artistic movement encouraged by Mr. David, Mr. Simard became a valuable aid in that direction.

He was closely associated with the work of the Historic Monuments Commission and it was with his active support that under Hon. Mr. David's regime such books as "Commemorative Monuments," "The Old Churches," "Old Mansions and Old Houses" and "The Island of Orleans" were published, creating much interest in literary, historic and artistic spheres.

For the last two years in charge of the Provincial Museum, where he had collected much valuable Canadiana, Mr. Simard had been preparing a book on the historic city of Quebec, which will be published in a few months.

The late Mr. Simard is survived by his wife, nee Marie Devarennes; one son, Master Jean Simard, and one sister, Miss Corinne Simard. The funeral will take place on Tuesday morning.

## Star Nov. 21/11/31 Girl's Dream of 25 Years Ago Comes True As Museum Opens

NEW YORK, Nov. 17.—(A.P.)—A quarter-century-old dream of a poor little rich girl became true today as the madeover doors swung open on the Whitney Museum of Art in Greenwich Village.

There, in three ancient buildings done over outside and inside in the modern manner, repose more than 600 native works, with not so much as a flicker of European influence.

In the background as several thousand invited guests viewed the contemporary state of this country's art and inaugural speakers told how the museum is expected to encourage native talent. Mrs. Harry Payne Whitney, the founder, was present. She dreamed her dreams when she was yet Gertrude Vanderbilt, and though she was born in the top ranks of society she chose a career of hard labor in clay. She is herself an artist of considerable reputation and

her studio is in Macdougall's alley not far from the new museum.

The works on exhibition have been collected by her during the past 25 years—always with her now-realized museum in mind. Four of her own statues, including Chinese, which is noted, are in the permanent collection.

The painting collection numbers 351 and is representative of the work of United States artists during the past 50 years. Particular stress has been laid upon the art of living men, and in this sense of contemporary representation the museum is hailed as the only one of its kind in the country.

Among well-known artists with works on display are John Sloan, George Luks, Eugene Speicher, Ernest Fiene, George Bellows, Guy Pene du Bois, Thomas Hart Benton, Ernest Lawson, Robert Laurent, Daniel Chester French, Paul Manish, Bernard Karfiol, Leon Kroil and Arthur B. Davies.

## THE WEEK'S REVIEW OF ART

## Gallery Shows Works by Polish Gravers

In the print room of the Art Association of Montreal there is now on view a small collection of works by Polish engravers, which has been brought out for exhibition in this country by the National Gallery of Canada. A rather similar collection was shown here some time ago and, while some of the artists whose works were here before are represented again, the collection is quite different.

Some of the best work on view is by Wladyslaw Skoczylas, who is held in very high esteem in his own country. He has nothing this time quite so impressive as a head which was in the former exhibition, but three of his woodcuts are very striking, two heads of old men and a group of three girls carrying baskets. He has also a very imaginary portrait of Beethoven which is strong but even uglier than Beethoven really was; some conventional landscapes are not so interesting. A good deal of space is taken up with fourteen woodcuts of Stations of the Cross by Bogna Krasnodebska-Gardowska, in black touched with color. They are hard and strong and rather archaic, and the same is true of Marja Dunin's woodcut illustrations to legends and fairy tales, in which some color is used; some of these are frankly formal, decorative patterns. The "Regina Coeli" by Wiktoria Gorynska is of the same kind; this artist has also some rather effective prints of cats.

Other of the more interesting woodcuts are the little studies of streets and buildings by Tadeusz Cieslewski, Junr., Edward Cyerwinski's silhouetted landscapes, and the work, mostly in black, with only few lines of white, by Stanislaw Chrostowski.

Of the few etchings shown some of the best are two portraits by Franciszek Siedlecki, one of Marshal Pilsudski, and the other, more successful, a "Portrait of a Philosopher." Zofia Stankiewicz shows a good, dark toned etching of an archway over a street in Warsaw, and also an interesting lithograph of an orchard in snow. In two other, fairly large lithographs, by Stanislaw Szwarc, the effect of a snowy atmosphere is helped by the softness of the medium.

## Future Exhibitions

Next Saturday, Nov 14th, an exhibition will be opened at the Watson Galleries, St. Catherine St. of works by three contemporary Canadian artists, Albert Robinson, A.R.C.A.; Lillian Torrance Newton, A.R.C.A., and Florence Wyle, A.R.C.A. Miss Wyle is a sculptress who is at present better known in Toronto, where she lives and works, than here. The work of Mrs. Torrance-Newton and Mr. Robinson is both known and appreciated in Montreal. There will be some of Mr. Robinson's most recent work, including some landscapes painted in the Eastern Townships, about Melbourn and Knowlton, and some from the Laurentians.

An exhibition of work by Miss Katharine Gray, of Montreal, oil and water color pictures and wood cuts, will be opened at the New Gallery, Drummond St., next Saturday, Nov. 14th. Miss Gray had a most attractive little exhibition of her woodcuts here, rather more than a year ago, but her oil and water color work is not well known at present.

Canadian pastels by C. Rlordon will make an exhibition to be opened at the New Gallery on Nov. 21st, and early in December there will be the annual exhibition of works of Hutton Mitchell.

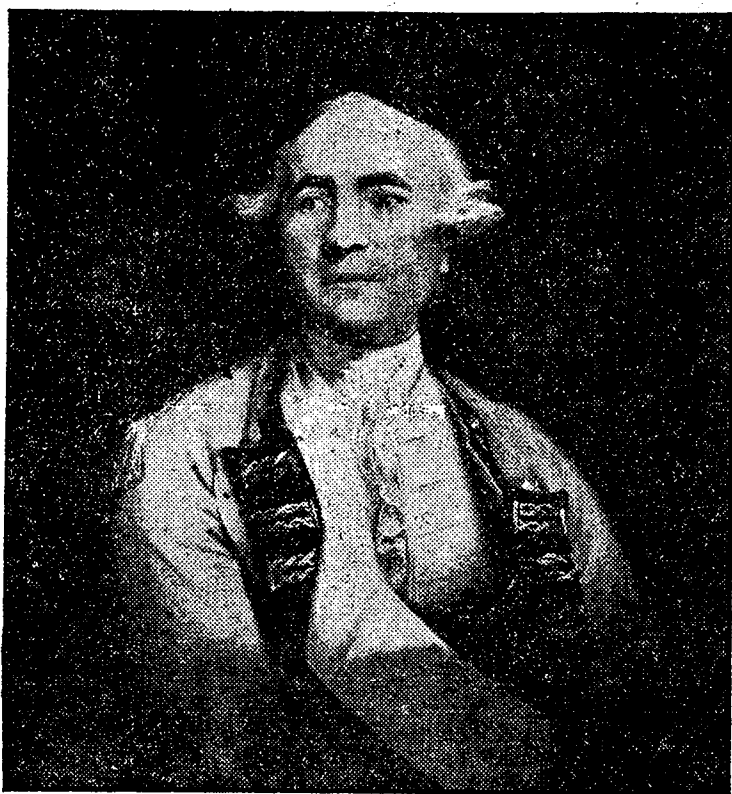
## Studio Group to Exhibit

The exhibition by the studio group of the Women's Art Society will be held in the Van Dyck Gallery at Jas. A. Ogilvy's Ltd., early in December, it is announced.

## Architectural Exhibit

The Royal Architectural Institute of Canada will hold an architectural exhibition in conjunction with the Fifty-Second Annual Exhibition of the Royal Canadian Academy of Arts. The opening of the exhibition will take place at the galleries of the Art Association of Montreal, 1379 Sherbrooke street west, tomorrow evening at 8.30, when awards will be made for the most outstanding buildings erected in Canada during the past three years.

## A REYNOLDS PORTRAIT



GEN. SIR FREDERICK HALDIMAND, BY SIR J. REYNOLDS.  
(Courtesy of W. Scott & Sons)

This portrait was painted by Sir Joshua Reynolds just before General Haldimand took office as Governor and Commander in Chief of Canada.

Sir Frederick Haldimand was Swiss by birth and was born near Neuchâtel in 1718. He went first into the Dutch service and entered the British army and became naturalized as a British subject at the age of 36. He served under Amherst on his expedition against Montreal in 1760, and was then put in command at Three Rivers till 1766. After further service in North America he was appointed to succeed Guy Carleton,

Lord Dorchester, as Governor of Canada in 1778.

He must have visited England before taking over his duties, since the portrait was painted in 1778, as shown by Reynolds' account books, in which the name is misspelled. The entry is: "General Haldiman, £36.15.0, and two copies £26.5.0"

The original picture is in the possession of the Haldimand family in England. A small sketch of it was recently in Montreal, and a copy of it is understood to be here; perhaps one of the copies mentioned in Reynolds' accounts.

## Art Association Of Montreal Has Six New Pictures

The most recent acquisitions of the Art Association of Montreal are six works by A. Suzor Cote, R.C.A., which have been given to the gallery by the artist. Three of these are oil paintings, "March thaw in the gully" which was shown at one of the spring exhibitions a few years ago, "Farm in Brittany" and a head, "Portrait of Francois Taillon." With these are a charcoal drawing of a head "The blind man", a pastel of a nude figure and a large bronze head, "The Bishop." The collection is representative of some of Mr. Cote's later work and makes a valuable addition to the other works by him already in the gallery.

Tomorrow, Thursday, 12th, at 8.15 p.m., the Rev. Lawrence Clare will give a lecture at the Art Association on "Art, Beauty and Criticism."

A collection of works by Miss Kathleen Shackleton will be opened in the print room of the art gallery on Saturday, Nov. 21st. This will include a number of Miss Shackleton's sketches of Indians and Western types, which are being lent for exhibition by the Queen's University, Kingston.

The annual exhibition of the Royal Canadian Academy is being held this year in Montreal, at the Art Association, and will be opened with a private view on the evening of Thursday, Nov. 19th.

## Activity in Art Worlds of London and Paris

Arrangements are being made for a great exhibition of old French art to be held in London this winter, in the galleries of the Royal Academy at Burlington House. This exhibition will be a successor to the exhibitions of Flemish, Italian and Persian art which have been held there in the last few years. For the two latter exhibitions some of the greatest art treasures of Italy and Persia were specially sent to London. The French Government is making plans for an exhibition as good as those which preceded it.

One important treasure which it was proposed to send was the Bayeux tapestry, which has on it a contemporary history in pictures of the invasion of England by the Normans under William the Conqueror, but it appears that it has been found impossible to move it without injury.

An exhibition of ancient Greek paintings will, it is hoped, be held in London shortly, at the Victoria and Albert Museum. The Greek government has been asked to give its help in making the arrangements.

A writer in the London Times suggests that, in these hard times for every one, artists might sell their works by barter, exchanging them for food and clothes. In the opinion of this writer, his suggestion might result in spreading art more widely and lead to the artistic decoration of offices and shops.

Paris has for years been the place of production of many of the most astonishing freaks in painting and other arts; the buyers of these have been principally citizens of the United States. It is now reported that either the Americans are getting tired of buying or the studies are getting tired of producing artistic freaks, and that the business is played out, French art will lose nothing by this.

## Cathedral Cleaned of Its Mediaeval Dust

Rouen Cathedral, one of the finest of French gothic churches, has just been thoroughly cleaned, probably for the first time in its history, and five tons of dust have been taken out, some of it no doubt mediaeval dust which had been accumulating ever since the cathedral was built. In the course of the work four old paintings of biblical subjects, which had been forgotten for 300 years, were found stored away in a room of the tower.

It is claimed that it is the first time that vacuum cleaners have been used for cleaning a cathedral, but, as a matter of fact, some parts of Westminster Abbey were vacuum cleaned when preparations were being made for King George's coronation.

## Picture Frauds: A Warning

To The Editor, Montreal Daily Star:

Sir:—Montreal is evidently in danger of becoming the Mecca of the European picture-shark. Finding the game increasingly difficult to play abroad, these gentlemen are venturing further afield for their victims.

The word victim is literal, for the picture-buyer who gets into their hands is usually nothing less. The methods of these gentry are worthy of a better cause. They are often men of good address, well-spoken, suave, with persuasive powers of speech. They tell a plausible story of how Lord so-and-so of England is hard up and wishes to sell his paintings unknown to his friends. Hence their visit to Canada, etc. It is surprising how many otherwise shrewd business-men fall into this snare. Of course the selling is done under cover of mutual confidences, and seldom is a receipt given for the money paid.

There have been several cases of actual fraud, and on investigation it has been found that the sellers of the spurious pictures covered their retreat with the fatal words "attributed to" such and such an artist. This means nothing at all. A man might take a picture by Smith and attribute it to Corot, or a painting worth ten dollars can be attributed to Rembrandt and sold as a bargain for \$2,000. It is all under cover of the evasiveness of words.

The object of this letter is to warn

## Exhibits Oils, Water Colors, Wood Engravings

Miss Katharine Gray, a collection of whose works is being shown at the New Gallery on Drummond St., gave a very attractive exhibition of some of her wood engravings in Montreal some time ago. In the present exhibition there are wood engravings, including a few that were shown before, and works in water color and oil, of which the wood engravings are the most interesting and the most successful. There are among these some charming country scenes, one of which "The harvesters" has well placed figures in a landscape; the scenes of streets and buildings are well drawn but rather hard; the difficult medium has been used to produce effects of light and particularly of half lights. Among these are the sunset in the "Habitant cottage," the candle light in "French Canadian dance" and the firelight and shadows in "French Canadian Veillee," best of all is one called "Opera," in which Miss Gray has succeeded amazingly in giving the contrast of the strong light on the stage of a theatre with the reflected lights on the figures in the gallery in the foreground.

The picture in water color are distinctly more effective than the oil paintings; they have more atmosphere, light and warmth. The manner in which they are painted is

the public to be wary of these supposed picture bargains. They may rest assured that there are no fine paintings being swept about the world in this fashion. Good paintings have an international value, and art dealers all over the world are keen to buy any works of authenticity and merit. Thus anyone offering a picture by a master "for a song" should be as suspect as the gentleman who offers you a diamond for a dollar!

Buy your paintings from a reputable dealer, or the representative of a reputable dealer. The function of an art dealer, in addition to being in business for his own profit, is to stand between the public and fraud. You may pay a fair price for the pictures you buy, but you will at least be assured of good value for your money.

We sign this letter believing it to be in the interest of the public, and therefore meriting your valuable publicity.

W. Scott & Sons.  
Wallis & Son, London.  
Watson Art Galleries.  
Johnson Art Galleries.  
J. A. Cooling & Sons, London.

## Quebec Led this Continent with Early Work in Art Handicrafts

ENGLISHMEN, when they set out to establish new colonies, are generally of a kind that does not concern itself much with matters of art of any sort. Art is actively practised now in the British dominions, but it seems to have begun only fairly late in their development. In English-speaking Canada art of any importance probably began when the United Empire Loyalists brought in with them their belongings, which must have included furniture, plate and other articles of American Colonial make. In New England and the southern states applied arts had not got very far before the eighteenth century.

In New France, as good evidence now shows, art work of a very good quality began quite soon after the French settlement of Canada. Much of it was applied to the fitting and decoration of churches, but it appears that furniture, carving in stone and wood, and work in silver, iron and other materials, of real artistic merit, was being made for domestic as well as for ecclesiastical use as early as the seventeenth century. Much of this work has certainly been destroyed or lost, and its importance is not yet as generally recognized as it should be; but the work of seeking it out, recording it and preserving it has begun and is being carried on as actively as time and money allow. It should be possible before long to show beyond any doubt that Quebec had not only one of the earliest but one of the best groups of workers in art handicrafts on this continent.



# PLEADS FOR CLEAR APPROACH TO ART

Gazette 13/11/31  
Rev. Lawrence Clare Says  
Tolerance and Honesty  
Better Than Criticism

## ASSOCIATION MEETING

Critics Denounced as Ill-  
Tempered Lot Who Propound  
Narrow and Malicious  
Definitions of Subject

A plea for tolerance and honesty in approaching art was made by Rev. Lawrence Clare, of the Church of the Messiah, in a lecture on "Art, Beauty and Criticism" which opened the season of the Art Association of Montreal, Sherbrooke street west, last night. "Art is a loose-fitting, hospitable word which is able to cover many things," Mr. Clare stated, and he urged that the cloak of its charity be allowed to shelter every type of expression from mere representation, which many critics refuse to recognize as art at all, to those manifestations of genius at grips with ultimate reality, which all are agreed are art in its highest form. Mr. Clare also stressed the desirability of honesty in one's relation with art. "Say what you feel even at the risk of being taken for a fool," he said. For, he explained, the test of a work of art for the beholder was—"Is there power here for me?"

Mr. Clare criticized the critics as an ill-tempered lot who propounded narrow and malicious definitions of art with the zeal of bigots founding a new church and then proceeded to excommunicate all those who refused to bend the knee to their particular definition. A happier and more profitable way to approach the subject, Mr. Clare felt, was to take a wide, generous definition of art and then to apply differentiating adjectives. In this way a place could be found within the pale for every type—representational, didactic, expressive, visionary, mystical.

Many critics refused even to consider representation as art, dismissing it with the query, "Why not a photograph?" But to a vast number of people the landscape, that looked exactly like what they saw when they looked out the window, was the only art form they could understand and, for their sake, Mr. Clare felt it should not be disallowed.

Again there were many who scorned art that attempted to teach. To these Mr. Clare replied by citing "The Divine Comedy" which was didactic from beginning to end. The worthiness of applied art might also be seen in such varied phases as Chinese writing, stained glass windows that taught the Gospel, and in Bernard Shaw's plays. "For the stage is Mr. Shaw's pulpit," the speaker declared.

Then, more generally approved by the critics, comes that kind of art which is the expression of emotional experience through the medium of paint, stone, music, words, etc. Clive Bell considers art to be the communication of a kind of rapture of which the artist alone is capable and which he terms the "aesthetic state." Through his medium, whatever it may be, he endeavors to inculcate the spectator with something of the same rapture. Again, a French critic advances the opinion that the artist's state of mind is closely akin to the mystic's. His soul comes into contact with ultimate reality and he transmits his mystical vision through his art.

### "LIVE AND LET LIVE."

All, however, are agreed in disallowing in no very polite terms the others' definitions, to their own loss and the general reader's confusion, Mr. Clare continued. In place of this, he urged a basis of "live and let live," and the elimination of the critics' favorite sport of "high-hatting" those who disagreed with them. People should realize that there are different kinds of art and that the glory of one was not the glory of another and that they all sprang from legitimate motives.

The thing that kept most people from enjoying new forms in art was that they came to it with the wrong expectations, Mr. Clare went on. For instance, they came to the Group of Seven looking for the same thing they had found in the old masters, and, inevitably, they were disappointed. Instead, they should approach with this standard—what is it that the artist desires to give? The important thing then becomes—does the artist fulfil his aim?

With a slight addition, Tolstoy's definition of art was broad enough to satisfy his own demands, Mr. Clare stated. The amended definition is: "When a man by means of certain external signs passes on to

others experience that he himself has lived through so that others share that same experience, then if the process be deliberate we have a work of art."

Turning to the second of the three subjects he proposed to discuss, beauty, Mr. Clare said that the wise artist did not aim at beauty but beauty descended upon his work as a by-product—the result of a unity of every part of his work in conveying some particular significance. When nothing could be taken away and nothing added to improve this unity, beauty was there binding the whole into one. In creating this beauty the artist had found joy and in appreciating the result of his work the spectator shared in this joy.

Thus great art became a form of communion, binding not only the artist and those who appreciate his works today, but those who have appreciated it through the ages and those yet unborn who have still to share in this joy. In this way art becomes one of the greatest things in the world, going hand in hand with religion, Mr. Clare stated.

To those who would enter into this joyous fellowship he advised going to school with the old masters. "For having accustomed ourselves to the best, we shall be vulgarly proof." He also advocated freedom from snobishness, patience, and honesty. Enjoying art was not merely a passive thing, he pointed out. Some things, like warm color, could be savored passively, but other things had to be sought with mind and heart. "Jazz hits your senses so hard it murders your taste. Bach must be listened to," he added, carrying the parallel into another field.

By putting the question, "Is there power here for me?" one might then meet new art forms on a plane of closer understanding and greater appreciation, Mr. Clare concluded. Instead of refusing them because they did not conform to old accepted patterns.

H. B. Walter, president of the association, introduced Mr. Clare and Arthur Browning thanked him.

# IDEAL SYSTEM FOR LIBRARIES SHOWN

Star 13/11/31  
Montreal Should Have \$1,-  
000,000 Volumes Acces-  
sible, Visitor Says

Montreal, to have good library accommodation, should have something like 1,000,000 volumes accessible to the public free of charge. If it wanted to be rated among the cities which are classed as excellent in the public library service given to their residents, it should have about two volumes per capita and should support its public library system by a charge averaging \$2 for each resident, as Cleveland, Ohio, does.

If it were run on the same basis as Brooklyn it would have about 20 branch libraries scattered about the city, and Brooklyn is rated low by its own librarian, Milton Ferguson, who is here today to address the McGill University Library School.

## MAKES NO CRITICISM.

Mr. Ferguson was not criticizing Montreal's public library system when he was interviewed in the Mount Royal Hotel. In fact he studiously refrained from making comment when asked what he thought of the library situation here.

Yet it was possible to obtain from him specifications of what he believed to be a good library system.

The one that would be ideal in his opinion, would be supported by a flat rate of one mill annually on taxation. This is the system used in many cities of both Canada and the United States.

It would have at least one book per capita for the population, and would have a number of branch libraries with changing stocks and volumes ranging in number from 15,000 to 25,000.

It would have a central library building in which all the less often sought books of reference would be housed and this library would supply any books specially requested by the readers using the branches.

## SEVEN MORE PLANNED.

The Brooklyn system itself, he admitted regretfully has only half the books it really needs. It has but 1,250,000 volumes available for the readers of the borough. It has only 35 branches, although seven more are to be opened this winter.

"We believe," he said, "that reading makes good citizens, and that it is our duty to bring good reading as close as possible to the average citizen."

"A prominent manufacturer in the United States advertizes that people will walk a mile to smoke one of his cigarettes. We find that people will not walk a mile to read a book. Hence we try to keep branches not more than a mile apart. We find that gives the proper service."

During the past two years Mr. Ferguson has found that the Brooklyn public is not only using the libraries more than ever before, but that especial and extraordinary demands are being made upon that section of it dealing with subjects of economics, business and the finer points of trade.

"People are spending more time reading, and more particularly they are spending more time in reading about their own business so that they can fit themselves better for the jobs which they already hold, or for those which they hope to have when the depression is gone," he said.

# TRIPLE ART SHOW POSSESSES APPEAL

Gazette Nov. 16/11/31

Albert Robinson's Landscapes  
and Lillias Newton's Por-  
traits Are Satisfying

## AT WATSON GALLERIES

Florence Wyle's Small Sculp-  
tures and Bronzes Enhance  
Reputation of This Tor-  
onto Artist

Canadian landscapes by Albert Robinson, R.C.A., portraits by Lillias Torrance Newton, A.R.C.A., both Montreal artists, and small sculptures by Florence Wyle, A.R.C.A., of Toronto, at the Watson Art Galleries, 1397 St. Catherine street west, drew a large gathering of art lovers to the opening on Saturday. The exhibition, thoroughly interesting throughout, appeals alike to connoisseur and student.

Albert Robinson with his landscapes makes a good showing and his interpretation of nature is bracing in effect. He is not afraid of using paint and he puts it on with decision. Quebec province has been his sketching ground and the products of his excursions have, on the whole, been generally happy. Pattern, as ever in late years, plays an important part in his "arrangements," but in the present show there is the welcome hint that the bold, almost brutal, statement of pictorial fact in its grimmer aspects is not so wholly satisfying as before. Here and there is a suggestion of tonal delicacy that recalls the earlier work of this painter when subtle atmospheric effects were what chiefly attracted him. This element is marked in "Winter Mists, Baie St. Paul," where grey hills back buildings and sheds under snow. The spirit of this work is tranquil, the atmosphere is tender and the handling of values capable. "Winter in the Laurentians," fairly depicts the seeming haphazard grouping of houses and sheds that marks some mountain settlements. The tones of weathered woodwork, the shadows, the sunlit snow and the clumps of spruces are rendered with satisfying rightness. "A Snowy Day, Laurentians," finds its gay color notes in the row of tinted houses edging an icebound stream and sheltered by a rounded hillside dotted with evergreens. In this group of moderate-sized paintings are a number of attractive subjects—"St. Fidele," with its rolling landscape, houses dominated by the church, and distant river; "Late Winter, La Malbaie," showing water and broken ice, and a steep bank topped by a mill, building and church; "Cape Tourmente," a winter landscape of noble design, with sheds in the foreground, a muddy shore, broad river and distant snow-streaked mountains. Delicate in tone is "Winter, La Malbaie"—houses, trees, road and sleigh under subdued sunlight. On a larger scale is "St. Urbain," in which the hilly country is treated with breadth and force, the telegraph poles that edge the roadway playing their part in the pattern. Houses and church are backed by snowclad mountains. Big in feeling, too, is "Haytime near Knowlton," with rounded hill, houses and water, and in the foreground men loading a cart. "Moonlight, La Malbaie," with hills, houses and street low in tone, truly depicts the hour. Of another season are "Autumn Afternoon," with sunlit barn, trees golden and glowing, a pile of ripe pumpkins and glimpse of distant bush; and "Autumn Leaves, St. Martin"—houses amidst big trees and a woman sweeping. In these the elusive tone of autumnal skies is convincingly rendered.

These paintings form the most important representation of Mr. Robinson's art seen in many years.

## GROUP OF PORTRAITS.

Portraits in oils and studies of heads in chalk show the capabilities of Lillias Torrance Newton as a painter with sympathies to the modern school but whose judgment and good taste direct and control her work. Her modelling is forceful, the placing of her sitters effective and her color fresh. This painter's subjects include a portrait of Senator A. C. Hardy, lent by the National Gallery of Canada, Ottawa, a work invested with becoming dignity; while a companion of the brush, Albert Robinson, R.C.A., has proved a congenial sitter. At the risk of sounding "old fashioned," this work is a "speaking" likeness of the Montreal artist. Especially successful is the modelling of the brow. At ease in a chair, the painter has momentarily closed a book while he looks up. The book cover and the necktie supply the high color notes. Hon. Vincent Massey, former Canadian Minister at Washington, dressed in brown with blue collar and cuffs, looks very comfortable seated in the corner of a library. Extremely attractive is the portrait of Mrs. Massey, the lovely auburn hair and seeming glowing health of the subject being faithfully presented. In this group are "Lucy" in a blue blouse—a direct and ably handled portrait;

"Winkle," in a red tam and black and red banded sweater, set on a hillside, and "Elise," in which the arrangement is happy. The pose is easy and the black gloves add to the general effect. Behind the head is a plaster cast in which the features of the face follow the general lines of those of the sitter. The chalk drawings are crisp, free and satisfying, the treatment of the contours being akin to this painter's handling with a brush.

## BY TORONTO SCULPTOR.

Florence Wyle, A.R.C.A., of Toronto, is represented by sculptures and bronzes of moderate size which enhance the reputation of this artist who did a large amount of work for the Canadian War Memorials. In its action and "chubby" contours, "Dancing Baby" makes a strong appeal. The youngster is evidently happy and quite unconscious that its exercise is being recorded as an example of beautiful motion. Classic in pose and in the handling of draperies is "Girl with Grapes," which, from every point of view, is fine in line. "Female Torso" is graceful and has no alliance with the "modern" note in sculpture. The contours of "Norah," another nude, bespeak the grace of youth. There are also some low reliefs and a portrait head which show the sculptor's keen vision and skilled hand.

Florence Wyle, besides being an

Associate of the Royal Canadian Academy, is a member of the Ontario Society of Artists, and towards the end of the war was commissioned to model a series of statuettes of the industrial side of Canada's war effort—"Munition Girl," "The Rimmer," "A Moulder," "The Blacksmith" and other similar subjects for the Canadian War Memorials. These, with other works that include "Sun Worshipper," "Dancing Boy," "On the Land," "Farm Girl" and "Furnace Man," to mention some, represent her art in the National Gallery of Canada at Ottawa.

Gazette 18/11/31

To the Editor of The Gazette:

Sir,—Reading the account of the Rev. Lawrence Clare's lecture before the Art Association of Montreal in your good paper, brings to my mind a criterion for judging pictures given to his young parishioners by another minister of the Church of the Messiah (Dr. Barnes of beloved memory), and, because I think it cannot be surpassed, not only as a canon by which to judge art, but also as a saviour from vulgarity, I would pass it on to your readers, though I do not know to whom to attribute the words. Would it be Ruskin? They are these:

"A good picture must have a way out into the infinite. If it is a land (or sea) scape through some glimpse of open sky; if an interior, through a window, or an open door; if a portrait, through the expression in the face—through the eyes, the mouth."

Surely here we have the secret as to the reason why great pictures appeal not only to the favored few who have leisure and opportunity to study the "Old Masters," but also to the greater number of men, who, though they may be inarticulate, yet recognize and respect the infinite when they see it. Does it not also explain why art and religion are so closely linked together, why both have vital contact with life? Does it not lead us back, even of the great "Old Masters" back of all art, of all religion—back indeed into the infinite, where we see—"In the beginning, God?" So at least it seems to one of your readers.

A. MacA.

Montreal, November 16, 1931.

# ART TREASURES FOUND Gazette 18/11/31

Priceless Paintings Buried in  
Tin Cans in Moscow

Moscow, November 17.—Priceless art treasures were restored to the world today following the discovery of five noted paintings buried in tin cans in two places in Moscow.

The pictures were stolen from the Moscow Art Gallery in 1927. They are the picture of Christ by Rembrandt; the "Ecce Homo," by Titian; the "Holy Family," by Correggio; "St. John the Evangelist," by Carlo Dolci, and the "Scourging of Christ," by Pizzaro.

The tins were found sealed and the pictures were covered with a special composition to protect them from damage. The Titian was damaged slightly from damp, but it is to be restored by experts.

Several persons have been arrested, including a painter named Kokorev.

## FINE LANDSCAPES BY C. R. MANGOLD

Gazette 17/11/31  
European Artist Catches At-  
mosphere in Quebec Paint-  
ings—Strong in Color

The sympathetic hand of the world will always be held out to an explorer, no matter whether it be in the realms of travel, industry or art. C. R. Mangold, an artist born in Switzerland, and trained in the schools of Europe, for example, found himself in Canada, a new country, and immediately set himself the task of adapting his technique to the open, rough beauty of the Canadian landscape.

That he has succeeded beyond what might have been expected, must be apparent to those who have had the privilege of viewing the exhibition of Quebec landscapes which Mr. Mangold is holding this week in the Van Dyck Gallery of James A. Ogilvy's, Limited.

In conversation, the artist admitted that at first he had considerable difficulty in catching not only the atmosphere of the Canadian landscape but also its coloring. Coming here after painting for some years in South America, North Africa and the Cote d'Azur, he found that his "greens were too raw" and "his yellows too rich." But Mr. Mangold has made vast strides since then and one has only to glance at a strong canvas, like "Wind and Clouds," a scene from the Ile d'Orleans, to understand that he has fully grasped the essentials of the peculiar manner by which nature reveals herself in this part of Canada.

Mr. Mangold loves color. On entering the gallery color is the first thing that must strike even the most casual of observers. Some of the canvases simply blaze with it, such, for instance, as the "Theme for Stravinski," a Laurentian scene, which might be thought exaggerated until it is recalled that the landscape in the mountains really is like in the fall season.

In style the artist tends toward symbolism which, of course, includes a tendency to be extremely simple in technique. Yet he is able to accomplish some exquisite detail work for which see the delicacy of the reflections in the water in "Autumn Reflections," painted at Cartierville.

As a further instance of how Mr. Mangold's eye has caught the Canadian scene, it is only necessary to draw attention to "Early Winter," a scene painted at Ste. Genevieve. All Canadians will recognize that slightly rosy touch with which the artist has tipped the snow.

An outstanding example of Mr. Mangold's work is "Poplars" (Riviere St. Pierre). This is the second setting of the picture, the original having been purchased for Sir Philip Sassoon, of London, England. For strength of line there is "Rock Diagonals," for aerial perspective there is "Toward the Northland" while for sheer power, reference should be made again to the splendid Ile d'Orleans canvas, "Wind and Clouds."

In conclusion the opinion passed by a brother artist upon Mr. Mangold's work seems appropriate—"The Quebec landscape has found in Mr. Mangold an interpreter of powerful quality and sympathetic outlook."

## SCHOOL OF ART IS FORMED BY GROUP

Gazette 17/11/31  
Study of Form to Be Guiding  
Principle of "The  
Atelier"

### OUTLINE OF OBJECTIVES

McGill and Mechanics' Insti-  
tute Back Effort of  
Younger Modern  
Artists

Through the efforts and initiative of a number of the younger modern group in Montreal, a School of Art has been organized with the assistance of the department of extra-mural relations at McGill University and the Mechanics' Institute, who will supply equipment and premises for the operation of the school, which will be known as The Atelier.

The group has definite and frankly stated principles on which their work will be based. The effort is described as a teaching association of artists for the study and practice of the arts of form. Drawing, painting and modelling will be the main branches of art dealt with.

The prospectus which will be issued shortly explains clearly the ideas behind the organization of The Atelier:

"It is essential that amongst our educational institutions there should exist a centre for the study of free development of the arts. Until a few years ago, Canada with all the Anglo-Saxon countries, adhered to a dying tradition of romantic art, and it is only within the last decade or so that Canadian painters have shown any curiosity towards what might well be described as a modern renaissance which had its beginnings in France in the early sixties.

"We can only hope to develop a living tradition through an awareness of the best tendencies of our time in all countries. One must come abreast before one can forge ahead.

#### RETURN TO CLASSICAL.

"These last seventy years have been characterized by an unprecedented and intensely critical attitude towards the fundamental aims of art, which have resulted in the realization of the necessity for order and structure. This is in many respects a return to the classical point of view which may be described as an harmony of man-made form as opposed to the chaos of nature as the eye sees it, an intellectual as opposed to an emotional reaction.

"This emphasis on the study of form, in any medium, will be the guiding principle of The Atelier."

From time to time the organizers of The Atelier hope to hold public lectures dealing with the more recent developments in architecture, sculpture and painting and in all applications of functional design which have arisen out of modern conditions.

#### A representative executive com-

mittee and teaching staff has been named as follows: Hazen Sise, chairman; Elizabeth Frost, in charge of The Atelier; Col. Wilfrid Bovey, representing McGill University; Andre Beiler, Prudence Heward, Randolph J. Hewton, Richard E. Bolton, George A. C. Holt, Kenneth Crowe, John Lyman, Jeannette Meunier, Lillias Newton, Sarah Robinson, Mabel May and Annie Savage.

## FUTURE OF THE ATELIER Gazette 19/11/31 No Control by University, Is Announcement

It has been announced that The Atelier, the school of art which has recently been formed by members of the younger group of artists in the city, will be entirely independent as far as its operation and teaching activities are concerned.

Assistance in organizing and promoting this effort, which will be a teaching association of artists for the study and practice of the arts of form, was supplied partly by the department of extra-mural relations at McGill University, but it has been considered advisable that The Atelier should not now be controlled by the university in any way. In consequence, The Atelier now stands on its own feet and faces a future which depends upon those who will be connected with it in its active work.

## SOCIAL and PERSONAL Gazette 20/11/31

Mr. E. Wyly Grier, president and the council of the Royal Canadian Academy of Arts, held a reception last evening for the opening of the fifty-second annual exhibition, in the Galleries of the Art Association of Montreal, when over six hundred members and guests attended.

Among those present were Mr. and Mrs. George H. Napier, Miss Dorothy H. Napier, Miss Mary Scott of Quebec, Mr. and Mrs. K. Crowe, Mr. and Mrs. Ross Wiggs, Mr. George Holt, Miss Marjorie Currie, Mr. Galt Durnford, Miss Sybil Kennedy, Miss Ruth Dingle, Mrs. George S. Dingle, Lady Drummond, Miss M. A. Brittain, Mr. and Mrs. A. G. Angus, Miss Catherine Angus, Miss M. A. Connor, Mr. Donald L. Campbell, Mrs. William Kydd, Mr. S. R. Campbell, Mr. L. R. Z. Wilson, Mr. and Mrs. J. Melville Miller, Miss Elizabeth A. Smith, Mrs. W. H. Henderson, Mr. H. Henderson, Mr. Ernest J. Trott, Miss M. L. Brown, Miss Christine Cameron, Miss Amy Norris, Mrs. F. M. Skinner, Miss Laura Walker, Mr. and Mrs. Robert Adair, Lieut.-Col. and Mrs. Andrew Fleming, Mr. and Mrs. James M. Morris, Mr. and Mrs. C. Sydney Lyman, Mr. and Mrs. Maurice Cullen, Mr. and Mrs. Ernest Latter, Mr. Harold Beament, Mr. and Mrs. G. Horne Russell, Mr. R. Coghill, Miss Alice L. Daniels, Mr. and Mrs. C. S. Cameron, the Misses Cameron, Mrs. G. H. Cook, Mrs. A. O. Ponder, Dr. H. S. Shaw, Miss Olive Shaw, Miss Winifred Bryce, Miss Sally Hal, Mrs. W. deM. Marler, Mr. B. R. F. Chaffey, Mrs. Sidney Bunting, Mr. Clement Coles, Mrs. W. A. Gray, Miss E. M. Harold, Mrs. C. W. Kelsey, Miss Kelsey, Mr. Justice and Mrs. Howard, Mr. Justice A. Rives Hall, Miss Bessie Hall, Mrs. Shillingford of Belfast, Ireland, Mr. E. L. Judah, Miss Isobel Stewart, Mrs. H. A. Higginson, Mrs. Allen Snowden of Toronto, Mr. S. F. Rutherford, Mr. George O. A. Brown, Mr. T. Wilson of Ottawa, Mrs. Robinson, Miss Ewan, Dr. F. McNaughton, Mr. and Mrs. H. D. Clapperton, Mr. D. C. McDiarmid, Miss Alberta Cleland, Mr. and Mrs. Richard Jack, Miss Annie S. Kinder, Miss Catherine Ferguson, Mr. J. H. Burland, Miss Janet C. MacKay, Miss Jessie Currie, Rev. Mr. and Mrs. David Scott, Mr. A. W. Ridout, Miss Edythe Biggell, Mr. and Mrs. Laurence B. Fuller, Mr. and Mrs. Frank D. Clark, Mr. and Mrs. J. D. Morphet, Mrs. E. L. Weston, Mrs. J. B. McConnell, Miss Lois Lord, Miss Jessie W. Johnstone, Mrs. R. M. Balfantyne, Mr. H. K. Wright, Miss C. C. Barron, Mr. Robert H. Barron, Mr. F. G. Webber, Mr. and Mrs. Archibald Browne, Mrs. C. C. Dingle, Mr. H. Wentworth Hill, Mr. Daniel Cream, Mr. James H. Davidson, Miss C. Davidson, Mr. and Mrs. J. Boisvert, Miss Sophy L. Elliott, Mr. and Mrs. A. C. Percival, Mrs. F. C. Reynolds, Mr. Mona R. Elliott, Mr. Justice and Mrs. E. Fabre Surveyer, Mr. Leonard C. Quinlan, Miss M. F. Hadrill, Miss Constance Griffin, Miss Beatrice Donnelly, Miss C. L. MacKenzie, Mr. H. A. Norton, Mr. W. S. Rugh, Miss Helen Rugh, Miss Winnifred Bonham, Miss Mary E. Bonham, Dr. and Mrs. W. D. Light-hall, Miss Alice Lighthall, Mr. R. C. Vaughan, Miss Margaret Darragh, Miss Fannie Coffey, Miss Jessie Bremner, Miss M. J. Lindsay, Miss Maud Seath, Mrs. David Cameron, Miss Margaret Ross, Miss Viola Cameron, Mr. F. C. Shorey, Miss Audrey Shorey, Mrs. Edward Chandler, Dr. A. B. Chandler, Mrs. E. B. Luke, Mrs. E. L. Chadwick, Mr. G. Pemberton-Smith, Miss Freda Pemberton-Smith, Mr. Durnforth Smith, Mrs. Norman MacVicar, Mr. and Mrs. Morley E. Luke, Miss Ruth Brook, Mr. D. M. Johnson, Miss Dorothy Allen, Miss Eva Bruneau, Mrs. F. W. Thompson, of Halleybury, Ont., Mr. L. B. Macfarlane, Miss Elsie Lang, Mr. and Mrs. A. Guy Ross, Mr. and Mrs. Michael Hackett, Mr. Robert U. James, Miss Emily H. B. James, Mr. and Mrs. S. R. Noble, Mr. and Mrs. C. C. Pineo, Mr. Leonard E. Kelsey, Mr. and Mrs. L. C. Jacobs, Miss Jean Davidson, Mrs. John S. Stairs, Miss N. M. Ryan, Mr. T. H. Wardleworth, Miss Dorothy M. Russell, Mr. H. B. Walker, Mr. Hankey, Miss Paul, Dr. R. D. Johnson, Miss Isabel Craig, Miss Elizabeth Warner, Dr. and Mrs. F. W. Harvey, Miss Margaret Harvey, Miss Dorothy Harvey, Mrs. J. L. Reid, Mr. John D. Baile, Miss J. L. McConnell, Miss Margaret Robinson, Miss Gertrude Peterson, Miss Ethel Derick, Lieut.-Col. and Mrs. Robert Starke, Miss Sarah Starke, Dr. and Mrs. J. McK. Wathen, Dr. and Mrs. W. Ernest Nelson, Lieut.-Col. and Mrs. I. P. Rexford, Mr. Edward Desbarats, Dr. A. G. Nicholls, Mr. and Mrs. H. J. Griswold, Mr. and Mrs. H. Griffith Jones, Mrs. Alex. Robertson, Miss Brenda Patton, Miss D. Bradford, Mr. Frank P. Chambers, Mr. A. K. Hutchison, Mr. and Mrs. W. A. Coates, Mr. H. G. Dawson, Mrs. James McDougall, Miss Elsie MacDougall, Mr. J. T. Leclerc, Miss Marguerite Leclerc, Mr. and Mrs. D. J. Munn, Mr. and Mrs. W. G. MacKenzie, Mr. George W. Hill, Mr. Charles F. Medbury,

Mrs. H. Stuart Hamilton, Miss Kirby, of London, England, Mr. and Mrs. Charles A. Lewis, Mr. and Mrs. Arthur W. McMaster, Mr. Albert D. Kyle, Miss Edith Kent, Dr. and Mrs. Richard Kerry, Mr. and Mrs. Thomas Caverhill, Miss Kathleen Shackleton, Dr. F. H. A. Baxter, Miss Marguerite Lemieux, Mrs. Edward Maxwell, Miss Elizabeth Maxwell, Rev. Dr. and Mrs. George H. Donald, the Misses McLachlan, Miss Levina Stuart, Miss Muriel Gurd, Mr. S. M. Baylis, Mrs. J. C. Pinhey, Miss Edith Kent, Mr. John A. Durand, Miss Berthe Des Clayes, Miss Ernestine Knopf, Miss E. E. Edwards, Mr. and Mrs. H. A. Bud-den, Miss Mona Cragg, Mr. George Thompson, Mr. and Mrs. G. C. Marler, Miss Isabel Davies, Miss F. Strum, Miss M. K. Holt, Mr. and Mrs. I. Markus, Rev. George F. Dewey, Miss Elsie Dewey, Mrs. F. L. McAllen, Miss Bowen, of Sud-bury, Ont., Miss M. F. Smith, Miss A. R. Gilker, Rev. Dr. and Mrs. Leslie Pidgeon, Miss Ruby LeBoutillier, Miss Olive LeBoutillier, Mrs. W. D. LeBoutillier, Mr. F. R. Findlay, Miss H. M. Giles, Mrs. James Cleghorn, Mrs. Ross, Miss M. C. Ross, Miss Isabel Ferguson, Miss S. Goodfellow, Mrs. W. S. Leslie, Mrs. M. MacGillivray, Mr. and Mrs. Grimshaw, Dr. and Mrs. George Tiffany, Miss Ruth Murray, Mr. Ross Malcolm, Rev. Gordon Burgoyne, Mr. and Mrs. P. E. Nobbs, Mr. and Mrs. A. Leslie Perry, Mrs. W. Shapira, Mr. A. A. Browning, Miss Sonia Apler, Mr. R. Wilson, Mrs. Henry Munderloh, Dr. and Mrs. Fred Tooke, Mr. and Mrs. A. Sheriff Scott, Miss Julia McFee, Mr. and Mrs. G. W. MacKimmie, Dr. and Mrs. T. M. Richardson, Mrs. Leila Morrison, Miss M. Hermann, Mr. and Mrs. T. Taggart Smyth, Miss E. Frances Buck, Miss Elizabeth Nunns, Mrs. J. B. Fellowes, Miss Rae Fellowes, Mrs. John Beattie, Mr. P. E. F. Wiele, Mr. and Mrs. P. B. Morley, Miss A. F. Bolman, Miss Lucy Hodge, Dr. A. E. Whitehead, Mrs. Hugh Vallance, Miss Mabel King, Miss G. Goulden, Miss Mary H. Lees, Rev. and Mrs. L. A. Maclean, Miss Eileen Maclean, Mr. R. G. E. Wark, Miss E. A. Munro, Mr. and Mrs. Colin Kemp, Mr. H. L. Stone, Mr. Vachell Harvey, Mr. W. Atkinson, Mr. and Mrs. A. L. Robertson, Dr. and Mrs. Wilkin-son, Miss Ames, Miss A. M. Par-ent, Miss Alice Buzzell, Miss Win-nifred Brown, Miss C. E. Robin-son, Mr. Alexander Hutchison, Mrs. Longworth Traversy, Dr. A. E. Orr, Mr. and Mrs. Paul Caron, Miss Ida Beck, Mr. W. B. Black-ader, Mr. and Mrs. R. M. Mitchell, Miss Mary Domville, Dr. E. P. Chagnon, Mrs. S. A. Stephens, Mr. E. L. Wren, Mrs. H. T. Bovey, Miss Jean Bovey, Miss Ida M. Hud-dell, Mrs. Ronald McCall, Miss Tillie Shaw, Miss Freda M. Hen-shaw, Dr. and Mrs. E. T. Clevel-land, Miss Maud Davidson, Mr. and Mrs. P. S. Stevenson, Mr. Bern-ard Coghlin, Mr. Charles W. Pal-mer, Major E. T. Reynolds, Prof. and Mrs. R. R. Thompson, Miss Ethel Egerton, Mr. Lorne H. Bouchard, Miss F. E. Currie, Miss M. E. Currie, Mrs. W. McCallum, Mrs. C. L. Henderson, Mr. G. W. Murray, Lieut.-Col. P. L. Browne, Mrs. A. A. Houston, Mr. A. D. Braithwaite, Capt. T. McG. Stoker, Mr. and Mrs. James N. Laing, Rev. Dr. and Mrs. F. Scott Mac-kenzie, Miss K. D. Malcouronne, Mr. F. H. Clergue, Miss Clergue, Mrs. Bernard Clergue, Mr. and Mrs. H. Gordon Hughes, Mr. and Mrs. F. E. H. Gates, Mr. and Mrs. A. W. Duclos, Lieut.-Col. and Mrs. E. M. Renouf, Brig.-Gen-eral and Mrs. J. G. Ross, Prof. Ramsay Traquair, Mrs. Jean Munro, Mrs. T. H. Sharp, Mr. W. A. Desbarats, Mr. M. A. Fortin, Rev. Charles Bieler, Mr. Arthur Terroux, Miss Marguerite Terroux, Mr. F. W. G. Jennings, of Victoria, B.C., Miss Honor McEntyre, Mr. Charles Mahon, Miss Haidee Fiddes, Miss Elizabeth Nutt, Mr. and Mrs. J. S. Gordon, Miss A. C. Reynolds, Mr. Orson Wheeler, Miss Audrey Church, Miss Viva Sutherland, Miss Dorothy Millar, Miss Clements, Mrs. Hugh Watson, Mr. and Mrs. R. Hampson Gil-lean, Miss Ruth Park, Mr. Justice and Mrs. Boyer, Miss Bertha Blatchford, Miss Maud Blatchford, Miss H. Hanke, Miss H. G. Boa, Miss Margaret Boa, Mrs. James B. Pringle, Mr. W. S. Leonard, the Misses Williams, Miss L. A. Duguld, Miss M. E. Bennett, Mr. H. Walter Dorken, Miss Marguerite Dorken, Mrs. Tilden, Miss E. Williams-Moore, Mr. Howard Angus Ken-nedy, of Ottawa; Mrs. R. J. Wit-ter, Miss Dorothea Bennett, Mrs. Ernest Alexander, Mrs. Philip Turner, Mr. and Mrs. F. E. Cornell, Miss Evelyn C. Cornell, Mr. and Mrs. John Fair, Miss Louisa Fair, Mr. Gordon Pitts, Mr. and Mrs. W. H. Howard, Mr. and Mrs. D. S. Thornton, Miss M. E. Campbell, Miss K. M. Campbell, Mr. and Mrs. T. deG. Stewart, Mr. R. deG. Ste-wart, Miss Beatrice Harvey, Dr. and Mrs. George A. Brown, Mr.

James A. Hutchison, Mr. and Mrs. W. I. Bishop, Lieut.-Col. Walter E. Lyman, Mrs. J. H. Palmer, Mr. John C. Heaton, Mr. W. E. Walsh, Miss Walsh, and Mrs. Claude Lecocq.

## Nov. 21/11/31 R.C.A. OFFICERS ARE NAMED AT MEETING

The Royal Canadian Academy of Arts had its annual meeting yesterday afternoon. Officers for the coming year were elected as follows:

President, E. Wyly Grier, R.C.A., Toronto; vice-president, W. S. Maxwell, R.C.A., architect, Montreal; treasurer, C. W. Simpson, R.C.A., Montreal, and secretary, E. Dyonnet, R.C.A., Montreal.

Council for two years was named as follows: Maurice Cullen, R.C.A.; Hugh G. Jones, R.C.A., architect; E. Dyonnet, R.C.A.; P. E. Nobbs, R.C.A., architect; Hugh Vallance, R.C.A., architect, all of Montreal, and F. S. Challenger, R.C.A., Toronto.

J. E. H. MacDonald was elected to full membership, and Miss Dorothy Stevens and Miss Stella Grier, painters, of Toronto, were made R.C.A. associates.

## The Atelier

A teaching association of artists for the study of Drawing, Painting and Sculpture in the spirit of the modern movement. Evening and day classes. Apply to E. FROST, Wilbank 7450, from 9 a.m. to 1 p.m. Use of models open to artists at special terms.



## Notable Group Of Plates In McGill Library

Perhaps the most famous of all collections of theatrical pictures is that to be found in the National Library in Vienna. From this rich and extensive mine of drawings, paintings, manuscripts, and etchings there have been selected, by an authoritative committee, for publication a series of representative plates making twelve large portfolios bearing the title "Monumenta Scenica." These pictures, which are now on exhibit in the Library of McGill University, and will remain on view until Christmas, show the magnificence of theatrical design and costume in the seventeenth and eighteenth centuries. The baroque, which characterizes the pageantry of the Hapsburgs, not unnaturally predominates, but the series represents other and important phases of dramatic representation. Just as originally a dramatic element had entered into the service of the church at Easter and at Christmas and had thus given birth to the religious drama in Europe, so in a similar way and at a later age the dramatic element was introduced into events of political or social significance. The trappings and display that were associated with the theatre were common also to visits of state, to royal weddings, to great religious feasts, state funerals, and the pageantry that always accompanies victorious arms. A series of plates adequately represents all of these phases and, in addition to designs for restricted theatrical use, there are pictures of the state funeral of Duke Charles III. in 1618 and fireworks and festivals in the days of Louis XIV., "le roi soleil." Pictures from the crude and popular "Commedia dell'Arte" stand in sharp contrast to the elaborate and gorgeous scenic designs for royal theatres and state opera houses, and the magnificent costumes of Bertoli, drawing master to the Empress Maria Theresa, represent the highest development of a phase of the art of the theatre which still ranks high.

Among the artists who contribute to this extraordinary series are Palladio, Piranesi, Gonga, Inigo Jones, Lully, Rameau, Callot, the Galli-Bibienas, and many other artists of note.

Out of all the available designs, Josef Gregor, the Curator of the Vienna Library, has selected about three hundred plates and most of these are on exhibit, thanks to the generosity of Mr. Howard Murray, who has presented to McGill the complete set. Of these pictures one critic says that it is impossible to speak without superlatives: "It is undoubtedly the most magnificent work on the theatre ever printed, a treasure for any library, a magic key to the beauties of the theatre's past for the worker in today's theatre."

G.R.L.

## COLOR PHOTOGRAPH IS POPULAR NOW

LONDON, Nov. 18 — Women will enjoy having their photographs taken even more than they do at present. Whether they are platinum blondes or black-haired beauties they can have their delicate coloring reproduced perfectly.

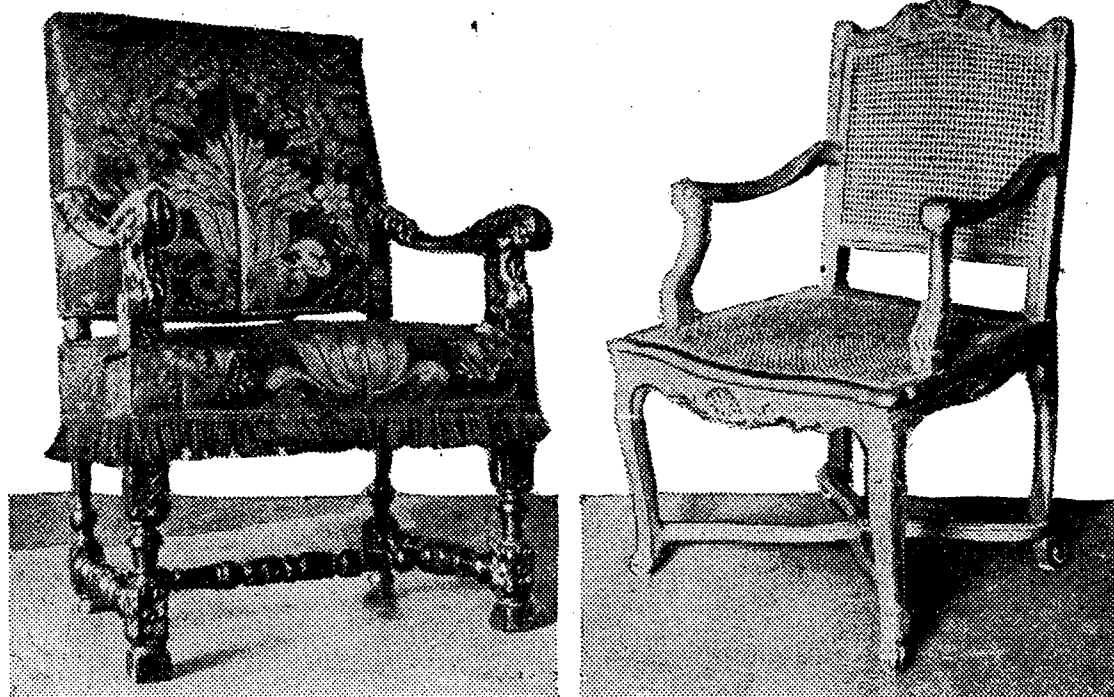
During the last year enormous strides have been made in the art of colored photography, and the latest achievements are to be seen at the third exhibition of color photography held by the Royal Photographic Society of Great Britain, Russell square, London, W.C., which was opened recently.

A woman with honey-colored hair, a pale complexion, and grey eyes has the soft tones of her coloring emphasized by an orange background.

An original exhibit is a striking study of a red-headed girl, with her hair coiled like flames of a fire, which betrays the work of a photographer with imagination.

The vogue of the colored portrait photograph promises to keep fashionable photographers busy. The price varies from five to ten guineas.

## FURNITURE OF OLD QUEBEC



The chairs shown here are part of the original furnishings of the Hopital General at Quebec, of which the building and its contents, with many other of the old buildings of this province, are being described, measured and photographed by the Department of Architecture of McGill University, under the direction of Prof. Ramsay Traquair. The report on the Hopital General, by Prof. Traquair and Mr. E. C. Neilson, is contained in one of the McGill University publications.

The chair on the left is of late 17th century date, about the time of Charles II and James II in England, and is one of the pieces of furniture left to the Hopital by its founder, Mgr. de St. Vallier, second Bishop of Quebec at his death in 1727. The chair on the right is of later date, of some time between 1725 and 1750. It is likely that both chairs were brought out from France, but it is known that there were in Canada at that time craftsmen quite capable of doing work as good as this.

## Noted British-Owned Pictures Coming to U.S. in Greater Numbers

The steady flow of works of art from the great English private collections to other countries and mostly, of course, to the United States has disturbed English art lovers for many years. Attempts have been made to stop this flow; reductions of death and estate duties have been made to owners who have given good assurances that their works of art will remain at home; but the flow, so far from ceasing, seems to be going on faster than ever. The work of the Labor Government and other causes have cut down the incomes of owners of art collections, taxes have increased and the enormous prices paid, especially for pictures of certain painters, are a strong temptation to sell. Another reason for these sales lies in the fact that the old houses in which many such collections are kept are far from fire-proof, and there is a steady loss of fine works of art by fires, and the owner who wishes to protect himself, financially at least, finds the heavy cost of insurance a very serious burden on a diminishing income.

Much as this loss of beautiful things is to be regretted from an English point of view, it is to be observed that, so far as the works in question are of Italian or other foreign origin, the American buyers are acquiring them under exactly the same conditions as those under which their English owners got them, mostly in the 18th and early 19th centuries, in Italy or other countries where money was found to be better worth having than pictures. And it must be remembered that an abundance of fine works remains and will remain in England. The case is a little different when it comes to works by British artists and craftsmen, for furniture, porcelain and other objects as well as pictures are being sold, though pictures, for some reason, attract more public interest. The great price of more than \$750,000 paid about ten years ago to the Duke of Westminster for Gainsborough's "Blue Boy" was a stimulus to owners who thought of selling. And now it is reported that Lord Durham is willing to sell another boy, the "Red Boy" by Sir Thomas Lawrence, that Lord Sackville proposes to sell some famous portraits by Reynolds and that Lord Harewood, the King's son-in-law, who is selling his house in London, will probably sell some of his pictures. And, while this is true of England, it is to some extent true of other parts of the United Kingdom and even more true of Germany and other European countries, where great collections are being broken up and sold.

There is, however, another side to the question. Great works of art may well be considered as a sort of international property, which ought to be used to improve the tastes of all parts of the world in turn. Europe has had its chances and it is to be hoped that taste over there has benefitted from them; if not, opportunities have been wasted. The United States is now having its turn to have its tastes improved by acquaintance with these works. Some of the more or less recently acquired works of art are passing into public collections in the States and will remain there permanently, but many such works will, no doubt, leave America some day just as they have left Europe. Canada, so far, has not got much of the spoil of European collections, though a beginning has been made, but it is quite likely that our turn will come in due course.

H. P. B.

## Landscapes By Swiss Painter Win High Praise

## Fine Drawings In Rutherford Collection

A Swiss painter now living in Montreal, C. R. Mangold, has a small exhibition of his pictures in the gallery of Jas. Ogilvy's, Ltd. All of them are of landscapes in this province and most of them of places in the immediate neighborhood of Montreal. They are broadly and apparently very quickly painted, and Mr. Mangold, who has travelled and painted in many parts of the world, has managed, much more surely than many of the painters who come here from other countries, to seize the color of Canada and the quality of the Canadian atmosphere; most of those pictures might well have been painted by a man who had spent his life in this country. The red autumn tints are particularly effective in two pictures of Cartierville and the lighting and distance are very well given in "Green twilight," painted at St. Michel de Bellechasse, and in "Autumn carpet" at Fribourg. Only in a picture of St. Agathe do the reds seem to be too hot and glaring. "At the lake's edge" at Vaudreuil, and "The red hand of fall" at St. Michel de Bellechasse are strongly and surely painted, and in contrast to most of the others is the very true presentation of the cold browns and greys of winter in a picture of the Ottawa River. There is something of interest in all the twenty-seven pictures in the exhibition.

Many English teachers and others who were interested in good drawing have long felt that existing methods of teaching drawing were insufficient; the mechanics of drawing, accuracy and quality of line were taught, but little or nothing of the appreciation of fine drawing as an art. A remedy for this in one part of England has been found in the Rutherford collection. This is a collection of original drawings and copies of drawings and sculpture, made by Mr. Charles Rutherford of Bradford in Yorkshire, and given by him to the Manchester Art Gallery in 1927, in order that the specimens in the collection might be lent out to art galleries and schools of art in Lancashire and Yorkshire. This lending library of drawings has its headquarters at Platt Hall in Manchester, and the whole collection is gathered together there for exhibition at holiday times, that is at Christmas and Easter, and in August and part of September. In the intervals loans are made of not more than 30 works to any one institution, to serve as examples for study. The collection is a very good one and contains, besides a large number of reproductions, original drawings by Blake, Whistler, J. F. Millet, Rossetti, Augustus John, Mulready Bone and others.

## Activity In Art Worlds of London and Paris

Reports from London state that sales of works of art, which include those by living artists, are increasing in quantity and value, and that a great improvement began immediately after the general election. Fears of a Labor victory apparently had a deterrent effect on buyers. From New York also it is reported that art sales are recovering in the United States. In Germany on the other hand artists are finding great difficulty in disposing of their work and are calling on the government to help them. They protest, in a declaration presented to the Chancellor, against the official treatment of works of art as articles of luxury, and claim a higher measure of protection for such works. They make this claim not merely on account of the needs of the artists but on account of art, since they suggest that increased protection is necessary to keep up the standard of quality in German art and that this is a matter for which the government should make itself responsible.

The presence of Gandhi at the Indian conference in London has provided several English artists with a new and interesting subject for their work. It is stated that at least three artists are engaged in painting portraits or making busts of him, so far as he can find the time to give them sittings.

The use of X-rays for the examination of pictures is producing startling results with many well known pictures in some of the greatest European galleries. The examination reveals changes and repaintings of the most unexpected kind; pictures have been detected on which works by great masters have been painted over by later and inferior artists and in the case of one picture in a German collection there seems to be evidence of Rembrandt having painted over one of his own pictures, so that there are two Rembrandts on the one canvas.

A new and very complete laboratory for the examination of works of art has just been opened at the Louvre in Paris; the whole equipment of this laboratory is a gift of Prof. Mainini, a medical man of Buenos Ayres, who has made it as a mark of his admiration for French art.

In a small bequest of pictures lately made to the National Gallery in London by Mrs. E. C. Ellis of Shrewsbury, the most important is one attributed to Velazquez and said to be a portrait of his wife. If its genuineness can be established it will be of great interest, since the only known and accepted portrait by Velazquez of his wife is one which is in the famous Prado gallery at Madrid with the larger part of Velazquez best work.

## Three Artists Join in Exhibit Of Recent Work

A portrait painter, Mrs. Torrance Newton, a landscape painter, Albert Robinson, and a sculptress, Miss Florence Wyle, are joined together in a small but very interesting exhibition, which is now open at the Watson Art Galleries, and, though the works shown are few, they give a clear and just impression of the recent work of these three artists.

There are only seven of Lillias Torrance Newton's portraits here but they are all striking in their effect of rather hard and insistent truth, in their bold coloring and fine drawing. The portrait of Senator A. C. Hardy, which is lent by the National Gallery of Canada, has a good deal of dignity, but there is more life and character in the portrait of the Hon. Vincent Massey, and still more in that of Mrs. Massey. This last, with the portrait of Albert Robinson, are quite remarkable pictures, which, as good portraits should, tell more about the sitters than their mere outside appearances. The picture called "Elise" is a decorative composition as well as a good portrait; of the two portraits of children, "Lucy" is much quieter in tone than the other pictures here, "Winkle" is a clever piece of work with a good deal of an intense red which, while it is most interesting as a color study, makes the figure seem to come out of its frame.

Mr. Robinson's thirty pictures are all of places in this province and represent some of his newest work. They show a considerable change in his manner; they are less formal and have far more freedom, more atmosphere and greater strength and depth of coloring than used to be in his work, so that they combine a good deal of truth with some admirable effects of pattern in color. Two of the pictures which show this most clearly are of the "Farm in the hills, Knowlton," and "Late afternoon, St. Fidele." There is still a certain diversity in his ways of seeing and painting but there is something interesting in every picture here, and these pictures appear to be a step towards something better still.

Sculptors necessarily are at a disadvantage in Canadian exhibitions, owing to the difficulties of transporting their works, and Miss Wyle can only be thoroughly represented in Toronto where she works. She has done much fine work in well-modelled portrait busts and decorative sculptures and the six small works which are shown here give some idea of her quality. They include a torso, a figure of a girl and two strong heads. The chubby dancing baby is cheerful and ornamental and best of all is the statuette of a girl with grapes, in which the suggestion of movement and the slightly archaic formality of the drapery are most effective. A small collection of photographs which is in the gallery, gives a good idea of some of the other and bigger work that Miss Wyle has done.

rather various and some of the most pleasing of them are in a manner like that of some of the older English water color painters, with free, simple washes of color, sometimes strengthened with pen drawing. The "Haycart" is one of the best of these, "Marlborough Golf Club" another, and there are good studies of color in "Blue water" and "Lake Tahoe, Nevada," and in the cooler and quieter "Hill at Murray Bay." Miss Gray's oil paintings seem to be at present more experimental and rather less successful; most of them suffer from a certain coldness of tone. The "Red boat" and "Harvesting" are good studies, especially the fields in the foreground of the latter. "Coming from the beach" is one of the best of these pictures but the engraving of it, with a different lighting, is better.

## MAYA SCULPTURE FEATURE OF SHOW

Star 19/11/31  
Carved Stone Lintel Highly Ornamented With Hieroglyphics

PHILADELPHIA, Nov. 19.—(A.P.)—What is believed to be one of the finest pieces of Maya sculpture is among a collection of Central American antiquities placed on exhibit at the University of Pennsylvania today in conjunction with the opening of the new North American Galleries.

The piece is a carved stone lintel, highly ornamented with Maya hieroglyphics. It was recovered from the ruins of one of the principal temples at Piedras Negras in Guatemala, where the Florida R. Johnson expedition has been excavating during the last season.

The lintel dates from about 750 A.D., the period when Maya art is believed to have reached its highest point. It is four feet long and two feet high and on its surface are more than 150 hieroglyphs, the largest number so far known in any one piece of Maya sculpture.

Six of the inscriptions have been deciphered and refer to the Maya calendrical system.

# WIDE RANGE OF ART IN R.C.A. EXHIBITION

Gazette-20/11/31

Fifty-second Show Opens in  
Galleries of Montreal  
Art Association

## STANDARD MAINTAINED

Established Painters Are  
Well Represented, While  
"Moderns" Have Not  
Been Neglected

Good times or bad, Art goes on, and certainly those who follow its various branches have not been among the "unemployed," to judge from the number of items that constitute the fifty-second exhibition of the Royal Canadian Academy of Arts, which, with a private view last night, opened in the galleries of the Art Association of Montreal. Paintings and drawings, sculpture, and architecture represent a total of 442, while in the west gallery there are 149 exhibits—photographs of buildings submitted by architects in competition for the medal of the Royal Architectural Institute of Canada.

On the whole, the show is interesting. Artists who have "arrived" are worthily represented, and generous wall space has been accorded those who are working their way to the front. The accustomed standard has been maintained, but not to the exclusion of works by painters whose interpretations are "modern." There is plenty to look at, think about, puzzle over and, according to viewpoint, some entries can set argument going. The Jury of Selection has shown an open mind, and what is going on in the Canadian art world is on the walls to be seen.

E. Wyly Grier, president of the Royal Canadian Academy, is represented by two portraits—Emeritus Professor Irving H. Cameron, M.B., F.R.C.S., LL.D., and R. A. Gray, B.A. In the former, the scarlet and blue robe and green book are the high color notes, while in the latter the well-managed blacks of the robe are relieved by the blue necktie.

Maurice Cullen, R.C.A., has a vigorous pastel, "The Echo River near Banff," in which trees, more gigantic in stature than the spruces of the Laurentians, line the snow-edged river which mirrors the peaks of the Rockies in the background. G. Horne Russell, R.C.A., is worthily represented by shore scenes in the Maritimes—"Green Point Light, La Tete, N.B.," with the mariner's warning on a spit of rock under breaking clouds; "Leaving Port," with sunset glow that tinges clouds and the sails of a schooner; "Fishing Village, Grand Manan, N.B.," with shipping and houses under a lowering sun, and "Crescent Beach, N.S.," which for vigor and freshness must be rated among his most convincing atmospheric subjects—sea breaking on a beach, scudding clouds and gulls, some wheeling above the foam and others foraging for food on the sand.

Charles W. Simpson, R.C.A., has four, all cheerful in color, two of them dealing with Montreal's waterfront—"October Afternoon, Montreal," with the distant city as seen from St. Helen's Island, and "1831-1931, Montreal," the distant port and in the foreground the old barracks on St. Helen's Island. A typical landscape with clouds is among the offerings by Wilfred M. Barnes, A.R.C.A., whose choice of subjects is usually happy. J. W. Beatty, R.C.A., sounds a decorative note in "Waterfall, Kearney, Ont.," with its jumble of rocks and glowing autumnal foliage in the background. "In the Laurentians, Winter," shows a stretch of snow-covered country in shadow, with a gleam of sunlight that illumines houses and barns. Harry Britton, A.R.C.A., is successful with a work in low tones—"In Lunenburg Harbor, N.S.," with fishing craft, and a team of oxen and figures on the wharf.

Frederick S. Challener, R.C.A., shows a noble tree and seated figure in "Vacation Days" and an interesting aspect of the lumbering industry—"A Lumbering Alligator"—an amphibious craft of scow-like lines. F. S. Coburn, R.C.A., has typical winter scenes with lumber teams—"L'abreuvoir," with horses drinking near a barn backed by snowy tree-clad hills, being especially attractive. Robert W. Pilot, A.R.C.A., among his contributions shows "The Parliament Buildings, Quebec," a work sound in values and good in arrangement. The stately structure is fronted by trees in autumn leaf.

Hal Ross Perrigard, A.R.C.A., has an imposing composition in "Cathedral"—the mountain in the Rockies, under thin snow. There is bulk and majesty in his rendering of this massive rock. Paul B. Earle,

A.R.C.A., has three canvases of good tone, two being "Evening in the Laurentians," with stream, evergreens and distant bush aglow with autumn color, and "When Summer Ends," with typical house and barn in a wooded meadow. Kenneth K. Forbes, A.R.C.A., besides a portrait of Augustus Bridge, shows "In the Rockies," with figures fishing, and "The Morning Ride," a girl on horseback. T. P. Foran, K.C., has proved a sympathetic subject for the brush of Ernest Fosbery, R.C.A. "Canton, From the West River, China," is by John Hammond, R.C.A., and Homer Watson, R.C.A., shows "Waning Winter," a landscape with houses, loaned by the National Gallery of Canada.

Richard Jack, R.A., shows an interior, "The House of Sir Christopher Wren, Hampton Court." A spacious landscape, with rolling hills, houses, horses, figures and roads, is by F. W. Hutchison, G. A. Reid, R.C.A., is strongly represented by a subject picture, "Champlain Dreams of the Way to Cathay," in which the explorer, studying a chart, is seated at a window, overlooking a river with a quaint ship of the period at anchor; and three landscapes which include the attractive "Evening, Timagami," Elizabeth S. Nutt, A.R.C.A., shows her usual attention to drawing and tone in "Above the City" and "Derelicts." "November"—sheep in an autumn landscape—is by Herbert S. Palmer, A.R.C.A. F. McGillivray Knowles, R.C.A., shows "Perce Rock in Moonlight."

Gay color marks "Standing Figure," by R. S. Hewton, A.R.C.A., a nude partly shrouded by wrap of varied hues, with bright notes in a hanging drape in the background. A winged nude figure in waves is the subject of the canvas called "Decoration," Albert H. Robinson, R.C.A., has a broadly treated landscape in "Hillside Farm, Bolton, P.Q.," and George Thomson has an effective landscape in "Autumn Sunlight." Houses and snowy roads interest A. Y. Jackson, R.C.A., in "Les Eboulements, Early Spring," and "The Road to St. Fidele," and Franz Johnston, A.R.C.A., sees the picturesque in the gnarled and stunted trees in "Timberline." Horses bound for their stables in the gathering night is the offering of Andre Lapine, A.R.C.A. Arthur Lismer, A.R.C.A., in "Sunlight in a Wood" sees the foliage of evergreens in the form of pickled cucumbers. J. E. H. Macdonald, A.R.C.A., sounds a gloomy, forbidding note in "Autumn in Algoma," and a sense of dirty weather marks "Snow in the Rockies," by Frank S. Panabaker. Alberta Cleland shows an advance in "The Country Store."

The portrait section is strong, much accomplished work being shown. Aiphonse Jongers signs a dignified and capably handled portrait of Capt. T. T. McG. Stoker. A. Sherriff Scott found a congenial sitter in Major J. M. Morris, M.C.; Kathleen Shackleton has pastel portraits of Rex Patterson and Mme. E. P. Benoit; Dorothy Stevens presents Mrs. George Ross, and portraits are also the offerings of Allan Barr, A.R.C.A., Mrs. E. Bart-Gerald, Cecil L. Brownlee, Chas. F. Comfort, Mrs. G. Gillean Duclos, Henri Fabien, T. G. Greene, Arline Genereux, Stella Grier, who is particularly happy in "Sylvia and Sootie"—a woman with a spaniel; Constance M. Griffin, Katharine Hammond, Elizabeth M. Harold, Lucy Jarvis, Agnes Lefort, T. R. Macdonald; Elizabeth M. Macvicar, with miniatures on ivory; Charles Mahon, Beatrice B. Montizambert, Stanley G. Moyer, Aileen Plaskett, John M. Plaskett, Mrs. J. B. Pringle and Frederick H. Varley, A.R.C.A.

The show contains some attractive flower studies, "A Chinese Figure," with daisies and a Japanese print, by Clara S. Hagarty, A.R.C.A., being a satisfying work. Mrs. Lillian Hingston is successful with "Dahlias," and "Tulips" and "Zinnias" are by Elizabeth McLeod. Beatrice Robertson scores with "Trilliums," and "Moon-Pennies and Jack-O'-Lanterns," by Freda Pemberton-Smith, is effective. Others who go to flowers for color are Lilly Osman Adams, Mrs. Melita Aitken, Ruby Le Boutillier, Mrs. Caroline Corbold, B. Richstone and M. Alexander.

Diversity of subject is shown in the watercolors, a medium in which, as ever, Ernest Cormier is at home with two views of buildings and a beach scene. All Spanish subjects washed in with freedom and clarity. J. S. Gordon, A.R.C.A., has two spirited Maine coast subjects, and C. W. Jefferys, R.C.A., shows his typical crisp, clean treatment in some Jamaican vistas, the impression of wind being capably conveyed in "Cocoanut Palms and Sea." Glowing color marks "The Yellow Awning" by Charles Payzant, and there is impressiveness in the painting of a totem pole, water, mist and snow-covered mountains, called "Pacific Coast," by W. J. Phillips. Quebec and its environs have been the inspiration of Stanley Turner, A.R.C.A., and "Old Court" and "Ancient Gate in Quebec" are the work of Paul Caron. F. H. Brigden has typical offerings in "Canyon of the Agawa" and "Winter Stream."

### THOSE EXHIBITING.

Others exhibiting are: Frank D. Allison, Mrs. D. M. Bagley, G. S. Bagley, Archibald Barnes, H. Eric Bergman, Marjorie Borden, Lorne Holland Bouchard, Mrs. Henrietta Britton, St. George Burgoyne, Nan

Lawson Cheney, Grace E. Coombs, Mrs. Muriel Cottingham, John Cotton, Frederick G. Cross, W. M. Cutts, A.R.C.A., E. A. Dalton, Kathleen Daly, Charles E. De Belle, A.R.C.A., Mrs. E. B. Deroche, Alice DesClayes, A.R.C.A., Berthe DesClayes, Ruth Dingle, Valentine H. Fanshaw, Eleanor Clinton-Fiennes, Marc A. Fortin, George G. Fox, Mrs. Hortense M. Gordon, A.R.C.A., Mary Grant, G. H. Griffin, Ida G. Hamilton, Peter Haworth, Mrs. Z. Haworth, John Hay, Adrien Hebert, Ethel Hecht, J. Burn Helme, Arthur Heming, Frank Hennessey, E. H. Holgate, G. A. C. Holt, Ida M. Huddell, A. A. Innes, H. G. Jones, Minnie Kallmeyer, Charles W. Kelsey, G. Kenderdine, Lila C. McG. Knowles, Marianne Lee-Smith, A. C. Leighton, G. S. Lemasnie, Marguerite Lemieux, R. H. Lindsay, Walter Lohse, Marion Long, A.R.C.A., F. N. Loveroff, A.R.C.A., Mrs. Jane C. Luke, Mrs. Lorna Lomer Macaulay, J. W. G. Macdonald, Donald Cameron Mackay, Mrs. Jean M. Maclean, T. Mower Martin, R.C.A., W. S. Maxwell, H. Mabel May, A.R.C.A., Florence McGillivray, A.R.C.A., Alfred E. Mickle, A.R.C.A., Thomas W. Mitchell, A.R.C.A., Carolyn L. Morris, Kathleen M. Morris, A.R.C.A., Rita Mount, Louis Muhstock, Mrs. Jean Munro, Alec J. Musgrove, Pegi Nicol, Percy E. Nobbs, Will Ogilvie, Rosalynde Fuller Osborne, L. A. C. Pantou, George D. Pepper, John R. Pepper, Mrs. Phyllis M. Percival, Gordon E. Pfeiffer, Mrs. Florence Macdonald Pilon, Narcisse Poirier, Hugh D. Robertson, Stanley Royce, Annie D. Savage, J. E. Schafflein, Ethel Seath, Valentine Shebaeff, Peter C. Sheppard, A.R.C.A., Henry J. Simpkins, Owen Staples, Frances E. Stephens, Tom Stone, Thurstan Topham, Dudley Ward, Peter Wedin, W. P. Weston, J. Wilson, W. J. Wood, Mary E. Wrinche, A.R.C.A.

Those showing in the Sculpture section are: Charles Adamson, Sonia Apter, Carlo Balboni, Allan A. Cameron, Guido Casini, Frank P. Chambers, Mme. E. L. De Montigny Giguere, Emanuel Hahn, R.C.A., Henri Hebert, R.C.A., G. W. Hill, R.C.A., Mrs. Lionel Judah, Mme. Marguerite de Montigny Lafontaine, A. Laliberte, R.C.A., Dinah Lauterman, R. Tait McKenzie, R.C.A., H. M. Miller, Alice Nolin, Louis Shklar, John Sloan, Elzear Soucy, M. S. Stevenson, Mrs. Marguerite J. Taylor, Katherine E. Wallis, Orson Wheeler, Fred Winkler, Elizabeth Wyn Wood, A.R.C.A., Florence Wyle, A.R.C.A., and Smith Zottvany.

The exhibitors in Architecture are G. K. Crowe, Ruby LeBoutillier, Ludger and Paul M. Lemieux, John M. Lyle, R.C.A., A. S. Mathers, A.R.C.A., W. S. Maxwell, R.C.A., and Gordon McL. Pitts, J. Cecil McDougall, Perry and Luke, Gratton D. Thompson, P. Roy Wilson. Those represented in the section of Etchings, Drawings, Designs and Illustrations, are G. S. Bagley, John J. Barry, Harold Beament, H. Eric Bergman, Roland J. A. Chalmers, J. Charlebois, Barbara M. C. D'Arcy, Charles Goldamer, Frank Grimshaw, Alers R. Hankey, Peter Haworth, John Hay, Edwin H. Holgate, Gordon H. Hughes, Charles W. Kelsey, G. S. Lemasnie, Arthur Lismer, A.R.C.A., Mrs. Lorna Lomer Macaulay, Donald Cameron Mackay, Betty Maw, S. H. Maw, Mrs. Christian McKiel, Louis Muhstock, Ernest Newman, George D. Pepper, W. J. Phillips, Herbert Raine, R.C.A., Pauline D. Redsell, Tom Roberts, Felix Shea, Margrethe Siversleth, Dorothy Stevens, Mrs. J. A. Trueman, Stanley Turner, A.R.C.A., Winnifred Watson, C. Richard Wilcox and W. J. Wood.

Those represented by photographs of buildings submitted in competition for medal of the Royal Architectural Institute of Canada are: (Office Buildings)—John M. Lyle, Marani, Lawson and Morris, Marani, Lawson and Paisley, Nobbs and Hyde, McCarter and Nairne, Mathers and Haldenby, Lawson and Little, N. I. Chipman, Sproath and Rolph, Barott and Blackader, Darling and Pearson, F. Hilton Wilkes and H. L. Fetherstonhaugh.

Residences costing over \$25,000—Robert and F. R. Findlay, Mathers and Haldenby, Lawson and Little, Perry and Luke, Marani, Lawson and Paisley, Marani, Lawson and Morris, Hutchison and Wood, Sproath and Rolph, D. Mackenzie Waters, H. L. Fetherstonhaugh, J. Cecil McDougall, A. T. Galt Durnford, W. L. Somerville, Henry J. Burden, G. Roper Gouinlock, Barott and Blackader, John S. Archibald, Interiors—John S. Archibald, Marani, Lawson and Paisley, Marani, Lawson and Morris, Henry J. Burden, G. Roper Gouinlock, A. T. Galt Durnford, Mathers and Haldenby, Maxwell and Pitts, D. Mackenzie Waters, N. I. Chipman, Perry and Luke, Lawson and Little.

Residences costing under \$25,000—D. Mackenzie Waters, Mathers and Haldenby, A. T. Galt Durnford, Monumental and Public Buildings—Marani, Lawson and Morris, Mathers and Haldenby, John S. Archibald, Nobbs and Hyde, A. T. Galt Durnford, W. L. Somerville, Shore and Ritchie, Lawson and Little, Ludger and Paul M. Lemieux, Henri S. Labelle, H. G. James, Sproath and Rolph, H. L. Fetherstonhaugh.

Churches—Ludger Lemieux, W. L. Somerville, Philip J. Turner and S. H. Maw, Perry and Luke, Hutchison and Wood.

## Star 20/11/31 Canadian Artists Are Well Represented At R.C.A. Exhibition

THE fifty-second exhibition of the Royal Canadian Academy of Arts, which was opened on Thursday evening in the galleries of the Art Association of Montreal, makes a distinctly more interesting and attractive show than any of the last few exhibitions the Academy has held here. It is, as a whole, rather larger than before since, though the Academy's own display covers the walls in the rooms usually allotted to it, the pictures of the Art Association's collection have, for the first time, been removed from the west gallery to give place to an exhibit of the Royal Architectural Institute of Canada, a collection of photographs of new buildings, submitted in competition for the Institute's annual medal.

Canadian artists are better represented this year than in other recent exhibitions. There are works from all parts of the Dominion, from Nova Scotia to British Columbia, and there is more complete representation of the members of the Academy, since 23 of the 38 Academicians and 32 of the 52 Associates have sent in works. There are nearly 450 works on view in the different classes, mostly of course paintings, and these have been sent by more than 250 exhibitors.

Portraits and landscapes make up a large part of the collection, as is nearly always the case in such exhibitions, but they do not predominate to nearly the same extent that they often have done and there are this year noticeably more imaginative compositions than in many other years. Among the more important of this year's portraits are those by the President, Wyly Grier, Kenneth K. Forbes, Alphonse Jongers, Henri Fabien, Stella Grier, A. Sherriff Scott, Kathleen Shackleton, Ernest Fosbery and Dorothy Stevens. Landscapes, to maintain only a very few of many that are to be seen here, have been sent in by Maurice Cullen, Alice Des Claves, Wilfred Barnes, J. W. Beatty, Homer Watson, Charles W. Simpson, G. A. Reid, F. S. Coburn, Charles De Belle, Paul B. Earle, Robert Pilot, Herbert Palmer, Edwin Holgate, J. S. Gordon, Mabel May, Kathleen Morris, Annie Savage, W. S. Maxwell, C. W. Jefferys, J. E. H. Macdonald and F. N. Loveroff. Among the comparatively few marine pictures, those of G. Horne Russell are with others by George Fox and Harry Britton conspicuous. Pictures of streets, buildings and interiors are shown by Elizabeth Nutt, Richard Jack, R. A., Paul Caron, Hal Ross Perrigard, Stanley Turner, Hortense M. Gordon, Louis Muhstock, Ernest Cormier and John R. Pepper.

WORKS of a more purely imaginative kind include three striking figure subjects by R. S. Hewton and others by Marion Long, Charles W. Kelsey, Frederick S. Challener, and others. Studies of flowers and still life subjects are not very numerous but there are a few particularly good ones, among them being those by Mrs. Melita Aitken, Clara Hagarty, Ruby Le Boutillier, Freda Pemberton Smith, Pegi Nicol, Elizabeth McLeod and Ethel Hecht. There are also two remarkable pictures in imitation of Persian painting by Valentin Shebaeff.

Sculpture is not represented by many works and most of them are small. Among them are some decorative figures by G. W. Hill, small figures by A. Laliberte, a girl's figure by Florence Wyle and portrait busts by H. M. Miller, Henri Hebert, Frank P. Chambers and Emanuel Hahn. In the etchings and drawings some of the more notable are by Herbert Raine, Sam Maw, Dorothy Stevens and Harold Beament.

## Private Showing Opens Art Exhibit

Herald-20/11/31

With an excellent representation of established painters and exhibits of the work of hundreds of other lesser contemporaries in Canada, the Fifty-Second Exhibition of the Royal Canadian Academy opened for private showing last night. A special showing of photographs of buildings submitted in contest for the medal awarded by the Royal Architectural Institute of Canada was a feature of the annual galleries opening.

A deal of originality and many excellent examples of the more modern technique tend to lend interest, on the whole. There seem to be fewer of the color symphonies than usual, but it can assuredly be said that Canadian artists are more and more striking a definite road to follow.

The general standard has been more than maintained and criticism last night was pleasing on all sides. Outstanding in character were two works by Valentin Shebaeff, both on Russian topics, "Russian Old Fisherman" struck a European note of contrast that was delightful.

The architects' exhibition included office buildings, residences and churches, together with interiors. It was contributed to by some of the best known architects in Canada.



## Four Works Purchased by Art Association

Four works now hanging in the exhibition of the Royal Canadian Academy have been bought by the Art Association of Montreal for its permanent collection. These are—"Crescent Beach, N.S." a picture of breaking waves, by G. Horne Russell, R.C.A., a snow scene of "Les Eboulements, Early Spring," by A. Y. Jackson, R.C.A., a water color of flowers, "Zinnias," by Mrs. Melits Aitken, of Victoria, B.C., and an etching, "The rock, Perce," by S. H. Maw, of Toronto.

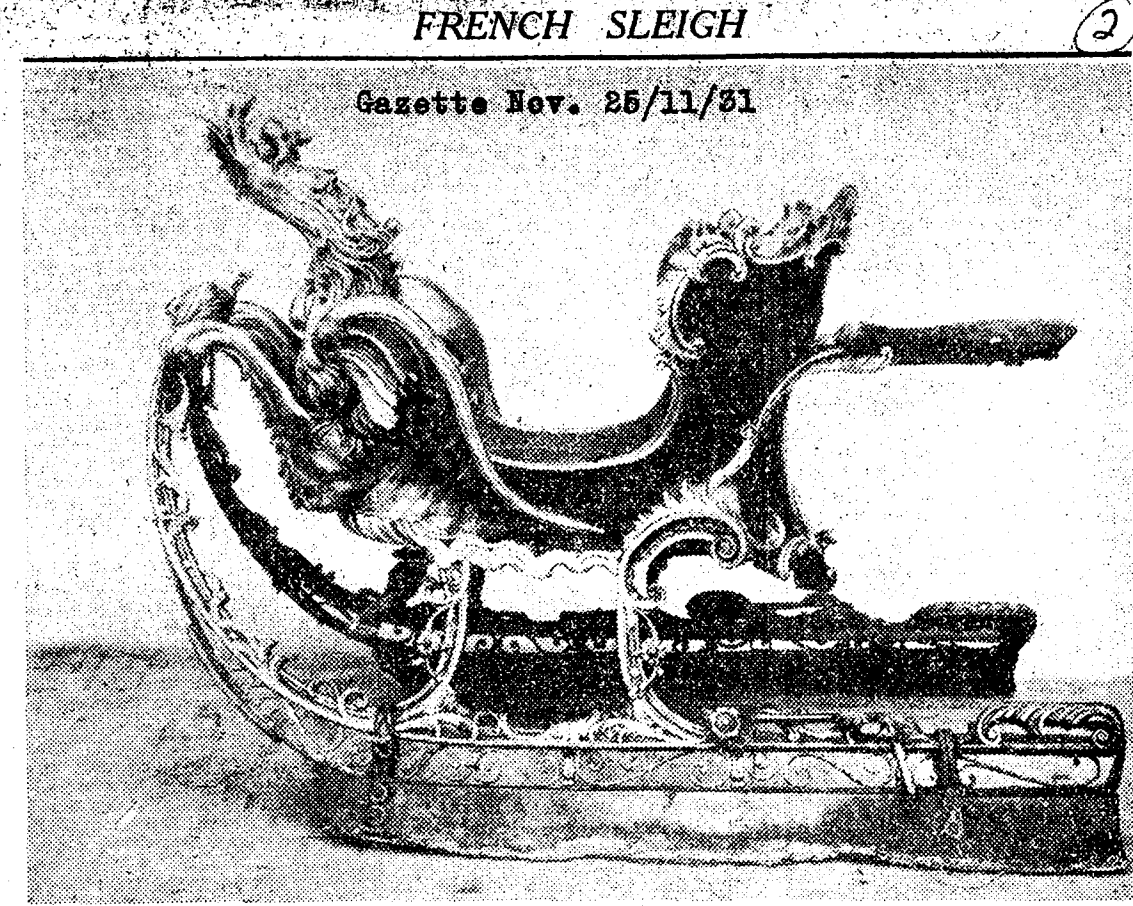
The Association has also bought some of the very interesting Polish prints which have been on view in the print room for the past few weeks.

## Three Smaller Exhibitions Show Variety of Subjects

Charles W. Kelsey is showing a small collection of his work at his studio, 4148 Dorchester street west. It includes some good water colours of pleasant places in the south of England, —Sussex and Kent,— and some others of Canadian scenes, among which are a number of streets and buildings in Montreal. The old paintings are mostly of Canadian landscapes, one of the most pleasing is from the back of Montreal Island seen from the mountain in autumn. Several others are of fields and trees which are fast disappearing in the outskirts of the city. There are some particularly good pen and ink drawings, among them a large one of the Sulpicians' building on the Place d'Armes. Two of the best of the decorative designs in colour are the "Joan of Arc" and the "Sleeping Beauty." There are also a number of interesting designs for stained glass, some of which have been carried out in Montreal churches.

Some pictures and charcoal drawings by Adrien Hebert are being shown at the Arts Club, Victoria street. The drawings are large and vigorously drawn, and in many cases are of the same scenes as the pictures; the drawings have generally more light and warmth in them than the pictures, which are rather cold in tone. All of them, with the exception of a drawing and a picture of Perce, are of places in Montreal or its neighbourhood, and many of them of the harbour and its shipping.

A little group of pictures, chiefly by older English painters, is on exhibition by H. Taylor Brewitt at 1316 Sherbrooke street west. The picture which stands out among these is one by John Crome of a cottage among trees by the side of a stream, which is in deep shadow in the foreground. It is a picture very characteristic of Crome and well preserved. A picture by Alexander Nasmyth is of a landscape near Edinburgh, with a flock of sheep in the foreground, and the red markings on the sheep have been used as the red spots beloved by many of the older landscape painters. A large water colour by David Cox, "Carting hay" a seascape "Off the Kentish coast" by Copley Fielding, a group of "Gipsy peddlers" by J. C. Ibbetson and two good early pictures by B. W. Leader are among the other interesting things here.



The sleigh shown here was made in Paris about 1720 for a Montreal gentleman, but was recently in the possession of Mrs. C. H. Munro-Ferguson, of Assynt, Evanton, Scotland, and had been owned by her family for some time. It has been given by her, on account of its Canadian connections, to Mr. E. W. Beatty, President of the Canadian Pacific Railway, by whom it has been lent, for exhibition, to the Art Association of Montreal. The body of the sleigh is of carved wood and is carried by wrought iron supports on wooden runners. There is a seat for one passenger and a saddle seat behind for a servant, for whom there are foot rests on the top of the runners. By the side of these are two spring levers which could be pressed down by the servant's feet. These probably had spikes or forks at their ends, which could be used as brakes on hard snow. The paint on the body is now black, the dragon's head is green with a golden mane, and its mouth and tongue are red. All the ironwork and the scrolls on the wood are gilded. Both seats are covered with brocade, now brown, which must have been originally crimson. The wooden shafts are separate from the sleigh. Little is now known of the history of this sleigh nor of how it returned from Montreal to Scotland. A record, which formerly existed, was burnt while the owner's house in London was occupied as a club by South African troops in the war.

## Landscapes, Portraits, Water Colors, Sculpture, Viewed at Exhibition of Royal Canadian Academy

A sort of recovery of courage and enterprise by some of the older painters and the interesting and progressive work of some of the younger ones are pleasing features of the exhibition of the Royal Canadian Academy, which opened at the end of last week. There are not many imaginative pictures and work of a new or experimental kind is less conspicuous than it sometimes has been, but it is not so much needed this year as it has occasionally been in the past to give relief from large quantities of highly respectable efficiency.

Among the landscapes which, as usual, make a large part of the exhibition, there are none which stand out very conspicuously, but many of them seem to have rather more sunshine and fresh air in them than their predecessors. Among these are G. A. Reid's "Evening, Timagami," George Thomson's "Autumn Sunlight," Paul Earle's "Last Gleam," and "Evening in the Laurentians," the former a very true effect of sunlight on tree tops, Charles Simpson's "October afternoon, Montreal," and the morning light in "1831-1931, Montreal," both of them views of the city from St. Helen's Island, and Robert Pilot's pictures of St. Michel and Sillery. Frank S. Panabaker has a good study of fresh and falling snow in "Snow in the Rockies," F. S. Coburn, still keeping to snow and sleighs, shows three new ways of using old material, Alfred Nickle's "Village of St. Simeon" has clean, pleasant color, and Hugh Jones gives a charming effect of softened distances in "Evening, St. Lawrence River." Hal Ross Perrigard's view of Cathedral Mountain is a good study of rocks and snow but not very interesting as a picture. Maurice Cullen and J. W. Beatty send character-

istic works. Two of the oldest Academicians, T. Mower Martin and Homer Watson, have remarkable pictures. Among the more distinguished town scenes are those by John R. Pepper and Elizabeth S. Nutt.

The work of the more formal and experimental landscape painters is not very conspicuous; Albert Robinson has one picture in his older manner and others are by Arthur Lismer, Edwin Holgate, F. N. Loveroff, George Pepper, W. P. Weston, Mabel May and Kathleen Morris. A. Y. Jackson's three pictures, of which "Les Eboulements, Early Spring" is the most successful, are in the manner of many of his recent pictures.

The portraits are not quite so many nor so striking a part of the exhibition as usual. Of E. Wyly Grier's two, the rather truculent portrait of Prof. Irving Cameron is the more attractive on account of the subdued color of the doctor's gown; Alphonse Jongers' portrait of Capt. Stoker is good, but not one of his best; Kenneth Forbes' "Augustus Bridle" is a true portrait and has more life and solidity than his portraits have generally had. Stella Grier has two particularly good portrait studies, of which "Sylvia and Sootie" is the more successful; her "Early Victorian" is clever work but a little too Victorian in its pinks and blues. Dorothy Stevens' "Mrs. George Ross" has a strange color scheme of mauve and blue-grey, and her study of a negro child is more satisfying. Mrs. Jean Maclean's "Flame colored dress" is a fine piece of color. A. Sheriff Scott's "Major Morris" is strong in a rather sombre tone. T. R. Macdonald's Highland soldier looks rather stiff and uncomfortable. Ernest Fosbery's "T. P. Foran" has a life-like and humorous quality, and Henri Fabien shows a good little study of a dancer in "Gwendolyn Osborne." F. H. Varley's portrait study is strong and clever painting with interesting green lights and shadows on the face; Frederick Challenor has a very good little picture of a Franciscan Patriarch.

The marine pictures include four, as good as ever, by G. Horne Russell, and two by George Fox, one of them full of light and color, and the other a clever study of lifting fog. Among the other more successful pictures of the sea and ships are those by Harry Britton, Minnie Kallmeyer, Rita Mount, John Cotton, and Elizabeth Nutt.

There are several good flower pictures, particularly Mrs. Melita Aitken's "Zinnias," two by Beatrice Robertson, of which "Trilliums" is the more striking, three by Clara Hagarty and "A March Windowsill" by Mrs. Lillian Hingston.

Three pictures by R. S. Hewton are outstanding among the imaginative and decorative works. The largest, "Benedicta," which has a commanding position at the top of the stairs, has fine drawing and good colour, with a strangely patterned piece of sea in the background; the "Standing figure" has good drawing and modelling but the arrangement of colours is not comfortable; the "Decoration" of a nude figure with some good, formal, breaking waves, is perhaps quite as good as the others, but it needs more suitable surroundings to give it its best effect. Other formally decorative pictures are Arthur Heming's "Where the Red Gods live" and Valentin Shebaeff's two pictures of old Russian subjects, one of which is more

Indo-Persian and the other more Chinese in manner.

Richard Jack, R.A., sends a careful and detailed picture of a room in a well known English house. Marion Long, has an attractive picture in whites and light greys, "Eighty years," Charles de Belle has four characteristic little pictures. Frederick Challenor's "Vacation days" is a very true and freely painted study of light and colour; in L. A. C. Panton's "The readers" the drawing is good but the colour is dull and unpleasing.

Many good watercolours are shown this year. To mention only a few of them, there are three broadly painted pictures of Spain by Ernest Cormier two attractive silhouette effects by W. J. Phillips, two landscapes by St. George Burgoyne, some English sketches by Alice and Berthe Des Claves, a Venetian picture by Hugh D. Robertson, four Jamaican pictures by C. W. Jefferys, two Landscapes by Mrs. D. M. Bagley, an Albertan study by F. G. Cross, four paintings in tempera by W. S. Maxwell, Charles Payzant's "Yellow awning" and J. S. Gordon's picture of waves on the Maine coast. Others worth notice are by Percy Nobbs, Paul Caron, A. C. Leighton, Peter Haworth, and Stanley Turner.

Some of the best of the drawings are Kathleen Shackleton's portrait of "Rex Patterson," Harold Beament's "Demolition," two by G. S. Lemasnie, George Pepper's portrait sketches, Charles Goldhamer's landscapes, and one by Edwin Holgate. Arthur Lismer's drawings are as usual, strange and intriguing. Prints are not numerous; S. H. Maw's "The rock, Perce" is one of the best of the etchings and there are one etching and three dry points by Herbert Raine, as good as ever. Dorothy Stevens has a dry point of "Prof. Pelham Edgar," and there are good woodcuts by W. J. Phillips.

The small exhibit of sculpture includes some successful portrait busts. Among the best of these are two by H. M. Miller, more particularly that of "Dr. W. S. Phelps," Emanuel Hahn's strong and rugged "Stefansson," Frank P. Chambers' "Ramsay Traquair," Elizabeth Wyn Wood's colossal "Narcisse Pelletier" and Katherine Wallis' diminutive baby's head, "A good boy." G. W. Hill's four figures of the seasons have very decorative draperies. Dinah Lauterman has a well modelled head of an Indian chief and a pleasingly designed garden fountain. Florence Wyle has a half length study of a girl and A. Laliberte some of his happy studies in bronze of habitants. A group of figures by Mme. de Montigny Giguere, Henri Hebert's bust of J. Murray Gibbon, Allan Cameron's "Charlotte," Mme. Lafontaine's "Etude d'anatomie" are also worth notice.

## Awards Are Made To Architects For Finished Work

Montreal buildings come off well in the annual competition of the Royal Architectural Institute of Canada. The competition is for finished buildings, of which photographs are submitted by the architects, and these photographs are now on view, in connection with the Royal Academy's exhibition, in the west gallery of the Art Association.

There are five classes in the competition, one of which is divided into 3 sections, so that there are 7 first awards, of which buildings on the island of Montreal win 5.

For Monumental Buildings the first award goes to John S. Archibald for the Masonic Temple, Montreal. For other Public Buildings the first award is made to Shorey and Ritchie for the new Fire and Police Station on St. Luke Street, Montreal, and honorable mentions in these two classes go to Mathers and Haldenby for the University Club, Toronto, and also for Whitney Hall, Toronto University, and to W. L. Sonerville for the Masonic Temple, Toronto.

The first award for Office Buildings is given to Darling and Pearson for the new Canadian Bank of Commerce at Toronto, honorable mentions to Barott and Blackader for the Aldred Building, Montreal; and to Marani, Lawson and Morris, for the Abitibi Paper Co.'s office at Toronto.

Only 5 churches are sent in and the first and only award is made to Philip J. Turner and S. H. Maw, for St. Philip's Church, Montreal West.

The fifth class is for Residences, divided into 3 sections. In the first of these, for buildings costing over \$25,000, the first award goes to Barott and Blackader for a house at St. Henri de Mascouche, and honorable mentions to Sprout and Rolph and to G. Roper Gouinlock for houses at Toronto and to Marani, Lawson and Morris for a house at Valcartier.

## ENGRAVING ART IS TOPIC OF LECTURE

Gazette 24/11/31  
Development of Different Forms Described by Prof. E. R. Adair

Development of the art of engraving on wood, metal and stone was described by Prof. E. R. Adair, of McGill University, in an illustrated lecture given before the Women's Art Society yesterday in Stevenson Hall. Printing on textiles from wood blocks, although practised by the Chinese many centuries earlier, was unknown in Europe until the twelfth or thirteenth century, said the lecturer. It was not until the early fifteenth century that impressions were made on paper, the period which saw the invention of printing. The method to be followed in making wood block prints was described by Prof. Adair.

The colored woodcut of today using many blocks for the different tones, had its origin in the sixteenth century when the method of using two blocks, one brown and one black, for instance, was developed. Wood engraving was practised towards the end of the fifteenth century but not extensively until the end of the eighteenth century, the audience was told. This method was also described.

Metal engraving began with copper, which was superseded by the steel engraving, and the process is now a photographic one, said Prof. Adair.

Lithographing came about by the discovery that grease attracts grease and that water repels it, the lecturer continued. He explained the manner in which a design is obtained on stone.

Mrs. C. L. Henderson presided.

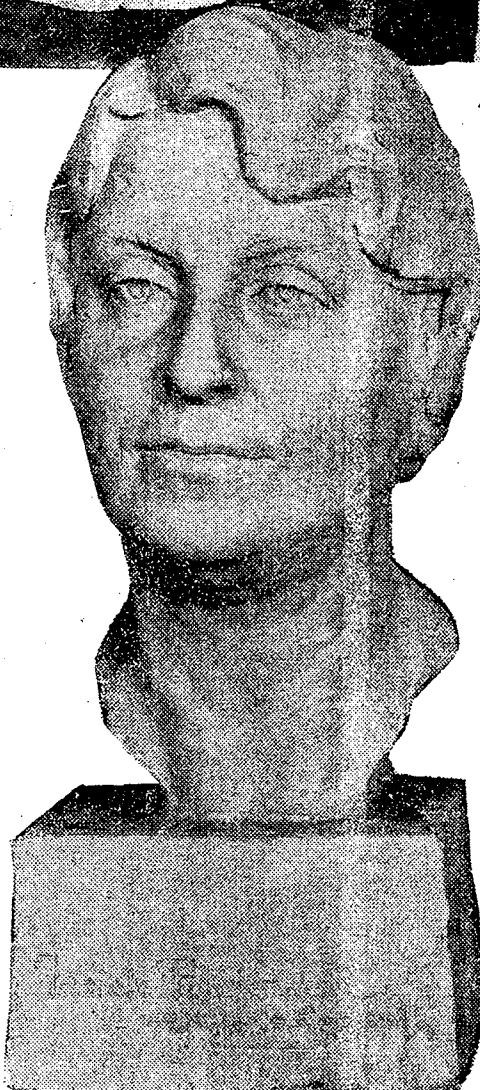
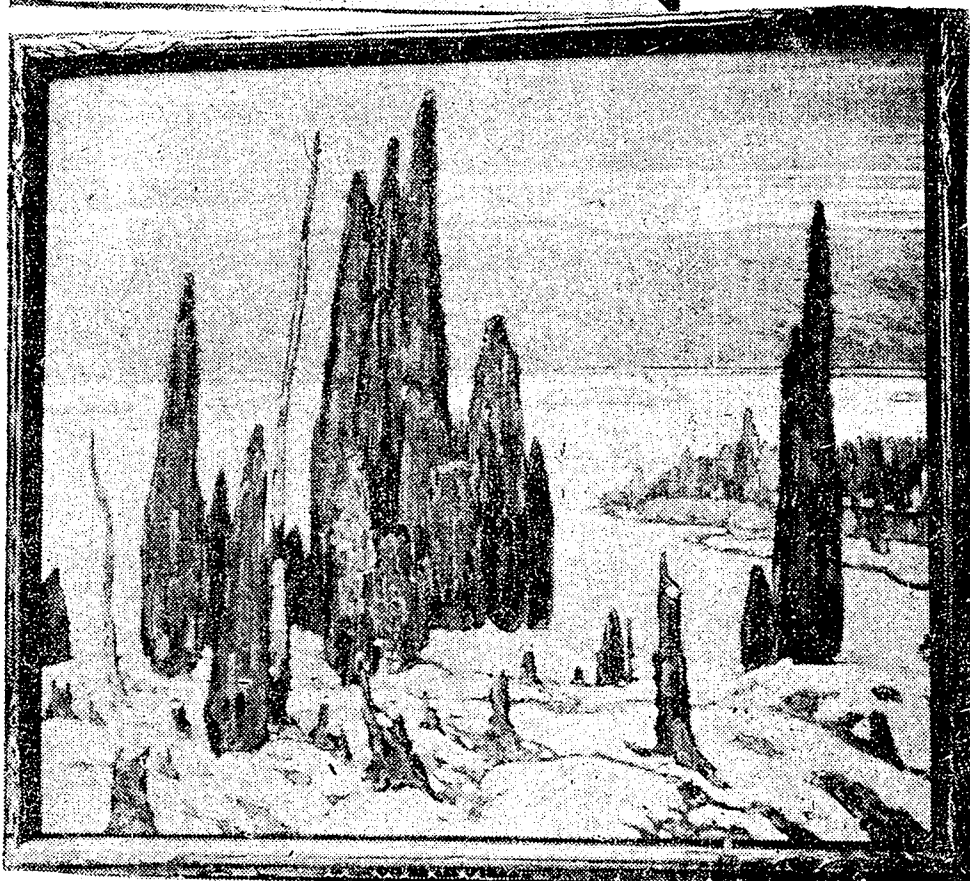
## An Exhibition Of Drawings

The opening of the exhibition of drawings by Miss Kathleen Shackleton, which was announced in error for last Saturday, will take place next Saturday, Nov. 28th, in the print room of the Art Association of Montreal.

One part of the exhibition will contain 11 studies of old types of lumbermen, made on timber limits in Quebec, and lent by Price Bros., 2 drawings, lent by the C. P. R., of New Canadians, made at the folk song festival at Winnipeg, and 18 drawings, lent by Queen's University, of Indians, Habitants on the Isle of Orleans and some western types.

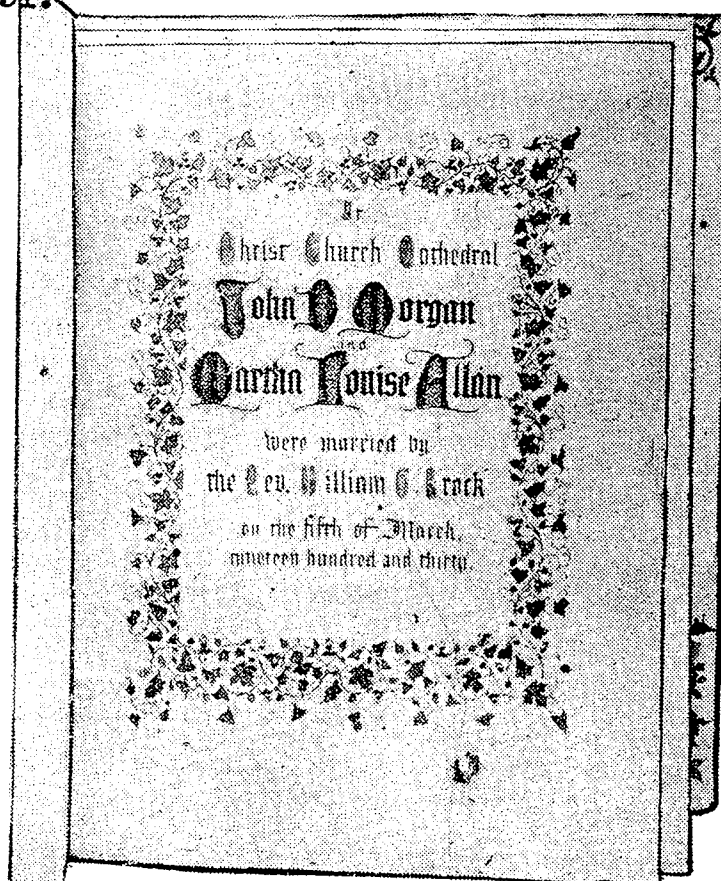
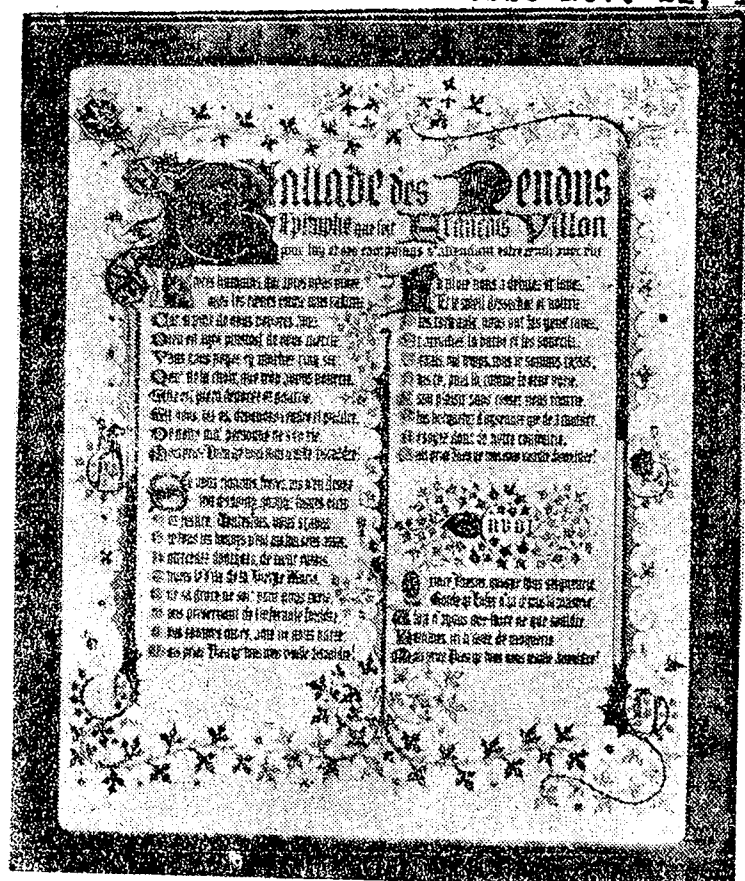
The other part will consist of portraits and studies made by Miss Shackleton in England or in Canada since her return in 1927, and not previously exhibited here.





En haut, à gauche: Bénédicte, grand tableau par Randolph-S. Hewton, qui occupe une place d'honneur en haut du grand escalier et qui est l'une des plus belles peintures de l'exposition. A droite, Le Javeleur, bronze par le sculpteur Laliberté. En bas, à gauche: Paysage d'Hiver, par F.-N. Loveroff, de Toronto. A droite, Fabiola Foirier, buste par Mme Marguerite de Montigny Lafontaine.—(Clichés la "Presse".)

### Enluminures à la Galerie des Arts La Presse Nov. 21, 1931.



Entre autres beautés d'art en montre au Salon d'automne de Montréal, voici deux pièces d'enluminure qui se peuvent comparer aux plus beaux ouvrages du Moyen-Age, dont au surplus l'invincible enlumineur Joseph Charlebois garde une mémoire pieuse et fidèle. La Ballade des Pendons est dessinée en style du XIIIe siècle avec ors en relief et le texte, manuscrit de missel, est reproduit d'après Clément Marot qui recopia les vers de Villon et les conserva pour nous. Les couleurs, azur et écarlate, sont parfaitement celles de l'époque. — L'autre enluminure nous présente un modèle de "livre de mariage" dont la tradition remonte à Louis XV et Louis XIV au temps où la noblesse fleurissait ses actes civils mêmes. Des originaux s'en trouvent au Louvres où l'art divers de l'homme se conserve bien longtemps après que les goûts passent. (Clichés la "Presse".)



burst its bounds at the memory of the gentleness of these 'beasts,' contrasted with the cruelty of man.

The subsequent history of *Das Schwalbenbuch*, as told by Toller to Miss Rebecca West, is an interesting document for the study of the militarist mind. The manuscript was smuggled out of the prison and published without the governor's knowledge. But no sooner did he learn of it than he started a war against the swallows and had every nest in the prison destroyed as often as the birds ventured to rebuild them. For Paragraph X of the prison rules says: It is forbidden by the regulations to suffer birds within the house of punishment.

H. STEINHAUER

Canadian Forum. October 1931.

### COMMENT ON ART

**A**FTER having, of late, written on Canadian art negatively, how exhilarating it was to meet our Canadian art expression side by side with that of the Scottish and the British artists at the Canadian National Exhibition which was held in Toronto last month.

The British collection was, on the whole, a perfect hodge-podge. To express the same thought more kindly, I might say that it looked like a retrospective show which included the poorest examples of every school of painting which have come into existence during the last one hundred and fifty years. There were the formal portraits such as we all know; the misty landscapes before which well-informed ladies whispered the name of Corot; three or four 'Interiors,' badly reminiscent of the noble literalness of the Dutch; *genre* pictures answering every type of curiosity and sentimentality, and a limited number of nudes by the 'moderns.' The arresting works in this collection were at no time fresh and sanguine. With very few exceptions, among which were two very sensitive landscapes in oil by Paul Elie Gernez, and two informal, but delightfully sincere water-colours by Ina B. Livesay, the good paintings were good because they were well done, rather than because they were well inspired. Although there were more of these well-felt pictures in the Scottish group, when you came to the Canadian rooms after having viewed the other collections, you suddenly discovered that here you were in the company of thoroughly honest people. Even the pictures which were poor, in the Canadian group, commanded esteem, because, at all times, you had the impression that the artist had done his best and with a pure purpose.

There is no virtuosity among the Canadians, and I am speaking now of those who are the leaders in our native art. As to our academic painters they are conscientious rather than tricky, and the seriousness of their attitude, indeed puts to shame the cleverness of their European confreres. Even Ethelbert White, the British artist, whom I have called a brother of our own Canadian painters, because of his 'Forest Road,' does not quite escape the slick formula.

I have said of Canadian art that its greatest handicap is that it lacks a native cosmopolitanism

which would free it from narrowness and a local consciousness. When, last September, I saw the paintings by Canadians—'Pêcheur Gaspesien,' by Andre Bieler; 'Bay of Islands,' by Frank Carmichael; Casson's 'Old Store at Salem'; 'North Baffin Island,' by Lawren Harris; 'Brothers,' by Charles Comfort; 'Northland Hill Top,' by J. E. H. Macdonald; 'July in the Laurentians,' by Anne Savage; 'April, Petite Rivière,' by Alex Jackson, or 'Drouth at Boulder Creek,' by Homer Watson, I sympathized with the very rabidness of their Canadianism, in contrast with the sophisticated and cosmopolitan detachment of 'Pan Triumphant,' by C. R. W. Nevinson; 'Summer Day,' by Stanley-Creek Braida; 'Children and Birds,' by Florence Asher, and their kin.

Some call our paysagists crude, I feel that their very ruthlessness bespeaks of their direct and virile purpose. You say that their colours are harsh, I am impressed before this harshness and enjoy its grim nobility, and I am thinking when I express these emotions of 'The Sombre Isle of Pic—Lake Superior,' by Arthur Lismer, and 'The Indian Smoke Houses,' by George Pepper.

Beside the tricky compositional arrangements of 'Orvietto,' by Rosalie Emslie, the simple pattern in 'Rollande,' by Prudence Heward seems straightforward and fine. There was nothing in portraiture, either in the Scottish or in the British collections, which compared with the concise and shrewd accomplishment of Bertram Brooker: a portrait of 'Miss Rosa Hermannsson.' 'Vee,' another woman's portrait by Frederick Varley, who after having long searched for himself, and agonized in the struggle, has come to this finely modulated art expression, is another Canadian picture unparalleled in the British collection presented at the Canadian National Exhibition.

JEHANNE BIETRY SALINGER

### CONTRIBUTORS

EDWARD ARTHUR BEDER has contributed to New York Times, N.Y., Evening Post and other periodicals. He is at present at work on a play, He is now living in Toronto.

LUELLA BRUCE CREIGHTON is a graduate of Victoria College, Toronto. She has studied in Paris, and is now living in Toronto.

CYRIL MALCOLM LAPOINTE, product of Temiskaming, now resident in Montreal, is a sub-editor with the John Dougall & Son publications; author of a list of projected works, and a variety of unavailable MSS.

T. W. L. MACDERMOT is assistant Professor, of History at McGill University.





## TROIS EXPOSITIONS D'ART CETTE SEMAINE A MONTREAL

Série de paysages par Albert Robinson aux Galeries Watson, riches impressions de la province de Québec par C.-R. Mangold chez Jas.-A. Ogilvy, et dessins et tableaux du port par Adrien Hébert au Arts Club.

UNE FETE POUR LES AMATEURS D'ART.

Albert Robinson, l'un de nos principaux artistes, donne présentement aux Galeries Watson, rue Sainte-Catherine ouest, une exposition de tableaux qui ne saurait manquer d'intéresser vivement tous les connaisseurs. Elle se compose d'une trentaine de toiles qui nous montrent ce peintre dans la maturité de son riche talent.

Selon son habitude, l'artiste nous montre des groupes de maisons autour de l'église dans les villages de la province de Québec et une série de glorieux paysages d'automne. Nul comme Albert Robinson n'exécute à nous montrer une douzaine de pittoresques demeures de campagnes près du vieux clocher qui semble veiller sur elles. Les numéros 24 et 29, l'après-midi et Saint-Urbain, sont des compositions bien caractéristiques du talent et de la manière de faire de l'artiste et ils nous permettent d'apprécier un genre qui est bien à lui. Robinson affectionne représenter un village avec ses maisons multicolores, couvertes de neige, avec les montagnes à l'arrière-plan. Il a brossé ainsi des toiles magistrales. Ces compositions largement peintes et d'une grande finesse de coloris plaisent beaucoup et seront fort admirées.

Les paysages d'automne de Robinson sont parmi les meilleures choses de l'exposition. Les numéros 18, Automn Gold, 6, Automn, Cartierville, 4, Après-midi d'automne, et 21, Feuillage d'automne, Saint-Martin, sont des toiles d'une incroyable richesse de coloris. Les merveilleux paysages d'automne apparaissent là dans tout l'éclat de leur fulgurante splendeur et de leur charme si captivant.

Albert Robinson s'affirme là comme un grand maître.

Une visite à cette exposition nous convainc que Robinson est au tout premier rang des peintres canadiens. Il possède le métier large et facile, un riche coloris et une grande finesse de tons. Outre les paysages d'Albert Robinson, nous voyons aussi aux Galeries Watson nombre de portraits par Lillias Torrance Newton et quelques sculptures par Florence Wyle, de Toronto.

Les portraits de Lillias Newton possèdent beaucoup de caractère, de vigueur et de pittoresque. Citons un ressemblant et vivant portrait du peintre Albert Robinson, un portrait de fillette avec deux longues nattes nouées de boucles rouges, un portrait de garçonnet coiffé d'un béret rouge et portant un chandail rayé rouge, un portrait de jeune femme assise dans un fauteuil et portant de longs gants noirs à la Yvette Guilbert, et un portrait d'homme à la figure tannée par le soleil, portant un complet et un pardessus bruns avec une chemise bleue, négligée.

Il y a beaucoup d'originalité dans chacun de ces portraits. Ajoutons que c'est de l'art très moderne.

Parmi les bronzes de Florence Wyle, nous goûtons particulièrement la jeune femme tenant une grappe de raisin.

L'on passera une demi-heure fort agréable à regarder les œuvres de ces trois artistes aux galeries Watson.

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C. R. Mangold, jeune artiste suisse qui a passé des années à étudier à Paris, en Italie et en Allemagne donne lui aussi une exposition. C'est aux galeries Van Dyck, chez Jas. A. Ogilvy Ltd que nous trouvons les toiles de ce peintre. M. Mangold était venu au Canada pour y passer six mois, mais il a été tellement charmé par la nature de notre pays et par l'hospitalité de ses habitants qu'il a décidé d'y passer sa vie.

Il a parcouru et visité seize pays dans quatre continents et jamais il n'a trouvé d'aussi merveilleux paysages qu'au Canada. Ce sont des paysages de la province de Québec que l'artiste nous invite à voir. Dès le premier coup d'oeil, nous constatons que M. Mangold est un puissant et remarquable interprète de la nature canadienne et il nous la montre avec son atmosphère particulière et avec la note exacte des couleurs. M. Mangold est un artiste à la large vision. Son oeil embrasse un vaste ensemble, il saisit une impression. Il ne s'embarrasse jamais du petit détail. De là, ces tableaux si colorés, si vivants, qui semblent des morceaux de la nature elle-même. Le No 15, Le Vent et les Nuages, Ile d'Orléans, est une toile de toute beauté et d'une rare puissance. Sous un ciel bleu chargé de nuages argentés que pousse le vent, nous voyons toute l'étendue de l'île qui baigne dans le fleuve Saint-Laurent.

Le No 18, Crépuscule Vert, est un autre magistral paysage. Nous voyons le large golfe Saint-Laurent avec son immense perspective. Il y a de l'air, de l'atmosphère et du coloris dans cette toile de musée.

M. Mangold excelle à rendre les riches tons de l'automne dans la province de Québec. Les Nos 3 et 13 sont deux merveilleuses impressions qui nous montrent toute la splendeur et toute la richesse des paysages d'automne. Le No 5, Les Peupliers, est un paysage extrêmement décoratif et d'une grande beauté. C'est là une oeuvre qui plaira fort à tous les visiteurs.

Des foules très nombreuses ont défilé ces jours derniers devant les toiles de M. Mangold et le verdict unanime des connaisseurs est que ce jeune artiste est très remarquablement doué et qu'il ira loin.

Cette exposition durera jusqu'au 28 novembre.

Une troisième exposition de tableaux vient de s'ouvrir. Elle a lieu au Arts Club, rue Victoria. Le peintre est Adrien Hébert. Disons de suite que cette exposition nous a énormément plu. Nous avons retrouvé là nombre de toiles représentant le port de Montréal avec ses grands transatlantiques, ses élévateurs à grains, les locomotives qui circulent sur ses quais, mais nous avons surtout admiré une série de treize grands dessins au fusain qui sont, à notre avis, les meilleures choses que l'artiste a jamais faites. Ces dessins nous montrent des scènes du port ou des aspects de la ville. Exécutés avec une rare puissance, ces fusains nous donnent une impression de vie intense. Et bien que ces oeuvres ne soient qu'en blanc et noir, il y a là énormément de coloris. Ces vastes dessins nous donnent cette impression que nous communiquent les poèmes du grand poète belge, Emile Verhaeren. Adrien Hébert s'affirme là un très grand artiste. Nous serions tenté de dire qu'il a trouvé sa voie et qu'il devrait faire une spécialité de ces extraordinaires fusains. Les numéros 2, Bassin Jacques-Cartier, 3, Duchesse de Richmond, 4, Château de Rametzay, 5, Scène du Port, 6, Paysage, 8, Maritime Tower, sont des oeuvres impressionnantes au possible, qui frappent l'imagination et qui portent la marque d'un puissant artiste. Tous les amateurs de choses d'art voudront visiter cette exposition afin de contempler ces dessins, d'une si robuste poésie.

Les peintures qui se divisent en vues du port et en paysages sont aussi des oeuvres fort intéressantes. Les personnages d'Adrien Hébert sont, si l'on peut s'exprimer ainsi, les formidables paquebots, les grands navires de fer et d'acier qui sillonnent les océans. Le peintre aime à représenter ces énormes transatlantiques qui tout en personnifiant le commerce, l'industrie, les choses matérielles, dégagent cependant une si forte poésie.

Adrien Hébert, peintre des ports et des paquebots géants. C'est certes là un beau titre.

L'exposition des oeuvres de cet artiste durera jusqu'au 28 novembre.

*Albert Laberge*

## MORISSET HONORED BY FAIR'S BOARD

QUEBEC, Dec. 2.—(Star Special).—George Morisset, secretary and director of the Quebec Provincial Exhibition, has been elected vice-president of the Association of the Canadian Exhibitions, at the eighth annual meeting held in Toronto last week. Mr. Morisset is the first Quebec man to have that honor.

The association includes every large city of the Dominion of Canada.

## FINE COLLECTION OF PORTRAITS ON VIEW

Gazette 1/12/31  
Versatility Is Shown in Various Exhibits of Kathleen Shackleton

A fascinating collection of portraits in charcoal, crayon and pastel by Kathleen Shackleton is now on view in the print room of the Art Association of Montreal, Sherbrooke street west. The exhibit includes a loan collection of Indian types presented to Queen's University by E. R. Peacock on the occasion of Canada's Diamond Jubilee in 1927; another of old type lumbermen of the Saguenay district, lent by Price Brothers, another of types of new Canadians at the Calgary folksong and handicraft festival; portraits of literary, social and political lights; illustrations of "Legends of French Canada" by E. C. Woodley. The almost universal success achieved by the artist in these widely divergent fields is a striking tribute to her versatility.

Whether she is depicting a sophisticated, civilized city woman or an Indian chief, an old man with more than his promised "three score and ten" behind him or a chubby papoose with everything ahead, Miss Shackleton gets under the skin of her subject, captures the distinctive inner spirit and transfers it, vibrant and alive, to paper. She is a master-craftsman, achieving with a clever economy of stroke the texture of hair, the limpid light of the eye, the strong bony structure and the soft flesh beneath glowing skin. Her portraits of men, particularly in black and white, are done with tremendous sureness of touch, spirit and dash. At the other end of her scale are the dainty, delicately drawn and tinted heads of women and children, full of character and charm.

## R. J. WICKENDEN, NOTED ARTIST, DIES

Star 1/12/31  
Widely Known Painter  
Earned Many Laurels  
While In Montreal

Painter of many Quebec personages in the first decade of this century and still remembered by a large group of Montreal friends and art lovers, Robert J. Wickenden, internationally known artist who made his home in Montreal from 1900 to 1908, died suddenly last Saturday at Brooklyn, N.Y., in his 71st year.

Born in Rochester, England, in 1861, Mr. Wickenden travelled widely both as a student and as an exhibiting artist. He came to Montreal first in 1896 and was immediately influenced strongly by the charm of French Canada. This to such an extent that he made his home here for six years.

### MANY NOTABLE PORTRAITS.

During his stay here he completed portraits of such personages as Sir Adolphe Chapleau, Lieutenant-Governor of the province, Cardinal Bégin, Sir Louis Jetté, Sir William Van Horne, Abbe Casgrain and others. He also produced from time to time strong pictures of Canadian life, one of which "Défricheur Canadien" is now in the Parliament Buildings at Quebec.

One other Provincial Parliament building is graced by a work of this distinguished British artist. In 1911, some five years after he had left Montreal to make his home at Bethel, Conn., he returned to Europe to paint the portrait of King Edward VII., ordered for the Legislative Building of Nova Scotia at Halifax. This work inspired eulogies from members of the British Royal Family and from British and American artists.

He is described in works on artists' lives as not only a distinguished painter, but also as a "brilliant writer, a subtle lithographer, and a sensitive poet." He exhibited widely in American and European cities, including Paris many times and London.

He is survived by three sons, one of whom, A. A. Wickenden lives in Montreal; John Wickenden of Three Rivers and Robert Wickenden of Ottawa, and three daughters, Mrs. Phelan of Winnipeg, Miss Yvonne Wickenden of New York and Miss Marguerite Wickenden of Louisville, Kentucky.

Interment will be at Bethel, Conn., where Mr. Wickenden had made his home after leaving Montreal.

WICKENDEN—Died suddenly at Brooklyn, N.Y., on Saturday 28th November, 1931, Robert J. Wickenden, formerly of Montreal, in his 71st year. Interment at Bethel, Conn.

## GOOD PAINTING BY WOMEN ARTISTS

Gazette 3/12/31  
Landscapes Predominate in  
Exhibition of Oils and  
Water Colors

In these days when most people tend to make their art and recreation vicariously, it is refreshing to find a group of local women who are actively engaged in a direct form of self-expression. The results of this endeavor by the Women's Art Society of Montreal are now on view in the Van Dyck Gallery, of Jas. A. Ogilvy's, Ltd.

Over 70 paintings in oils and water color are hung, including some by artists who have "made" the Royal Academy exhibition. It is, perhaps, one of the most interesting exhibits the society has staged and striking progress is evident in the work of many regular exhibitors. The major portion of the display consists of landscapes. There are also a number of flower pieces, and a few portraits. It is noteworthy that most of the landscapes have found their inspiration in the charming old landmarks, the quaint typical architecture and rugged countryside of the province.

Phyllis M. Percival contributes several striking canvases in which she uses paint heavily and color boldly with excellent effect. Her works include an early winter study with a white-washed cottage standing in fields where the brown earth shows in patches through the snow, and an autumn scene ablaze with many-hued foliage.

Mrs. Jane Luke has a street in Caughnawaga and an autumn scene both done in delicately blended color and full of warm sunlight.

Mrs. M. Dunning has captured the pictorial possibilities of the new Harbour Bridge and a group of gay yellow calendulas.

There are some lovely groups of flowers by Mrs. Lillian Hingston who is most successful in depicting their soft velvety texture. Mrs. J. Maclean also has some fine flower pieces and a delightful farm yard lit by the late afternoon sun. A number of southern seashore scenes by Mrs. Sweezy hold the shimmer of unshaded sands and the vast sweep of sea to the horizon. Miss Frances Sweeney has two sketches in fresh clean water color and individual composition. An unusual picture by Miss Winnifred Lewis, "Sunset on the Moor," shows the land almost in darkness while the last glory of the setting sun turns the clouds to flame. Mrs. M. E. Dingle has an effective brilliantly colored seascape. Miss M. L. Allen has a girl in peasant costume day-dreaming, and Mrs. C. Richardson, some charming children's heads. The black-robed figure of a nun adds a final touch of atmosphere in Ethel M. Derrick's delightful sketch of the site of the Marguerite Bourgeoys convent. Miss E. Harold, Miss Ida Huddell and Miss Jean D. Kyle also deal competently with the Quebec countryside.

Among the other contributors are Mrs. M. McGill, Miss Ida Beck, Mrs. M. Burns, Miss K. Cochrane, Miss Everett, Mrs. Winnifred Lewis, Mrs. Amy Muloch, Mrs. James B. Pringle, Miss Annie Powles, Miss Sanborn, Miss M. Street, Mrs. R. R. Thompson, Mrs. Allan Turner, Miss Sarah Williams and Mrs. Mullally.

Presse

L'ART ET LES ARTISTES

18/11/31

## OUVERTURE DU SALON DE L'ACADEMIE CANADIENNE

L'exposition de 1931 est l'une des plus importantes jamais vues ici. La peinture, la sculpture et l'architecture sont représentées par des œuvres nombreuses et remarquables.

DES ARTISTES DE TOUT LE PAYS.

L'exposition annuelle de l'Académie Royale Canadienne qui s'est ouverte hier soir aux salles de la Art Association est l'une des plus importantes jamais organisées ici. Non seulement la peinture, mais la sculpture et l'architecture sont représentées par des œuvres aussi nombreuses que remarquables. Le Canada tout entier participe à ce Salon qui nous montre les envois d'artistes des Provinces Maritimes, de Québec, d'Ontario, de Winnipeg et même de Victoria, Colombie Britannique.

En haut du grand escalier, le visiteur aperçoit en entrant une grande toile qui le frappe et l'impressionne très heureusement. C'est le No. 121, *Benedicta* par R.-S. Hewton. Le peintre nous montre une jeune femme en large robe à fleurs, pieds nus et les mains croisées devant elle, qui se dresse dans le paysage. C'est là une figure extrêmement décorative, admirablement campée, solidement dessinée et qui frappe l'imagination. Le fond de la toile est formé de nuages, de montagnes et d'un lac sur lesquels le personnage se détache très heureusement. C'est là une magistrale composition, la meilleure de M. Hewton.

Presque à côté du tableau de M. Hewton, nous apercevons une peinture de Hal Ross Ferrigard, No. 229, *Cathedral*. C'est une énorme montagne de granit, une montagne couverte de neige par endroits et qui va se perdre dans les nuages, que nous montre l'artiste. C'est une gigantesque pyramide élevée par les forces prodigieuses de la nature, ou mieux encore, comme l'Indique son nom, c'est comme une colossale cathédrale de pierre qui se dresse vers le ciel infini. Le peintre a admirablement rendu l'impression d'éternité qui se dégage de cette fantastique masse de rochers. C'est là, croyons-nous, l'œuvre la plus forte et la plus puissante de Ferrigard. Par le même artiste citons encore le No. 230, *Vieux Québec*, qui nous fait voir une série de vieilles maisons multicolores, d'un pittoresque parfait.

F.-N. Loveroff qui, il y a quelques années, exposait ici l'une des plus belles toiles produites par un artiste canadien, est représenté par un vigoureux paysage, No. 170, *Northern Lake*. Au milieu des rochers couverts de neige est un lac glacé au bord duquel se dressent des arbres dont les silhouettes sont comme des sentinelles veillant dans la solitude.

Le froid. C'est une image saisissante d'une âpre et rude contrée.

Adrien Hébert expose l'une de ces scènes du port de Montréal dont il s'est, en quelque sorte, fait une spécialité. Il nous montre des hangars et un élévateur. Il a composé avec cela un tableau puissant et bien moderne.

Marc Aurèle Fortin nous fait voir dans le No. 83, *Hochelaga*, un entassement de maisons multicolores. C'est là une vision forte et originale d'une section de la cité, une vision qui s'impose à l'esprit et qui dénote un artiste bien personnel. Paysage de Cartierville, aquarelle par le même artiste, est une autre œuvre fortement sentie et vigoureusement exécutée. Fortin va sans cesse de l'avant.

Herbert Palmer, de Toronto, expose un remarquable paysage, No. 213, *Novembre*. Comme toujours, M. Palmer nous montre des moutons dans un champ, au milieu des feuillages d'automne et sous un ciel extrêmement tourmenté. C'est là une œuvre bien caractéristique du talent de cet artiste.

L'on ne manquera pas d'admirer ce bouquet de lilas, blancs et mauves, peint par Agnès Lefort. Il y a énormément de fraîcheur dans ces branches de lilas qui, croirait-on, viennent d'être cueillies et que l'on voudrait respirer pour se griser de leur parfum.

Robert Pilot expose l'un de ses meilleurs tableaux, le No. 234, *Edifice du Parlement*, Québec. L'artiste nous montre de beaux arbres au feuillage tout coloré par l'automne et, à l'arrière plan, dans ce merveilleux décor, la figure de pierre de la Législature.

Horne Russell, le peintre des marines, est représenté par quatre belles peintures: 255, 256, 257 et 258. *Crescent Beach*, Nouvelle-Ecosse, est une toile qui plaît beaucoup. Ces mouettes qui voltigent au-dessus de la mer chatoyante forment un tableau charmant au possible.

M. Narcisse Poirier, l'un des exposants réguliers aux Salons de l'Académie, est représenté par un remarquable tableau: Dans le Vieux Paris, Montmartre. C'est un bout de rue avec de vieilles maisons. C'est peint avec beaucoup de sentiment. Il se dégage une profonde poésie de ces constructions du passé.

Deux aquarelles d'un métier habile et fort agréable nous font apprécier le joli talent de Mlle Margue-

rite Lemieux. Le No. 163, *Le Pont Neuf*, est une œuvre qu'elle a exécutée lors de son séjour à Paris l'été dernier. Le No. 164 est une charmante impression du parc de Westmount. Toujours, les toiles de Mlle Lemieux s'imposent à l'attention et restent gravées dans le souvenir.

Quatre pastels d'un charme rare et pénétrant et d'une grande finesse de tons nous permettent d'admirer une fois de plus le talent du peintre-poète Charles de Belle. Ce sont les Nos 59, 60, 61 et 62. Le premier qui nous montre quatre enfants se rendant à l'école est un petit joyau. Le Village, 60, est aussi une chose exquise. Charles de Belle est un grand peintre, un grand artiste.

Les scènes canadiennes de Paul Caron, Nos 31 et 32, *Ancienne porte à Québec*, et *Vieille cour*, sont deux aquarelles qui attestent une fois de plus que l'artiste a trouvé sa voie. M. Caron s'est fait de ce genre de tableaux une spécialité qu'il réussit admirablement et qui est devenue très populaire. Nul comme lui ne réussit ces types si pittoresques de vieux "habitants" avec leurs traîneaux, dans le Montréal d'autrefois.

Jours de Vacances (Vacation Days) No. 33 par Frederick Challenger est un tableau fort agréable et qui plaira sûrement à la plupart des visiteurs. Une jeune femme est assise sur le gazon, à l'ombre d'un vieux arbre sur les branches duquel court un écureuil. C'est là une œuvre peinte dans des tons clairs, ensoleillés.

F.-S. Coburn expose trois tableaux dans le genre qui lui est familier, chevaux attelés à des sleighs revenant du bois, l'hiver.

Wyly Grier, portraitiste bien connu de Toronto, nous montre le Prof. Irving H. Cameron dans son costume officiel, et un solide portrait de R.-A. Gray, Esq.

Maurice Guller, le peintre des hivers canadiens, expose un magistral pastel, No. 54, *Rivière Echo*, près de Banff. L'on voit les montagnes couvertes de neige, la masse des sapins sombres et la rivière qui roule son eau sombre. C'est là une œuvre de maître.

Trois paysages d'une profonde tristesse nous retiennent longtemps en contemplation. Ce sont les Nos 135, 136 et 137 par Alex.-Y. Jackson. Au milieu des collines couvertes de neige se dressent de pauvres maisons de pauvres gens. Une route passe en serpentant entre ces pitoyables habitations et une voiture s'en va, s'en va à côté des pauvres maisons des pauvres gens. Un ciel couleur de cendre domine ce paysage d'une tristesse et d'une désolation infinies. C'est le No. 137. Les autres toiles de Jackson sont dans la même note. Ces paysages sont peints avec une extrême sincérité, par un artiste à la grande âme triste.

Pour nous changer les idées, jetons un coup d'œil sur ce bouquet de fleurs, No. 101, par Clara Hagarty. Toute la magie et la joie du printemps tiennent dans ces fleurs lumineuses.

Climbing, No. 196, par Thomas Mitchell, est un impressionnant tableau qui arrête le visiteur au passage. Dans un col de montagnes, une longue procession de chevaux monte la côte derrière un cowboy. Le soleil frappe

la route et les bêtes qui se suivent dans cette passe. C'est un sujet de tableau bien trouvé et fort bien réussi.

Albert Robinson qui donne en ce moment une exposition de tableaux aux galeries Watson, est représenté par une seule toile, No. 253, *Ferme sur la côte à Bolton*. L'on voit un lac bleu au milieu d'un paysage fantastique. Nous préférons de beaucoup à ce tableau les merveilleuses impressions d'automne que nous avons si fort admirées chez Watson.

Henri Fabien, d'Ottawa, expose un excellent portrait, très fidèle et très ressemblant, de R.-V. Sinclair. On remarquera la lueur rouge du cigare, admirablement rendue. L'artiste nous fait aussi voir une danseuse devant son miroir, No. 75.

L'âpre talent de J.-W.-G. Macdonald, de Vancouver, nous apparaît dans cette grande toile intitulée *Automne dans l'Algoma*, No. 173. A l'exception de quelques feuillages rouges au premier plan, tout le paysage, un immense paysage est dans un ton brun, triste; un lac gris accentue encore la désolation de cette région.

Après ces paysages empreints de lourde tristesse, quelle joie pour l'esprit et pour l'œil de se reposer sur les nobles et souriantes aquarelles de M. Ernest Cormier! Quoi de plus doux, de plus reposant que cette Fontaine, No. 46, avec ses décorations en pierre et la noble silhouette de ses hauts peupliers? Cela nous charme et nous repose.

M. Jos. Charlebois, un artiste unique au pays dans sa ligne, pourrions-nous dire, expose deux œuvres dans lesquelles s'affirme son riche talent d'enlumineur: *La Balade des Pendus de François Villon* et *Book of Wedding*. M. Charlebois rajoint l'art des vieux maîtres qui nous ont laissé de si précieuses merveilles et il crée à son tour des œuvres qui sont d'une grande beauté.

Avec une persévérance digne des plus grands éloges, Alfred Laliberté continue la série de ses types "métiers d'autrefois". Il fait ainsi revivre et il met devant nos yeux des figures pittoresques aujourd'hui disparues. Dans son groupe Les Maquignons, l'artiste nous montre deux vieilles rosses. L'une est attelée à un "cabaroi", voiture légère du temps et l'un des maquignons lui examine les dents afin de déterminer l'âge du cheval qu'il recevra en échange du sien. L'autre maquignon palpe les jambes de devant de l'autre animal afin de découvrir s'il ne possède pas quelque infirmité. Tout cela est bien observé et d'un beau réalisme. C'est là une œuvre fort intéressante.

Voici maintenant *Le Vieux Pêcheur*. On se croit en présence d'un pêcheur à la morue de Gaspé, un vieux loup de mer dont la vie est dure et difficile. Sa tête est fortement modelée. Il y a là une expression décidée et quelque chose de profond dans ce regard qui semble sonder la profondeur de la mer. Cette figure nous fait voir un art robuste et vrai.

Gagné. Voici une œuvre étrange par la vision et l'arrangement. Il nous semble qu'il y a là une âme qui se promène. Ce doit être une légende. Il se dégage de cette statuette un grand sentiment mystique et une noble beauté.

Le Javeleur nous montre une figure d'un mouvement très juste. Le travailleur des champs, dans un grand geste, tient sa faux avec laquelle il a coupé le blé qu'il étend en javelles et qui sera probablement lié le lendemain.

Toutes ces choses sont du terroir de chez nous que Laliberté aura le mérite de nous empêcher d'oublier. Le sculpteur nous montre tout le travail ardu de nos grands-pères et met dans ses œuvres une grande valeur artistique.

M. Elzéar Soucy, un artiste et un penseur, est représenté par une figure allégorique "Le pèlerin", image de notre vieille humanité (notre vie n'est-elle pas un pèlerinage?) qui au cours d'incessantes épreuves, s'arrête soudain pour implorer la charité divine.

Ce sujet, on le sent bien, a une âme et aussi une conscience qui préside à ses pensées et dirige ses actions.

Deux bustes, l'un en plâtre et l'autre en bronze, représentent les envois de M. Henri Hébert. Ces figures solidement modelées, pleines de caractère et d'une excellente ressemblance nous montrent que M. Hébert est non seulement un habile sculpteur, mais un psychologue, averti, car il nous fait voir l'âme même de son sujet. L'un des bustes représente John Murray Gibbon et l'autre le directeur Moyse du McGill.

Mlle Alice Nolin expose une tête de jeune fille d'un modelé très original, où la grâce de l'adolescence s'allie à une expression volontaire et à une fermeté de lignes qui forment un curieux contraste. Mlle Nolin n'expose que cette seule œuvre cette saison mais elle suffit à dégager les caractéristiques de son talent qui se libère de plus en plus de l'accessoire pour ne retenir que la forme essentielle, nécessaire. Le métier a atteint une sûreté d'expression, tout en se dissimulant avec adresse, une sûreté qui nous fait souhaiter que Mlle Nolin ait bientôt l'occasion de se consacrer à une œuvre d'envergure où elle puisse donner libre cours à son imagination et à sa vigueur d'exécution.

Mme Georges Marguerite de Montigny Lafontaine semble avoir pris pour but de modeler les traits des célébrités artistiques du Canada. Après le buste de la poétesse Hélène Charbonneau et de Maître Rodolphe Plamondon, elle nous présente maintenant celui de Mlle Fabiola Poirier, artiste de concert. Mme de Montigny Lafontaine va sans cesse en progressant. Elle sait mettre dans la glaise les traits vibrants de ses modèles. La ressemblance est parfaite, mais l'âme du sujet transparaît à travers la matière et semble illuminer sa figure. Il n'y a pas de lignes inutiles, mais beaucoup de caractère.

L'Adolescent et la Chimère, No. 311, par Mme de Montigny-Giguère est une très belle allégorie, extrêmement poétique. L'on est charmé et ravi par ce groupe.

Jean et Aline, par le même sculpteur, est une autre œuvre qui dénote une artiste de beaucoup de tempérament et possédant un métier très souple.

Albert Laberge

GAZETTE Dec. 8/31

His Excellency the Governor-General, attended by Mr. A. F. Lascelles, and accompanied by Mr. Richard Jack, R.A., visited the Galleries of the Art Association of Montreal yesterday afternoon, and spent about two hours viewing the Royal Canadian Academy exhibition, and Miss Kathleen Shackleton's paintings now on view in the Print Room.

## From Our Readers

Gazette 30/11/31

Growing Interest in Art.

To the Editor of The Gazette.

Sir,—Savants in all parts of the world are predicting a spiritual renaissance for humanity; life we are told is to have less speed and intensity, with more leisure to contemplate the arts. The rush and fervor of the last era is to be superseded by one of dignity and poise. We are to rediscover the art and the joy of living, well-nigh forgotten in the world. Perhaps there is truth in all this. In our own corner of the world there are many symptoms of the hoped-for renaissance of culture. There is a constantly growing interest in art which is unmistakable. I am able to say this from personal experience. We have just had an exhibition of the work of three Canadian artists (two painters and a sculptor) which was open for one week. In that time over two thousand people came to see the works shown. I was particularly interested to observe how many of the younger generation came to study the paintings, and I deliberately gave half my time to a Socratic willingness to question and answer. It was a surprise to find so intelligent an understanding and reception of the new. The younger people seemed to find intense pleasure in joyous color, and not one deplored the substitution of character in art for sentiment. I feel sure the rising generation are going to demand a great deal from art, and are going to obtain a great deal from it. There is death upon the lips of materialism, and the ancient truth will be re-stated, that "man cannot live by bread alone." The arid age which is coming to a close, lost its way in the worship of a pragmatic utility which starved its soul. Even science is repentant, and Eddington and Jeans quote poetry as touching the truth quicker than mathematics.

Changes in a life-philosophy seem to sweep round the world in some mysterious way, and a great exhibition of art in London vibrates a sympathetic chord ten thousand miles away. Mr. Clare, in a recent lecture in Montreal, said that art was akin to religion, and we might add that love of art is love of beauty, and love of beauty is one justification for living in this world at all.

WILLIAM R. WATSON.

Montreal, November 24, 1931.

## GORDON PFEIFFER SHOWS PAINTINGS

Gazette 8/12/31

Interesting Display of Art at

Chateau Frontenac,

Quebec

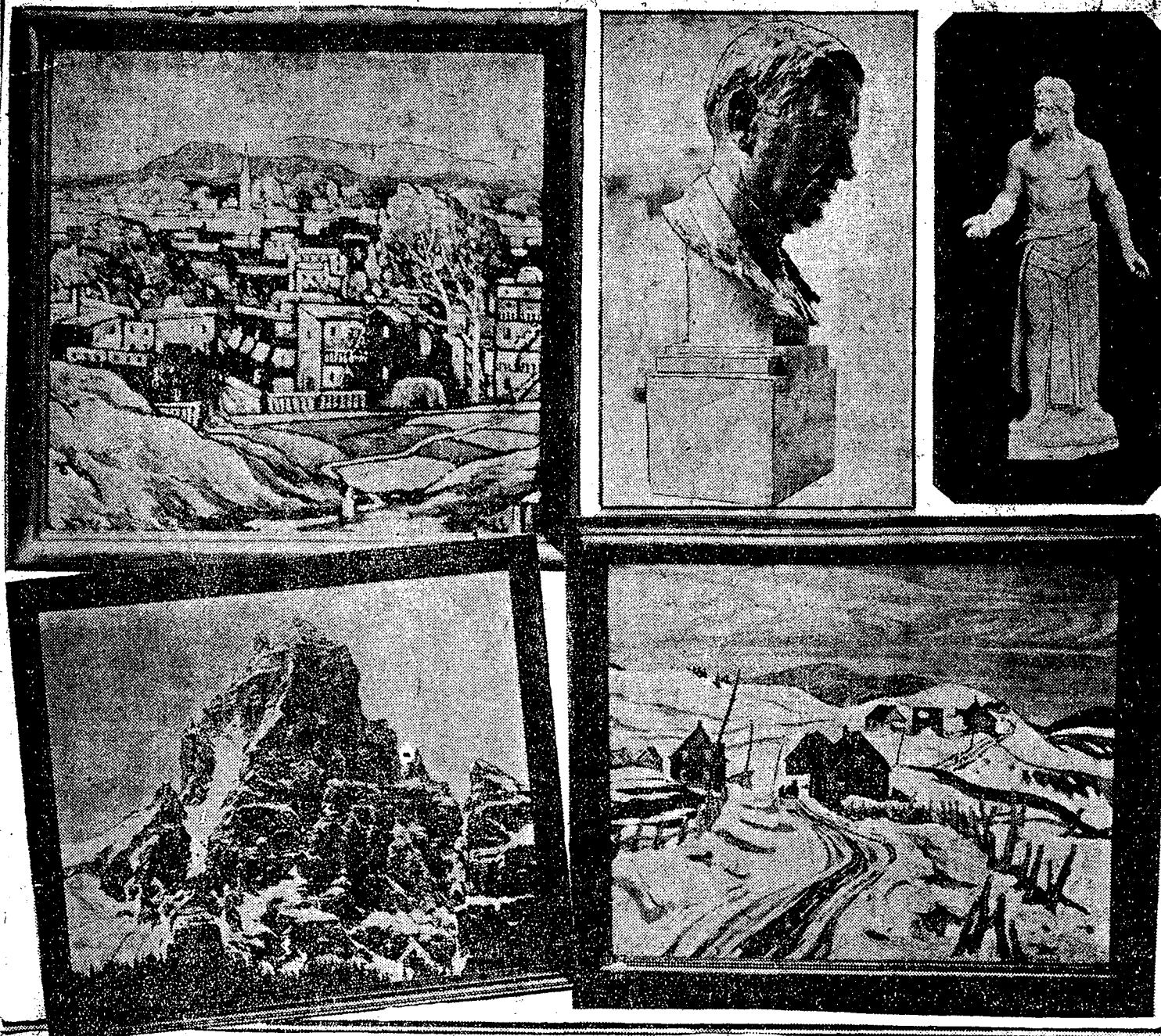
(Special to The Gazette.)

Quebec, December 7.—Under the distinguished patronage of His Honor the Lieutenant Governor and Mrs. Carroll, Hon. L. A. Taschereau, Prime Minister, and Madame Taschereau, and Marius Barbeau, LL.D., of Ottawa, Gordon E. Pfeiffer is holding an exhibition of oil paintings at the Chateau Frontenac. Over one hundred canvases are hung and it is one of the most interesting exhibits staged in Quebec for some time. The major portion of the display consist of landscapes, including a number of autumn pieces. Most of the landscapes have found their inspiration in the old landmarks within a short distance of Quebec, showing quaint scenes from French-Canadian villages — striking canvases in which the artist uses paint heavily and color boldly with excellent effect. Especially is this seen in "Le Four Abandonné," a strong and dramatic portrayal of a deserted bake-oven in a frozen field, with a dead tree grotesquely flinging weather-beaten arms against the chill November sky. The background of dark mountains and encrusted lake completes the impression of bleak loneliness. "L'Heure Paisible" is in a happier vein, and shows the laboring man returning at eventide. In the background can be seen the ancient church at Charlesbourg,

with its clustering group of picturesque old French-Canadian homes. "Fall Aflame" is a riot of reds, golds and purples, an autumn scene in the Montmorency Valley.

A canvas of the Quebec Basilica on a fête day is a striking architectural subject. There are a number of small sketches. The Island of Orleans, the Laurentian hills, rustic corners in Quebec, Chateau Richer, "The Unnamed Lake," Behind Beauport station, and Sunday morning at Saint Pierre, Island of Orleans, are particularly noticeable and are painted with quiet simplicity, sincerity and charm. Gordon Pfeiffer's brush work shows a strong certainty of what he wishes to express.





Au haut, à gauche, HOCHELAGA, tableau par MARC AURELE FORTIN. Au centre, buste de JOHN MURRAY GIBBON, par HENRI HEBERT; à droite, LE PELERIN, figure allégorique, par ELZÉAR SOUCY. En bas, à gauche, CATHEDRAL, magistral et imposant tableau des Montagnes Rocheuses, par HAL ROSS FERRIGARD. A droite, PAYSAGE D'HIVER, par ALEX-Y. JACKSON. — (Clichés la "Presse").

La Presse Nov. 21, 1931.

## Stone Age Caves to Be Excavated By French and American Savants

Star Dec. 2, 1931.

PARIS, Dec. 2.—(Special Cable to Star. Copyright.) — Caves in the South of France where, between 20,000 and 40,000 years ago, the earliest known inhabitants left signs of their occupancy in scratchings and drawings on the walls, are to be excavated jointly by the Smithsonian Institution and the University of Toulouse, it was learned yesterday. The agreement between the American and French archaeologists, which has just been signed, provides that the most unusual finds shall remain in the Toulouse Museum of Natural History. The Smithsonian Institution is to have the sole right of making copies for its own collections. All other objects are to be divided equally for the benefit of the Toulouse Museum and the National Museum at Washington.

It had been hoped to commence the work last July, but the formalities attendant upon the final agreement delayed the project. With the accord reached, it is expected that organization of "the first expedition of the Franco-American Union for Prehistoric Research in France" will be begun immediately. The excavations will be directed by J. Townsend Russell, representing the Smithsonian Institution, with Count Henri Begouën, professor of prehistory at the University of Toulouse, acting in an advisory capacity.

The first spot excavated will be the cave of Marsoulas, a mile from Salles-du-Salat, in the Department of Haute Garonne. Superficial excavation carried on there 50 years ago showed the caves had been inhabited by peoples of Aurignacian and Magdalenian cultures. The Aurignacian, the most ancient known culture of Europe, is supposed to mark the advent in France of Homo Sapiens, about 40,000 years ago. The Magdalenian epoch marks the closing phase of the Stone Age, roughly 20,000 years ago.

The cave of Marsoulas long has been known for its engravings and polychrome paintings on the walls, representing some extinct as well as some living animals, executed by prehistoric artists of the Upper Paleolithic or latter half of the Stone Age. These paintings are of considerable importance, as their style forms the link between that of the cave art in the Dordogne and that in the Cantabrian region of France. Flint and bone instruments already have been found there, and several sculptures of bone and ivory.

Work will be begun at the most promising site, near the mouth of the cave, where the deposits were untouched by the earlier haphazard investigators, owing to their having been covered by a fall of rock. The agreement is to be binding for 10 years.

## NEW EPOCH IS SEEN IN CANADIAN ART

Gazette 7/12/31  
"Group of Seven" Likely to  
Expand Into Larger  
Organization

(By The Canadian Press.)

Toronto, December 6. — Following the preview of the Group of Seven exhibition which opened Friday night at the Toronto Art Gallery, a step was officially taken by the members of the Group of Seven which marks a new epoch in Canadian art.

At a reception held after the preview, at the ultra-modern house of Lawren Harris, a leader in the Group of Seven, the following announcement was made by Alex Jackson to all present and to all Canadians through them. "The interest in a freer form of art expression in Canada has become so general that we believe the time has arrived when the Group of Seven should expand, and the original members become the members of a larger group of artists, with no officials or constitution, but held together by the common intention of doing original and sincere work. We hope the 1931 exhibition will mark a forward movement in art in this country."

This means that, henceforth, instead of the Group of Seven a new art organization similar to the group but more important, larger and expanded, is to lead Canadian art on to new and greater destinies.

Present at the reception as members were Lawren Harris, Alex Jackson, Arthur Lismer, Frank Carmichael and A. J. Casson.

## Canadian Pictures To Be Exhibited In New York On March 5

Star 22/2/32  
NEW YORK, Feb. 22.—(C. P.) — Works by some distinguished contemporary Canadian artists, and including "The Group of Seven," will be shown for one month in the international art centre of Roerich Museum here, starting March 5. The collection was assembled by Lawren Harris, leader of the group of seven. There are fifty paintings in the exhibition, and the inspiration for the majority of them apparently was found in the fishing villages of Nova Scotia, in the majestic Rocky Mountains in British Columbia, and along the coasts of Labrador and Greenland.

## BUDDHIST ART IS TOPIC OF LECTURE

Gazette 12/12/31  
Works of Orientals Not In-  
fluenced by Greek, Says  
Prof. Warner

The curtain was drawn across the centuries for a while last night when Prof. Langdon Warner, of Harvard University, lectured upon "Buddhist art in China and Japan" before the Art Association of Mont-

real. Very broadly speaking, Chinese art was of stone, Japanese of wood and bronze, and Prof. Warner at the outset denied the claim, so often made, that this early work was influenced by the Greek. He traced the inflow of the west to the land which is today known as the Northwest Provinces, and explained that practically no vestige of it remained long before the first period of Oriental art came into existence. A curious feature of all the work, as was brought out, is that it exhibits no sign of the primitive.

"The east seems to have been born tired," was the way Prof. Warner put it, "and the influence of centuries of culture seems to speak in every line created."

Prof. Warner himself is a noted explorer of the east and was with the last two Harvard expeditions which brought back unique specimens of early work. Many of these were shown last night. Of surpassing interest were the carvings on the walls and ceilings of rock-hewn temples. The delicate tracery of drapes, seen to better advantage in the Japanese bronze work, was incredible in its sensitiveness. The figures showed none of the rough childishness of the Egyptian or Roman art; each person lived, and might still be met in the Orient.

Coming to Japan, Prof. Warner remarked that the nation had been accused of being great copyists. "If genius can be inherited, I never heard of it," he stated, and amplified his disbelief that any of the work of the first Japanese artisans was copied by reminding the audience that no traces of any "originals" had ever been found.

One piece of metal work he showed was a screen, about two feet long by a foot high. Various parts of it were seen in magnification, when the true beauty was apparent. A Buddhist trinity occupied the centre of the middle panel, given swaying lotus blossoms surrounding them. They were seated on the stalk of the flower around which was twined a squid—"a piece of poetic licence; who ever heard of a squid in fresh water?"—and the whole was set in a lake. This the artist had accomplished by creating a horizontal base, in which the waves and even the surge of a wind were marvelously depicted.

"When you think of China and Japan," Prof. Warner said before he started to lecture, "I do not like to think your minds will necessarily be carried to a part of the earth on which the petty squabbles and turmoils of today have always held sway. I hope that, when I have finished what I have to say, you will always bear a memory of something rather beautiful in connection with those lands."

## NEW ARTIST ACCLAIMED Mrs. Mary Tompkins Holds Exhibition in London

London, December 8.—Mrs. Mary Tompkins, who has learned to paint within the last two years, has created something of a sensation in London art circles as the result of an exhibition at the Leicester Galleries, where artists, such as Epstein and Sir William Orpen, are usually seen.

The art critic of the Morning Post today calls Mrs. Tompkins "a virile painter," adding that she is "essentially a painter with a strong sense of exhilarating color and design."

"One is always excited," he said, "in front of her pictures, unequal in quality as they are."

One of Mrs. Tompkins' pictures was purchased by Bernard Shaw. She is the wife of Laurence Tompkins, a sculptor.



## Exhibition By Women's Art Society

In the Vandyck gallery of Ogilvy's, Limited, the Women's Art Society of Montreal is now holding an exhibition of pictures by its members. The pictures are all small and some of them are slight sketches but they make a good show and justify the name of the society. Among the oil pictures which attract notice are some Quebec landscapes by Miss Kyle, Mrs. McGill's group of old trees, Mrs. Lillian Hingston's flower pictures, particularly one of Trilliums, Mrs. Percival's Quebec landscapes, especially the House by the Road, Mrs. MacLean's flower pictures, Miss E. Harold's Old House at St. Martin, and the landscapes of Mrs. Jane Luke and Mrs. Jas. B. Pringle. Some of the more interesting pastels are Mrs. Winnifred Lewis' Sunset and Mrs. Sweezy's beach scenes in Florida and the West Indies. The water colors include views in the neighborhood of Montreal by Miss M. Street and Mrs. R. B. Thompson's landscapes.

Other contributors to a pleasing exhibition are Miss M. L. Allan, Miss Bourgard, Miss K. Cochrane, Mrs. Dingle, Miss Ida Huddell, Mrs. Dunning, Miss Annie Powles, Miss Sampson, Mrs. Allan Turner, Mrs. Mullally, Miss Sarah Williams, Miss Frances Sweeney, Mrs. Richardson, Mrs. Amy Mulock, Miss Everett, Miss Ethel Derrick, Mrs. M. Burns and Miss Ida Beck.

## Students of Beaux Arts Extend Activities

"La Masse," the association of the students of the Ecole des Beaux Arts, which has now been in active existence for seven years, has for its functions the maintenance of friendly and cordial relations among the students and the representation of the student body in its relations with the authorities of the school. This year it will extend its activities to charitable objects, including in the first place students of the school who may need assistance.

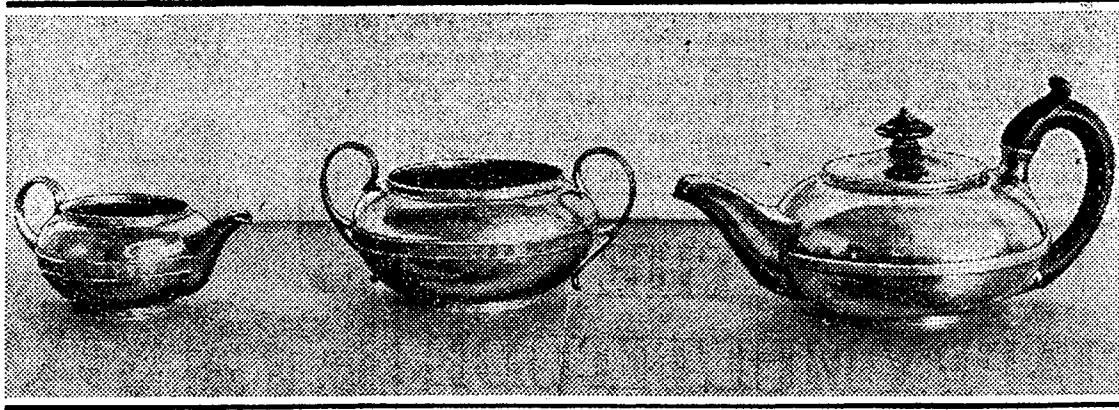
The officers of La Masse for the present year have been elected as follows: M. Charles Maillard, director of the school is honorary president, the Massier General is Jean Serge LeFort and the Massier Generale Mlle. Madeleine Desrosiers; Paul Lapointe is secretary; Maurice Descoteaux, treasurer; Rene Chicoine, legal adviser, and Jean Brassard, counsellor. The Massiers and Massieres of the different classes are—Painting, first section, Maurice Descoteaux and Mlle. Desrosiers, second section, Mlle. Floy Roy; Drawing from the antique, Armand Viau and Mlle. P. Demers; Drawing, intermediate, Marcel Desnoyers and Mlle. Claire Desy; Drawing, preparatory, Mlle. Marie Claire Daoust; Decoration, third, fourth and fifth years, Mlle. Madeleine Demers and Roger Larose; Decoration, second year, Mlle. Helene Berube and Rene Daoust; Decoration, first year, Edgar Cailloux and Miss Mollie Crombie; Modelling, higher course, Jean Vaillancourt and Mlle. Miarka Riddez; Modelling, elementary, Jacques Bedard and Mlle. Marie Davis; Architecture, Jean Serge LeFort and Paul H. Lapointe. In the evening classes—Life drawing, Jack Barker; Drawing from antique, Mlle. Madeleine Delfosse; Drawing, intermediate, Normand St-Jacques; Drawing, preparatory, Mlle. Edna Ouellette and Marcel Brault; Modelling, Georges Marcil.

## LEMON WATER AS REDUCING RECIPE

LONDON. — Councillor Norman Crossley, a Huddersfield dentist, who formerly weighed 260 lbs., is now 210 lbs., following a fast of forty-two days in which his only sustenance was lemon water. He has been classed A1 by a life assurance company which previously refused to accept him. He declares that rheumatism, lumbago, cirrhosis, and eye trouble have been completely cured by the fast.

"I can run about now and do far more work than I did before," he said to a reporter.

## Gazette Dec. 2, 1931. GEORGE III. SILVER.



ENGLISH SILVER TEA SET OF THE TIME OF GEORGE III. (1810)  
(Courtesy of "Chowne", Montreal)

The work of English silversmiths in the later 18th and early 19th centuries had generally a certain simplicity of form as compared with the more florid designs of the earlier 17th century and the ornamentation of the middle 18th century. Simplicity was adopted in the 17th century partly as a result of the enforced higher standard of silver, the alloy obtaining a larger percentage of silver and consequently being not hard enough for more elaborate forms. After the old and harder standard of metal returned into use about 1720, the softer metal was still used for some time and the plainer forms of design were retained. This was more particularly true of silverware made for use. Ornamental silverwork of the same period began to be made in imitation of classical models, is a result of the discovery of Roman and Graeco-Roman silverware and other objects at Herculaneum and other places in Italy about the middle of the 18th century.

Complete tea sets, consisting of tea pot, sugar bowl and cream jug, began to be made in large numbers in the time of George III., though they are not often found of an earlier date. A silver tray formed part of the set in some cases.

## New Types of Drawing By Miss Shackleton

Miss Kathleen Shackleton's portrait drawings are already known to most people in Montreal and she has given several exhibitions of them here, but never one which was quite so interesting, and in so many ways, as the one which is now on view in the print room of the Art Association of Montreal. Most of the drawings which she formerly showed here were portraits in black and white of celebrities and other people, and a number of these are in this exhibition, with all the good qualities of the older ones. The celebrities in the present case include the late T. P. O'Connor, Sir Arthur Currie, Prof. Stephen Leacock, and others of as much or less fame; Miss Shackleton has also had the opportunity to draw some of the prettiest people in Montreal, and has done it in a way that shows that she enjoyed doing it. Some of the heads of women and children have been discreetly touched with color, with excellent effect. There is also a very successful portrait drawing of a small black dog.

Several works here are of a kind that Miss Shackleton has not shown in Montreal before. On one screen is a good little collection of pen and ink drawings made as illustrations for Woodley's "Legends of French Canada," a landscape sketch and a view of the Terrace at Quebec on a damp, misty day, both in pastel, are small and slight, but very true; an oil picture of a girl's head follows intentionally and successfully an 18th century type of picture and frame.

The best and most striking work in the exhibition is in two series of drawings of Canadian types. Some portraits of western types and of Indians are from a collection given to Queen's University by Mr. E. R. Peacock; and Miss Shackleton has succeeded particularly well with the rugged faces of the Indians. Even better than these are the 11 portraits of lumbermen and mill workers, lent by Price Brothers, which are very remarkable studies of physical types and characters. In both the last named group colored chalk or pastel has been used to give the brown of the Indians and the sun tan of the Canadians. As studies of true Canadians they are only equalled by the drawings of Mr. Suzor Cote, with a very different point of view and manner. The features, characters and humors of these people of a simpler kind seem to have appealed strongly to Miss Shackleton and it is to be hoped that she will have opportunities of making many more records of Canadian types which may change or even disappear entirely.

## Famous Picture Back in Montreal After Toronto Visit

The art galleries of the T. Eaton Company are now re-opened and the fine Rembrandt of an Old Lady holding a Handkerchief is once more back in its place, after a visit to Toronto, and again maintains its right to be considered one of the best and most impressive pictures to be seen in this country. Hanging near it are modern pictures by Fantin-Latour, De Bock and other painters.

A collection of modern pictures from the galleries of E. J. Van Wisingh and Co. of Amsterdam will be on view next week in the Johnson Art Galleries on St. Catherine St. They are to include fine examples of the work of Vincent van Gogh, Pissarro, Utrillo, Bauer and others.

## The Painter and His Patron

At portrait exhibitions there is always the complication of subject interest versus pictorial interest. An interesting person fumbled at will attract more attention than a commonplace person presented with skill. Otherwise, portrait painting depends so much upon the desires of the sitter that it would be unfair to blame the artist always for defects of arrangement or stylish blatancy. Some people like to cut a dash in their portraits. There is, however, one general standard which can be fairly applied. If, whether by his own or the sitter's choice, the artist sets out to make an accurate—as distinct from a truthful—representation, you have a right to demand accuracy.

A short time ago, our younger artists might be accused of trying to have it both ways—to enjoy the freedom of the amateur in painting only to please themselves, and to secure the rewards of the professional artist, who is under an obligation to adapt his work to the practical requirements of the patron. That phase seems to have passed, and, as we might expect, personal expression gains rather than loses by the acceptance of professional conditions.

—From the Times, London.

## Scottish Scenes Feature Exhibit By William Rigg

Scotland, Northern France, Canada and the British West Indies supply the subjects of the little exhibition of pictures which a Montreal painter, William Rigg, is showing in Room 20, of the Windsor Hotel. Two of the best are Scottish, very happy pen drawings, washed with color, of the White Horse Inn and the Old Mint House, Edinburgh; the French pictures are of the neighborhood of the battle-fields and a particularly good one is the Village of Norrent Fontes on the Vimy Front. The Canadian pictures are mostly of places in the Laurentians, at all times of year and at best in autumn. One of the most attractive of these is the Fall Sunlight, Laurentians, two others worth special notice are of Lac Archambault, and there are effective suggestions of light and color in the pictures of a mill on the Magnetawan River, of Lac Leon in the Laurentians and others. The West Indian pictures make a good contrast to the others with their strong light and intense colors, which make them seem almost too brilliant, hard and formal, but they are convincing all the same. A little picture of an Old Spanish Home, Jamaica, is a charming view of a sunlit courtyard seen through an archway; the others, outdoor views, give vivid impressions of tropical light and heat, with brightly colored flowers and birds and intensely blue seas.

## NEPHEW OF CARLYLE DIES IN EDINBURGH

EDINBURGH, Scotland, Dec. 2.—(C.P. Cable)—Alexander Carlyle, nephew and for many years secretary to Thomas Carlyle, the great writer, died today at the age of 88. He once gave a valuable collection of Carlyle relics to the Scottish National Library.

## Influences of "Fashion" Upon Works of Art

In opening an exhibition of British antiques in London lately, Sir Martin Conway spoke of the effect of fashion on the making and still more the collecting of works of art.

Furniture, he said, was first of all made for sale in ordinary everyday life. Then fashion continued for a few years, as had happened with the Morris school of craftsmen. But Morris works were utterly out of fashion today and would remain out of fashion for a certain period. Ultimately there would come a revival and persons would find among a multitude of work craftsmanship which was specially fine and could be distinguished from ordinary "heel and toe" work.

An artist such as Sargent was now sniffed at, though he was regarded as a great master in his time. Fifty years hence Sargent would come up again in the same

way as Reynolds and Gainsborough. Every period, including the Victorian period, produced good things, but persons of discernment and real individual taste discovered these things a little before any one else. Those who trained their taste differentiated between the better and the less good, and after the discoverers came persons who followed the fashion.

## Water Colors By A. C. Leighton Win High Praise

An English painter, now living at Calgary, A. C. Leighton, R.B.A., has an exhibition of water colors at Eaton's gallery, which is to remain on view for two or three weeks. Mr. Leighton, who has exhibited in Montreal before, shows scenes both in England and in Canada, painted with clean washes of color, much in the manner and with some of the feeling of older English water color painters. While there are good pictures from both countries, the English ones are on the whole the better, as might be expected, since it takes some time for a painter to get a complete feeling of the differences of light and atmosphere.

Twelve conspicuously good pictures here are of windmills and, apart from the beauty of the drawings, Mr. Leighton has done well to put on record features of the southern English landscape, which are rapidly falling down or being pulled down. There are a number of delightful drawings of villages in Sussex and Kent, among the best of which are those of Biddenden village, of Hastings and of Rochester castle. Two quite slight sketches of Hastings are also particularly good. There are a few pictures with ships, which are good as pictures, and Mr. Leighton's ships really float and are capable of movement.

The Canadian pictures are all of places in the west and mostly in the mountains. Two of the most successful of these are of the Yoho Glacier and Morning, Moraine Lake. In all these mountain pictures the forms and colors are excellent and quite convincing, but in a few of them the atmosphere still seems to be a little English. Among other pictures of western Canada are a very good one of Silver Heights, Edmonton and one of Old Edmonton, which gives a charming but rather unexpected impression of Edmonton seen by European eyes.



# Standard December 5, 1931. Paintings Show Big Advance On Those Of Last Exhibition

The fifty-second annual exhibition of the Royal Canadian Academy of Arts, now going on in the Art Galleries on Sherbrooke street, is extensive and interesting.

The R.C.A. exhibition comes to Montreal only once in three years, the intervening exhibitions being given to Ottawa and Toronto. The present exhibition is a notable advance on the one held here last, both in size and importance. Artists throughout Canada from Halifax to Vancouver are represented, and there are various types of pictorial expression, from the conventional and the assured to the experimental. There are fewer "freaks" than have been found at some previous exhibitions, and the great majority of the works exhibited indicate serious effort.

To the average visitor to the exhibition the work of so many of the well-established artists brings a sense of satisfaction in the midst of styles of painting to which he is less accustomed. Much of the so-called modern work is fresh and invigorating, and indicates an independence that is achieving something worth while, but there are examples that can only be described as "adventures in paint." With some of the "modern" painters color seems to count for more than drawing or composition. The results are frequently amusing, not likely to be taken seriously. Some of them, however, repay further study. A "close up" that looks like nothing on earth but paint—lots of paint—on a flat surface, may resolve itself, at a distance further back than that at which oil paintings usually require to be viewed, into a picture boldly designed but with depth and atmosphere. A few exhibits, at whatever distance or angle they may be studied, have no significance whatever, or if they have it is too subtle for the ordinary observer.

## Extent of Display.

There is danger in breaking away from established conventions that the revolutionary may establish conventions of his own, without adequate warrant. Painting in the broad style, with a minimum of detail, often makes for strength and vitality, but unless it is governed by basic laws of drawing, composition, and perspective, it becomes wearisome and meaningless.

To give a few statistics to indicate the extent of the exhibition—oil painting, water colors and pastels number three hundred; there are forty-eight pieces of sculpture, thirty architectural studies; etchings, drawings, designs and illustrations total sixty-four. The west gallery is given up entirely to photographs of buildings submitted by architects in competition for the medal of the Royal Architectural Institute of Canada—a very interesting array.

In one review, it is impossible to give a complete survey of such an exhibition, and the following is intended to be representative, not exhaustive. One of the artists whose pictures are always sought out by a large number of visitors to art exhibitions is G. Horne Russell, R.C.A., who is represented by four pictures, three of which already bear the coveted little red seal indicating appreciation on the part of some one with money enough in these hard times to buy pictures. The four are all maritime scenes and they uphold the artist's ideals of sure draughtsmanship, clean brushwork, and effective treatment of sea and sky and shore. G. A. Reid, R.C.A., of Toronto, has also four canvases, three landscapes and a large imaginative study, "Champlain Dreams of the Way to Cathay." Interest in the picture is focussed on projected vision of the mariner out over the river seen through the window, with what might be the high shore of the St. Lawrence in the distance.

"The House of Sir Christopher Wren at Hampton Court," by Richard Jack, R.A., shows a richly colored interior, very successful handling of daylight entering from one side. F. S. Coburn, R.C.A., shows three of the winter woodland scenes for which he is so well-known. J. W. Beatty, R.C.A., of Toronto, sends two canvases, one of them "Winter in the Laurentians," in a waning light accentuated by a slanting shaft of sunlight over the houses half hidden in the snow. Charles W. Simpson shows four pictures in his characteristic style, of which perhaps the best is "Lake O'Hara" in the Rocky Mountains. Homer Watson, R.C.A., of Doon, Ont., is represented by a large canvas in the low tones he usually employs, "Waning Winter," loaned by the National Gallery. Frank D. Allison, Saint John, N.B., has caught the Oriental atmosphere in his "The Court of Justice, Fez." Harry Britton, A.R.C.A., of Amherst, N.S., shows two pictures. "In Lunenburg Harbor, N.S.," has good drawing and composition, but the water is rather too opaque.

Wilfred Barnes, A.R.C.A. has one of his interesting sky studies in "Summer Clouds," and also shows a pastel "The Brook." W. M. Cutts, A.R.C.A., of Port Perry, Ont., in "Storm Clouds, 1914," depicts a stormy sky lowering over dark tossing waters with a steamer disappearing on the skyline. Mrs. Hortense Gordon, A.R.C.A., of Hamilton, Ont., shows two pictures of old buildings in Jersey and Folkestone, England. John Hammond, R.C.A., of Sackville, N.B., contributes "Canton from the West River, China," in which the atmosphere and mellowed color are effectively handled. G. Kenderine, of the University of Saskatchewan, Saskatoon, sends two canvases, "Autumn" with a view of rolling prairie on the Saskatchewan river, and "The Taxidermist," a vigorous portrait of a keen-faced man intent on his work. J. W. G. Macdonald, is one of the Vancouver artists represented, with "Sailors Sand-Bar, Fraser Canyon, B.C."

## Winter Scenes.

Maurice Cullen, R.A.C., shows one of his winter scenes in pastel, that have won a large measure of public appreciation. This one is "The Echo River near Banff," with snow-capped mountains in the background. Paul B. Earle, A.R.C.A., is one of the artists who continue to "paint the thing as they (and ordinary people) see it for the God of things as they are." His "Evening in the Laurentians," "When Summer Ends," and "The Last Gleam," are satisfying in color, drawing and composition, the kind of picture one likes to live with. F. W. Hutchinson, now of New York, has gone to Quebec for his "Village Street," which shows steep gabled houses along a crooked road that climbs up to the rolling hills in the background, the whole handled in an interesting manner. Mrs. Edward B. Luke is making progress in her art. Her "Venetian Accordion Player," is a dark-eyed youth in white with red sash and headkerchief. The modelling is good except perhaps the fingers of the left hand. "Amy," by Dorothy Stevens,

of Toronto, is a harmony of browns and reds in the portrait of a little colored girl, who looks as if she could almost speak. The light brown flesh tones and the dull red of the dress shade into the brighter hue of the chair in which the picaninny is seated in a graceful, childish attitude nursing her doll.

Frederic Challenger, R.A.C., of Toronto, shows four canvases, two

## PRESIDENT R.C.A.



Mr. Wyley Grier, President of the Academy of Arts of Canada.

of them portrait studies. His "Vacation Days" is full of light and atmosphere. No exhibition would be complete without some of Charles De Belle's pastels. There are four of these, three of them small landscapes to which the artist gives so much quiet charm in his chosen medium. The fourth, "Going to School," shows four little girls wending their way in quest of knowledge and looking quite too ethereal to cope with the trials of school life.

"Eighty Years" is a study of age by Marion Long, A.R.C.A., of Toronto, whose interpretation is modern. The woman in the picture is a well-preserved eighty, but the toll that the years have taken is suggested in the expression of the face and the hands. The tones are all in a cool grey, relieved by a green glass and a yellow cup on the table. "The Room at Black Rivers," by Archibald Barnes, of Toronto, is arresting and appeals to the imagination. A woman whose blue shawl is the color high light of the picture, stands in an attitude of watchful waiting, looking towards where the light enters the darkened room.

## Sublimity of Nature.

Thomas W. Mitchell, A.R.C.A., of Toronto, sends a large canvas, "Climbing," which has caught something of the sublimity of nature on the grand scale. Paul Caron contributes two water colors, "Old Court" and "Ancient Gate in Quebec," both achieving more strength and solidity than are usually associated with water colors. Hal Ross Ferrigard, A.R.C.A., is represented by "In Old Quebec," and "Cathedral," the latter a forceful treatment of a massed rock formation known as Cathedral Mountain in the Rockies.

In "Canyon of the Agawa" by F. H. Bridgen of Toronto, there is effective treatment of shadow in the depth of the canyon with light lingering on the peaks. Mr. Bridgen also shows a water color of a winter stream. Miss Alice Des Clayes has two water colors and one oil, "Harvest Time," in which the shade of blue she introduces into her pictures is seen in the hay cart. Miss Berthe Des Clayes' "Spring on a Hertfordshire Farm" is done in apple blossom time, and she also shows a water color of "Children With Sheep." St. George Burgoyne's "A Northern Stream," is one of the best pictures he has had in any exhibition. George G. Fox has caught the atmospheric effect in "Lifting Fog, Grand Manan, N.B.," and its companion picture is a part of the Grand Manan coast in clear light.

Miss M. Grant's "Clearing" shows clouds breaking away over a sea still dashing its surf on the shore. A. Y. Jackson, R.C.A., is represented by three canvases, "The Road to St. Fidele," "Autumn on the French River" and "Les Eboulements, Early Spring," in broad style, which has been bought for the Art Gallery. C. W. Jeffreys, of York Mills, Ont., exhibits four water colors, varied in subjects and treatment. Andre Lapine, A.R.C.A., of Toronto, has put on canvas the spirit of weariness in "When the Day's Work is Done," a farm boy riding home in the dusk. Frank S. Panabaker, of Burlington, Ont., is successful in catching the freshness of newly fallen snow on the evergreens and in the atmosphere in his "Snow in the Rockies." It would be helpful sometimes if the artist would accompany his picture with explanation of his reason for the composition. For example, one wonders why L. A. C. Pantou, of Toronto, in "The Readers,"—possibly symbolic—should have chosen three such extremely athletic looking young women to pore over one small book. The picture is in rather cold tones except for the peculiar red of the central reader's hair.

Robert W. Pilot, A.R.C.A., shows "The Parliament Buildings, Quebec" with the buildings seen through a foreground of brilliant foliage, and two smaller canvases. In "Baslow Bridge, Derbyshire, Winter," by Stanley Royle of the Nova Scotia College of Art, Halifax, the massive stone work of the bridge contrasts with the pretty village glimpsed through the arches. Thurstan Topham's "Dawn, Mount Tremblant" has considerable merit. Mary E. Winch, A.R.C.A., Toronto, exhibits

two pictures, "The Top of the Hill" and "McDiarmid Fishing Village, Lake Nipigon," in which the village in the foreground is only an incident to the sweep of purple water and the hills on the farther shore.

There are only two nudes—or one and a half—for the full length figure in one canvas is partially wrapped in a brilliant yellow garment. This and the reclining figure in a composition entitled "Decoration" are by Randolph S. Hewton, A.R.C.A., who also shows a colorful presentation of "The Village of Bic." His most ambitious work is the large canvas occupying the point of vantage at the head of the stairs, "Benedicta." The atmosphere is breezy and the figure, of heroic proportions, suggests poise, strength, and freedom.

## Portraiture.

The work in portraiture is nearly all good. Kenneth Forbes, A.R.C.A., sends a vigorous portrait of Augustus Bridle, in studious mood. E. Wyley Grier, P.R.C.A., of Toronto, has two academic portraits, Emeritus Professor Irving H. Cameron, LL.D., and R. A. Gray, B.A. Alphonse Jongs contributes a portrait of Capt. T. T. McG. Stoker. A portrait of Mayor J. M. Morris, M.C., in uniform of the Black Watch, by A. Sherriff Scott, is very well executed. "Doreen," by Allan Barr, A.R.C.A., of Toronto, is a pretty girl in a pretty dress, but nothing much in the way of expression. Mrs. Jean M. Maclean has handled color and fabric well in "The Flame Colored Dress." Ernest Fotherby, R.C.A., of Ottawa, sends a portrait of T. P. Foran, K.C., in which judicial suggestion is present in both expression and robes. Kathleen Shackleton's pastel of Madame E. P. Benoit is one of the best things she has ever done.

There are a number of very good flower pictures, among others "Poppies" and "Zinnias," both in water color, by Mrs. Melita Aitken, of Victoria, B.C.; a "Bunch of Flowers," in delicate hues, by Clara S. Hagarty, A.R.C.A., of Toronto; "Dahlias," and daffodils in a glass on a window sill, by Mrs. D. A. Hingston; "Trilliums," by Beatrice Robertson; "Columbine," in water color, by Miss Ruby LeBoutillier.

There is no space to single out noteworthy examples in sculpture, etchings and drawings. The exhibition, which remains open until December 20, will repay more than one visit.

## AMSTERDAM SENDS FINE ART WORKS

Annual Exhibition of Canvases From E. J. Van Wisselingh & Co.

Gazette 2/12/31  
AT JOHNSON GALLERIES

Dutch and French Painters of Nineteenth and Twentieth Centuries Worthily Represented

Dutch and French pictures of the nineteenth and twentieth centuries, brought to Canada by P. C. Eilers, of E. J. Van Wisselingh and Company, Amsterdam, are on view at the Johnson Art Galleries, 1340 St. Catherine street west, the collection being marked by the excellence usually associated with this annual exhibition.

The art of James Maris is unusually well represented and those who are partial to cloudy skies, waterways and old buildings will find much to interest them in the free vigorous oils by this painter. In the management of low tones, "A Drawbridge" is a wholly satisfying example; cloudy sky, old buildings with red roofs, white bridge and canal with barge all being painted with unerring skill. On a larger scale is "Canal Near The Hague," with three windmills, strip of water, man on a white horse and over all a spacious sky filled with moving clouds. "The Four Mills," a narrow horizontal composition, is a boldly handled work of subdued tones, while other characteristic examples are "Summer Evening," with a man pulling a boat to a shore outside old buildings, and "Loading Sand," another waterside scene. Matthew Maris, in a visionary mood, is represented by "The Bride"—a dream-like figure about to lift the bridal veil which in its impression of gossamer fragility is admirably rendered. "The Hay-Cart," a small dark subject, is by the same brush. William Maris, one of the gifted trio, signed the strongly painted "Ducks and Chickens"—the grassy edge of a pond in sunlight and shadow—and "Cattle in the Meadow." Mauve suggests the coming of more snow in "Sunset, Winter," with its tree-lined ditch, distant bush against a ruddy sky obscured by dark clouds, wheel ruts and distant horse and cart. "Sheep in the Snow," is a fine example of his work in watercolor, marked by fine drawing in the animals and blue-coated man who watches them grazing in the meadow dusted with thin snow. Two oils by Bosboom show his ability to paint church interiors, and in watercolors is "In the Barn," where the bulk of the beams and the subdued lighting are skillfully suggested. P. J. C. Gabriel found an interesting subject in "Marshy Lands"—a sketch of water, windmills and a man in a boat near a pile of peat, and shows fresh, direct painting in "A Cottage in Gelderland, Holland." G. W. Dysselhof, who so capably suggested submarine formations, is represented by "Golden Carp" which look ready to dart from view. "River Scene Near Rotterdam" is a watercolor by Jongkind, free, washy and well composed and, in the same medium "Hide and Seek," by Neuhuys, is an interior with seated woman and children at play. Weissenbruch has two engaging oils—"Country Road Near Noorden, Holland," with figures walking past trees and buildings on a canal, and "Cattle on the Stream."

M. A. J. Bauer, so well known for his paintings and etchings of the Orient, is worthily represented by watercolors which show his habitual skill in suggestion. To him the East is not always a land of intensely blue skies, but he nevertheless gives the impression of glare from a relentless sun. "Caravan," with camels and figures, conveys the sense of miles of sand; "An Oriental Beggar," scuffs past a shuttered window feeling his way with a stick; "On the Holy Ganges" shows figures grouped on steps and structures along the sacred stream, and "Moonlight," silvery in tone

has cleverly indicated architect and a sleeping figure, and in "Street in Fez" sunlight splashes wall of an archway through which comes a veiled woman on a donkey led by a man.

Corot is represented by "Ramasseuses d'Herbes"—women in a very landscape with distant hot it is a work of fine tones, done a time before the period when "feathery" trees became almost formula. By Boudin is "The Co of Benerville"—a curving bay, distant town, cloudy sky and sh under sail. Fantin Latour's skill as draughtsman and colorist shown in an admirable flower picture—roses, lilies, zinnias and other blooms. Pissarro is represented by "Le Pont Neuf a Paris"—an impression of delicate spring sunlight, trees, water, river boats and buildings. "Port de Ville," rather severe in line and color, is by Utrillo and Van Gogh's earlier manner shown in an oil of old thatched farm buildings with a woman raking.

Other painters represented are Akkeringa, A. H. Bakker-Korff, Bauchant, Blommers, Jacque, Israels and Henriette Ronner.

## Pictures by Young Painters At Arts Club

The annual Christmas show of the Arts Club of Montreal opened in the club's rooms on Victoria street, last week. It is, as usual, an exhibition of little pictures, most of which can properly be called sketches, but many of them are both interesting and decorative. There are works by more than twenty of the members, chiefly by the younger of newer painters. Among the best of them are those by Guy Brock, who shows some very good landscape sketches and two very small but good studies of street scenes in Paris. George Fox has some nice marine sketches, one of which, of sea fog on the shore, is evidently a study for a picture now in the Academy exhibition. H. Leslie Smith's exhibits appear to be quickly made sketches and they are rather unequal but the best of them are good and suggestive; R. W. Pilot shows some landscapes with very successful effects of sunlight shining through foliage; Wilfrid Barnes' little pictures have good color and are good examples of his work. Thurston Topham has a successful water-color of the gateway of Lincoln's Inn and a little blue view of a lake and mountains, a study for a picture at the Academy; Felix Shea's pictures of ducks on water is true but not entirely successful; the most striking of R. N. Lindsay's exhibits is a finished picture of orchids. There is good color and good tone in the pictures of Paul Earle and W. H. Taylor, a quite effective pastel of a view in Spain is shown by P. R. Wilson and a pleasant oil sketch by David McGill. Some etchings by Herbert Raine are as good as always and rather unusual since they are of open landscapes instead of his more familiar town and harborscenes. Other contributors to this exhibition are E. Holgate, R. S. Hewton, J. McCorkindale, H. R. Perrigard, O. Belanger, Adrien Hebert, E. T. Cleveland, C. Douglas and D. H. McFarlane.



HEAD OF A WOMAN, by J. J. HENNER.

(Courtesy of the Watson Art Galleries.)

This picture, which is in a private collection in Montreal, is a typical example of many such heads painted by Henner. Jean Jacques Henner (1829-1905), an Alsatian by birth, was considered by French critics to be one of the best French painters of the classical school in the later part of the 19th century. His more important works, which are mostly in France, were figure subjects and portraits, with only a few landscapes.

## Studies by Dutch Artists On View in City

At the Johnson Art Galleries on St. Catherine street, there is at present a collection of nearly forty pictures by modern Dutch and French painters, which have come from the Dutch firm of E. J. van Wisselingh and Co. Many of them lent for exhibition from a private collection in The Hague.

The work of the brothers Maris makes up a very important part of this exhibition. Of five good examples of James Maris, three are outstanding; the most striking is "The Four Mills," a long picture of windmills and other buildings standing out against a rather threatening sky; a large expanse of cloudy sky is very effective in the "Canal near the Hague"; "A Drawbridge" is a particularly peaceful and charming little picture of dull lights on red roofs behind the arms of a drawbridge. The two pictures by Matthieu Maris are a small but beautiful picture of "The Hay-Cart," very characteristic of its painter; and a strange and almost ghostly study of a white dressed figure covered with a white veil in "The Bride." There are two works of William Maris, of which "Ducks and Chickens," a large example of a subject of which he painted several smaller pictures.

A fairly early work by Vincent van Gogh is a very attractive little picture of a woman hoeing in front of a thatched building, very simply and truly painted. A water-color of "Sheep in Snow" by Mauve is slight but beautiful, and there is an admirable painting of evening light on soft snow in his oil picture of "Sunset; Winter." Another very good water-color is an unusual example of Bosboom, a rather impressionistic interior of a barn, "In the Stable"; there are also two good church interiors in Bosboom's more usual manner. Five large water-colors by M. J. Bauer are all light in tone and two of them, "Moonlight," a man lying against a wall, and "Holy Ganges," of dark figures against a white building, are admirable studies in whites and greys. A water-color of a "River scene near Rotterdam" with sailing ships, by Jongkind, is a slight but very true sketch, mostly in black and white.

Other Dutch painters who are well represented in this exhibition are Josef Israels, Weissenbruch, A. Neuhuys, G. W. Dysselhof, with one of his realistic pictures of swimming fish, B. J. Blommers and A. J. Akkeringa.

The French pictures are few. An important one is a Corot, "Ramas-seuses d'herbes," with figures and a small building, painted in his earlier manner, against trees in his later manner, a very pleasant picture. There is a good, bright toned Boudin "The Coast of Benerville," a fine

## Americans Would Accept Works of Art In Exchange for Portion of War Debts

While war debts are things which concern most people in one way or another it is not easy to see how they can affect art directly, but a suggestion, which comes, strangely enough, from Chicago, might have all sorts of effects on art and artists if it were carried out. It is that the nations of Europe, which have little or no gold with which to pay their debts to the United States, have art collections of enormous value and that they might pay the debts or some part of them by handing over works of art to the United States.

It is not very easy to see how the cash values of the works to be given in payment would be determined. The prices of works of art fluctuate even more than any other prices, except those on the stock exchange; they have a general tendency to rise, but artistic fashions change and the scale of prices changes with them. There are people who are, more or less, expert in these matters, and it would be very impressive to see the question of debts and reparations handed over to an international commission of art dealers instead of to the bankers at ease. But, when it was all done, the people of Chicago might be seriously annoyed if, say twenty or thirty years hence, they found that the pictures which they had taken were falling in price while the big prices were being paid for works which still remained in Europe.

The suggestion, if it were ever to be made seriously, would produce some striking effects on the people of Europe. Many, perhaps even a majority, of the people of Great Britain would see their works of art handed over with a certain indifference, but in Germany and France and some other countries the idea would be received with a sort of horror, not that people in those countries have as a rule any much greater appreciation of art but rather that they look on their art collections as important national possessions.

At the same time there are in these same countries many people who, if they stand by their principles, would be glad to see collections of old works of art taken away. Quite a large number of artists now living persist in considering dead artists to be rivals who compete unfairly with them. There are many of them who claim quite seriously, as they pretend, that the works of older artists should be put away, or even destroyed to make way for the works of newer people. The idea seems to rest on a belief that pictures are collected not because they are particularly worth keeping but because collecting is a sort of unavoidable habit, and that, if the Louvre and the National Gallery and the Kaiser Friedrich Museum were only cleared of their present contents, there would be empty spaces which would have to be filled with works of living artists. It is quite obvious that their works would before long have to be taken away to make place for still newer people, but they seem to leave that out of consideration. In any case a big movement of art works, such as is suggested, would have to produce some effect on artistic production, and it would be very interesting to see what it would be. But, if it was anything like these futuristic artists expect, it is obvious that the artists of North America will have to move heaven and earth to keep themselves from being killed by a flood of old masters.

H. P. B.

## Canadian Art Shown in Japan

The first exhibition in Japan of pictures by Canadian artists was opened recently. It is shown as a Canadian section of the British Modern Art Exhibition at Tokyo, which was organized by Sir Joseph Duveen, the well known art collector and dealer, with the encouragement of Sir Francis Lindley, the British Ambassador to Japan.

When arrangements for this British exhibition were being made, the Hon. Herbert Marler, Canadian Minister to Japan, saw at once that a display of Canadian pictures might easily be of great advantage to Canadian artists. It appears that there was no time to get pictures sent from Canada for exhibition, but Mr. Marler has a considerable collection of works of Canadian painters, which he lent, and with these a number of Canadian pictures which are lent by the National Gallery of Canada for the decoration of the Chancery offices of the legation.

The result has been, it is reported, a great success for Canadian art, and the exhibition has received very favorable notices in the Tokyo papers.

Utrillo, "Porte de Ville," a gayly colored Fantin-Latour, "Fleurs diverses", and a good example of Pissarro's pictures of Paris.

## Soviet Sales or Barter of Fine Art Attracts Notice

After the Russian revolution, the new government, which destroyed many things, showed a quite remarkable respect for the many and very valuable works of art which the country contained. The imperial collections remained intact and the private collections, which were seized, were added to them. The Hermitage at Petrograd, an imperial palace which was a very important museum under the Tsars, became a central art museum and must have contained one of the world's greatest art collections.

This care taken of works of art may have been due as much to their money value as to their artistic value and there are now reports, which started from Berlin, that many of the finest of the pictures have been sold by the Soviet Government. It is apparently certain that many of the best pictures have been removed from the galleries but it is not certain that they have been sold, and the Soviet legation in London declares that it knows nothing about any such sales. Some pictures, which have undoubtedly been sold, probably were among those which were expropriated from private owners and not wanted in the museum, and it appears that two pictures from the Russian government are in the Amsterdam museum.

In any case the Berlin report states positively that a number of pictures have been sold and that these include some very fine Rembrandts and Vandycks. It states further that some of these pictures have been bought by Mr. Andrew Mellon, of Pittsburgh, the United States Secretary of the Treasury, and the London Daily Telegraph says that Mr. Mellon paid \$8,000,000 for a small collection of them; Mr. Mellon, it is said, denies having bought them. It is also reported that the Soviet government has sent a number of pictures as security to large manufacturers to whom it owes money.

## New York Tries To Gauge Effect Of Anonymous Art

A New York gallery has just opened an "exhibition of anonymous paintings." None of the pictures shown have any names of artists attached to them; if the pictures were signed by their painters, the signatures have been hidden with dabs of paint. It is the belief of Patrick L. Codyre, who has chosen the pictures and arranged the exhibition, that many people judge pictures simply by the name and fame of their painter and not on their own merits. Some of the pictures shown are by well known painters, but most of the painters are unknown, and they live in all parts of the United States.

A note in the catalogue says, "For the discriminating a painting can not remain anonymous. For the ignorant a name becomes the sole criterion. These pictures are therefore shown anonymously, as a corrective against the current exaggerated emphasis on names and reputations. These paintings are presented to be considered in the purely personal taste of the spectator, rather than in terms of names, with all the snobbery and academic clichés they imply. Under these circumstances one can judge the pictures with a sense of freedom, impossible to a mind befogged by names. Only under such a condition of anonymity can one feel the vivid personal thrill of discovery."

\* \* \* A proposal has been made in New York that the Metropolitan and other museums should be open at night, for the benefit of the large majority of people who can not go to them on week-days. A few museums are already opened in the evenings, and the attendance at them, and still more the large crowds that are to be seen in the museum on Sundays, show that evening openings would be appreciated. The difficulty in the way is the expense of such opening. The Metropolitan Museum has been opened in the evening occasionally.



## Three Sisters Combine In Exhibition

Though quite small and made up of small pictures and sketches, the exhibition which is on view in the studio of Miss Des Clayes at 1158 Beaver Hall Square is a very interesting one. It contains work by all three sisters, in oil, water color and pastel, pictures of a variety of subjects and places. Both England and Canada are shown in the pictures of Miss Berthe Des Clayes, each at its best time of the year, the English spring and the Canadian autumn; some of the most attractive of these are of Hampton Court and other places in the south of England, with the ground covered with the color of primroses, daffodils and bluebells, and, in complete contrast with these, but almost as gay in color are the scenes in the Laurentians and elsewhere in this province. Quite as typically English, but in a different way are the pictures by Miss Alice Des Clayes, particularly several of men ploughing, in which the horses and the atmosphere are thoroughly English, and there are other horses of hers in this collection. Miss Berthe has also a small picture with a horse, which is distinctly Canadian.

A few very charming pastels by Miss Berthe Des Clayes are of houses and canals in Bruges and they seem to give much of the sleepiness as well as of the color of that town. Yet other of her pictures to be noticed are some of fishing boats, one of a boy with sheep and another of a girl driving a flock of turkeys. By Miss Gertrude Des Clayes, who is not so well represented as her sisters, there are a fine portrait of a man, with strong shadows, some good heads of children and some very successful studies in pastel of flowers. The whole exhibition is full of pleasant things and quite representative of these three artists who are as much Canadian as English.

## New York to Get View of Rembrandts For Charity's Sake

To raise money for the relief of the unemployed an exhibition of works by Rembrandt from American collections is to be held at the Anderson Galleries in New York in Christmas week.

In the flow of works of art from Europe to America, which has been going on for many years, there have been a large number of fine works by Rembrandt and it is quite likely that the United States can now put together a greater collection of his works than any other country, even perhaps Holland, at any rate so far as numbers are concerned. Of course doubts have been cast on the genuineness of many of the pictures attributed to Rembrandt which have been brought to this continent, but there is strong opposition to the doubters.

Dr. William Valentiner, director of the Detroit Institute of Arts, who is held to be one of the greatest authorities on the work of Rembrandt, has lately published a big book in which there is a full, illustrated catalogue of all the pictures in America which he considers to have been painted by Rembrandt. Two years ago he held a loan exhibition of Rembrandts at Detroit and he estimated then that, of 700 pictures which could be considered to be authentic Rembrandts, 120 were on this continent. As the result of further study since that time, he now finds that there are 170 true Rembrandt pictures in the United States and Canada. Several of these are in private collections in Montreal. Further than that, Dr. Valentiner estimates that the value of these pictures is in the neighborhood of \$50,000,000.

Of course only a comparatively few of all these pictures can be expected to be shown in the coming exhibition, but in any case it should be a most remarkable show, and it will give the critics plenty of material for disagreement.

Star Dec. 16/31 COROT IN MONTREAL



VOISINLIEU, pres Beauvais, by COROT.  
In a private collection in Montreal.

(Courtesy of W. Scott and Sons.)

## Buddhist Art Lecture Topic by Harvard Expert

The works of Chinese and Japanese art which are well-known to almost every one are of a comparatively modern date, for China, usually not more than three or four hundred years old. It is only within recent years that extensive exploration, especially in the interior districts of China, has brought to light many styles and periods of art, of a far earlier date, which are at least as good as, or even better than anything that was previously known. Art of this kind made a large part of the subject matter of a lecture on Early Buddhist Sculpture in China and Japan, which was given at the Art Association of Montreal last Friday by Mr. Langdon Warner. Mr. Warner, who is at present the keeper of the oriental section of the Fogg Art Museum at Harvard, has done a valuable part of the exploration which has discovered these sculptures, he speaks of them with the best authority, and his lecture was all the more interesting for the fact that it was not so much a lecture as a familiar talk with many illustrations.

The Chinese sculptures were much the earlier of those mentioned in the lecture—remains of very early civilizations in the upper part of the valley of the Yellow River. Most of those which Mr. Warner showed in his lantern slides were carvings in the rock or cave walls, or models in clay which had been preserved in the caves. Many of the photographs were the lecturer's own, taken under the most difficult conditions, among which was the suspicion of the natives who, though they treat these sculptures with complete indifference, seem to think that strangers will do more injury than they do themselves.

The carvings are of many kinds and sizes;—statues, some colossal and some quite small, reliefs, and flat incised pictures; some of them showing traditions of northern India, where Buddhism had its origins,

some of them with resemblances to European art of a much later date. Several works of these early periods have been brought out of China and are now in American and other museums, and one such is in the museum of the Art Association.

Coming to Japan, Mr. Warner showed photographs of many works, of a later date but quite as fine in different ways as the Chinese sculptures. He is one of those who maintain the originality of the old Japanese artists, in opposition to many people who claim that the Japanese were merely copyists,—a claim which Mr. Warner meets with a demand, still unsatisfied, for the production of the originals from which the copies can have been made. The examples of their work which he showed were evidences of the originality of the artists and also of their great skill as workers in metal, which, they may have acquired from Chinese craftsmen. These sculptures in bronze or in wood, made in a country where there is no stone suitable for sculpture, are still for the most part in the temples for which they were made.

## London Notes On Art World

At Christie's, the famous London auction rooms where many great works of art have been sold, is to have a sale of an unusual kind before long. The objects which will be put up for sale are gifts of works of art and pieces of jewelry, which have been sent in the past few months to the Chancellor of the Exchequer with a view to helping the national finances. A rather similar sale was held in the latter part of the war, when many works of art were given by their owners and sold at Christie's for the benefit of the Red Cross. On this occasion, as on the occasion of the Red Cross sale, the firm of Christie's is giving its services free of charge. Some very high prices were paid at the Red Cross sale, in some cases much higher than the normal value of the objects sold, and it is hoped that buyers will be just as generous at the coming sale.

The exhibition of French art, which is to be opened in London, in

the galleries of the Royal Academy on January 4th, is likely to be one of the best exhibitions of its kind that has ever taken place. The French Government is helping in every possible way and is lending works from the national collections. Many exhibits are being lent by private owners in France, and some are to come from French cathedrals. The French commissioner for the exhibition has lately visited Brussels and expects that works will be lent from the Belgian museums. Besides these loans, many important modern French pictures, by Millet, Manet and others, are to be lent by owners in the United States.

## Group of Pastels By Eric Riordon

A new Montreal artist, born in Ontario, has a little collection of pastels on view at the New Gallery on Drummond street. Eric Riordon is self-taught as an artist and has been engaged seriously on this work only a little more than a year, which makes his exhibition all the more remarkable. He has devoted himself chiefly to landscapes in the Laurentian mountains, and nearly always to winter scenes in which snow makes strong contrasts with the hills and the trees and with the water of the rivers and lakes. His pictures are distinctly successful, if generally rather hard and literal, very cold in their effect, with strong blue skies and deep blue shadows. For the most part he has seen his pictures in broad daylight, sometimes in full sunlight, but in a few of them he gives true effects of sunset and half lights, while two of moonlight scenes are both true and pretty. One picture of ships half-concealed by fog is interesting but not a complete success. Having done so much in so short a time, Mr. Riordon may evidently be expected to produce still better work in the near future.

## Indian Tribal Arts Winning Tardy Recognition

Work of all kinds by North American Indians has been collected in large quantities and is to be seen in some abundance not only in the national museums at Washington and Ottawa, but in many other museums and private collections. In Canada some attention has been paid to its artistic value and it has been put forward as a subject for study by artists. In the United States its ethnological and, to some extent, archaeological interest has received more notice, so that a large exhibition of Indian work, which is now open in New York, seems to have led to the discovery, for the first time, by many Americans of the value of this work as evidence that the Indian may be a true artist. In the catalogue of this exhibition the remark is made that,—"We white Americans have been painfully slow to recognize the Indian's value to us and to the world as an independent artist, although his work has already won recognition abroad."

The exhibition, which is the first of its kind, is both large and comprehensive. Twenty-four different Indian tribes are represented, covering all parts of North America, including Canada. The works on exhibition have been lent by the Peabody Museum at Harvard, by other similar museums and by a great many private collectors.

Pottery, painted and unpainted, of course has a very important place in this collection, and many fine specimens are shown. There is also a considerable display of basketry, rugs and blankets and ornamental work in porcupine quills. Wood carving and painting includes three totem poles brought from British Columbia. What are rarer are some very striking paintings on buffalo hide and some jewelry, in conventional patterns, mostly of silver and turquoise. To show the work that is done by more educated Indians there are some pictures in water color, of dances and other scenes of tribal life, by young Pueblo Indians, which are highly praised.

## Epstein Replies To His Critics

Epstein, the most discussed of English sculptors and one of the most discussed of the world's sculptors, has been speaking in answer to the people who find fault with his works, and, incidentally, giving his views on some of the principles of art.

"People have said that I aim consciously at ugliness. That is absurd; no artist would aim consciously at ugliness. I doubt whether an artist aims consciously at producing beauty either. I try to express the character of what I am depicting."

"When I look at sculpture, one of my first demands is a feeling of surprise. A work of art should give one a definite experience if there is thought behind it. All great work produces a shock and sets the imagination working, even when the work itself is serene."

"A vital work must shake the spectator out of a state of complacency and produce something more than the easy and meaningless words 'beautiful' and 'lovely' that are so simple a qualification for the obvious."

## Western Artists Had Few Works In R.C.A. Exhibition

There are many artists in western Canada whose work is little known or quite unknown in the east. In the exhibition of the Royal Canadian Academy, which has just closed out of three prints and drawings, out of sixty-four, one piece of sculpture, out of forty-eight, and eighteen pictures in oil or water colour, out of three hundred, were by western artists, and of these twenty-two works only twelve came from places further west than Winnipeg. The reason why so few works are sent for exhibition in the east may be the cost and possible risk of transportation but appears to be, to some extent, a lack of interest in the Academy exhibition.

Walter J. Phillips, writing in the Winnipeg Evening Tribune, calls attention to this absence of western art from eastern exhibitions and says "What we need is a western academy to show western work in our larger centres. We must see what can be done."

In the meantime western artists have done something to organize themselves and the Alberta Society of Artists, which has lately been formed, has just held its first exhibition. Mr. Phillips, in reviewing this exhibition, mentions two English painters whose work is well known in Montreal, Leonard Richmond and A. C. Leighton, who have had considerable influence on the work of other western painters. These are all, with the exception of N. de Grandmaison, who paints portraits of Indians, landscape painters, and the Alberta painters, perhaps naturally, show a strong preference for mountain scenery. One of these, Frederick Cross, had two water-colours in the Academy, and others who are picked out for praise are Miss Gwen Hutton, Evan Greene, L. Pettley Jones, James Ditchmont, R. Harvey, H. G. Hunt and R. Gissing. Several of these, it appears are young of artists of not much experience but considerable promise.

## News of Art In Europe And America

The last issue of the London art magazine "Apollo" contains an article on "Canadian Art, Foundations of a National School." The article, which is short and unsigned, deals only very generally with art in Canada and the very few men whose names are mentioned have little in common in their ways of painting. This is, however, only another instance of the interest that the work of some Canadian painters is arousing in other countries, more perhaps than it is getting in its own country. The three illustrations to this article are from pictures by the late Tom Thomson.

The exhibition of pictures by Rembrandt in New York, which was only recently planned, has been cancelled or postponed. It has been found that the owners of some of the best pictures, which it was expected would be included in the exhibition, might be willing to lend them at some other time but are too much attached to them to be willing to let them leave their homes at such a season of parties as Christmas. A considerable collection could be brought together, but too many of the best examples would be missing from the exhibition.

A new organization for the relief of poorer artists who are suffering from hard times has been founded in Berlin, under the name "Kunstlerhilfe." The methods by which it proposes to give relief include the exchange of goods for works of art; a poor artist, it is suggested, is to be able to get, say, an overcoat or a supply of coal and pay for it with some of his own work. The organization proposes to raise money for its work partly by special musical and dramatic performances and partly by the sale of works of art, which are to be contributed for the purpose by some of the richer artists.

At the tenth Olympiad, that is to say the Olympic games which are to take place at Los Angeles from July 30 to August 14, 1932, an additional attraction is to be an exhibition of works of painting and sculpture, and artistic bodies, all over the world have been invited to contribute to it. It is specified in the invitation that the works to be exhibited must have some connection with sports or games, such as racing, skiing, hunting, fishing, yachting, etc.; it is, however, under-

Star Dec. 23/31

ANCIENT GLASS

③



THREE PIECES OF GLASS IN THE NORTON COLLECTION  
Art Association of Montreal.

The Norton Collection was given to the Art Association of Montreal in the years 1929-31 by Mr. Harry A. Norton. It fills several exhibition cases and contains specimens of Egyptian, Roman and Syrian glass dating from 800 B.C. to 200 A.D. The pieces shown here are three of the smaller pieces, the cup in the centre being about 3 inches high. Objects of glass were commonly placed in ancient graves of the Roman Empire and many such objects have acquired surface colours from the chemical action of the soil on the glass. The small vase on the left above is of a purple brown colour, which appears to be an incrustation caused by the earth, while the threads which run down from the lip to the body of the vase are of a pale green colour and seem to be almost unchanged. The cup in the middle is covered with a thick incrustation, like an enamel, the surface of which, owing to chemical action and partial solution, has acquired a brilliant yellow and green metallic lustre. The object on the right is a small vase carried on the back of an animal, presumably intended to be a horse, and surrounded by primitive models of human figures. The glass is white or very pale green with a few touches of turquoise blue. A good many vases of this type have been found in graves in Syria.

The whole collection, containing many perfect specimens, is very representative of the forms and colours of ancient glass, and is one of the most valuable gifts that the Art Association has received for its museum.

stood that this provision will not be interpreted too narrowly. It should not be very difficult to find a connection with skiing in any snow scene, with hunting or fishing in almost any landscape, or with fishing or yachting in any marine picture.

The trustees of the English National Gallery, of which the Tate Gallery is the British and modern section, have caused much surprise in England and the United States by refusing two pictures by an American painter, the late Arthur B. Davies, which had been left to the Tate Gallery by the will of the late Miss Lizzie Bliss of New York. This was the only foreign bequest made by Miss Bliss and it appears to have been made because Mr. Davies not only was a distinguished American painter but was much interested in the work of modern English painters and had done a great deal to make their pictures known in the United States. The Tate Gallery, which used to be the National Gallery of British Art, now contains several galleries of modern foreign pictures, most of which are by French painters. In refusing the Davies pictures the trustees give no reasons, so that it is not known whether they considered the pictures unworthy of the gallery or found that they had not enough space to exhibit them.

## Science Detects Art Forgeries, Fixes Real Age

Till quite lately the determination of the date and authorship of old pictures, in cases where there was no complete record of the picture's history, was a matter of the judgment of experts, which was often little better than guesswork and depended for its authority entirely on the reputation of the expert. For some years past scientific methods of studying pictures and other works of art have been increasing in importance. Examination by X-rays shows whether pictures have been repainted or over-painted; chemical analysis helps to indicate a picture's age, since it has been found that some pigments were used only at certain periods and then went out of use; microscopic examination has been used to study the different ways of painting used by different painters and so to detect real works of those painters from copies or forgeries.

Yet a further method of studying the age of pictures is now proposed. It has lately been employed by Prof. A. P. Laurie, of Cambridge, who has made many studies of the methods and materials used by old painters. It is found that the refraction of light by the oil used by painters changes progressively with the age of the dry film of oil, so that, if an insignificantly small piece of paint is removed from a picture, the refractive index of the oil film, and, from this, the age of the picture can be determined.

In connection with this new method, Prof. Laurie, writing in the Times, mentions that it can be used to distinguish between the early oil paintings and those which were painted with tempera and varnished with oil, and he finds that oil painting was practised at a much earlier date than had been supposed.

## Frick Collection Soon to Open To Public View

A very valuable addition will be made to the art museums of New York shortly when the Frick collection is opened to the public. This famous collection, which was made by the late Henry Clay Frick and gathered in his house on Fifth Avenue, was left by him, at his death in 1919, to the public of New York, with the stipulation that it should not be opened till after the death of his wife. Mrs. Frick died last October.

Mr. Frick's will provided that his collection of works of art should remain in the Fifth Avenue house, in the setting that he had made for it, and the whole house will be turned into a museum, as was done some years ago with the great collection of Sir Richard Wallace at Hertford House, London.

The Frick collection was one of the largest private art collections in America and is distinguished by the fact that the pictures in it are fine specimens of most of the principal schools and periods of painting, so that it is more thoroughly representative than any other American private collection. Among the Italian pictures, which are the least representative, there are works by Veronese and Bellini and three by El Greco. The Dutch pictures include three by Rembrandt, four by Frans Hals, and three by Vermeer of Delft, whose works are very rare; of English pictures there are four by Reynolds and five each by Gainsborough, Romney and Turner. There are, further, eight pictures by Van Dyck and one by Velazquez, and American painters are represented by one pic-

ture by Gilbert Stuart and four by Whistler.

These pictures, all brought over from European collections, will now become permanent American possessions and will form yet another evidence of the generosity and public spirit of some of the richest citizens of the United States.

## ART MUSEUM ACCEPTS FRIEDSAM COLLECTION

Valued At Hundreds Of  
Thousands of Dollars

NEW YORK, Dec. 23.—(A.P.)—The entire collection of rare paintings assembled by the late Michael Friedsam, millionaire merchant, has been accepted by the Metropolitan Museum of Art, the directors announced today.

Mr. Friedsam merely specified in his will that the collection, estimated to be worth hundreds of thousands of dollars, be kept intact. It was offered to the Metropolitan by his executors. All the paintings will be hung in what will be known as the Friedsam gallery.

The collection long has been famed for its French, Dutch and Flemish primitives. There also are many famous individual paintings, including the portrait of Leonello D'Este by Roger Van Der Weyden and the original of Benjamin Franklin by Duplessis.

## ART DEVELOPMENT IN CANADA PLANNED

29/12/31  
Gazette  
Reproductions of Famous  
Pictures Soon Available  
for Schools

Ottawa, December 28.—Reproductions of the most famous paintings in the world, works that are in possession of the British National Gallery, will soon be made available to Canadian schools if the arrangements now in progress between the trustees of the National Art Gallery here and the British institution are successfully completed. This development is in line with the policy of the National Gallery of Canada to stimulate interest in art among youth of the country. Already an extensive programme embracing art instruction has been developed in the schools of Canada where reproductions of the masterpieces in the national collection at Ottawa are distributed to pupils and teachers.

The operation of the plan is simple. For a nominal sum the National Gallery supplies to teachers a portfolio containing 18 reproductions of paintings from its collection. These include distinctive representations of Canadian artists and also works of the old masters. With them are included brief lectures on the artists concerned and on the paintings that are reproduced. For the pupil there is a small edition of the same works, distributed at the cost of one cent each. With these the boy or girl finds his own or her own private art collection.

The policy has been adopted with enthusiasm particularly by the western provinces. In Saskatchewan every school teacher was circulated through the provincial Board of Education, and the plan was unanimously endorsed. Throughout the country many thousands of Canadian scholars have begun these private collections, and lectures are part of the curriculum in hundreds of schools.

## DONATED ANONYMOUSLY Gazette 29/12/31 National Art Gallery of Canada Secures Masterpieces

Ottawa, December 28.—Through the generosity of some public-spirited Canadians the National Art Gallery of Canada has now come into possession of Van Dyck's masterpiece, "The Repentant Magdalene," and Jan Provost's "Portrait of An Ecclesiastic." These paintings were on exhibit at the gallery here for many months, but were not the property of the institution until a number of benefactors, whose anonymity is being preserved, made it possible for the gallery to secure them.

A number of smaller works have come into the possession of the institution through the same medium.

## CITY PURCHASES MORE PAINTINGS

The city has decided to add to its collection of art specimens made by local talent by purchasing four paintings by the Canadian artist, Emile Vezina. These are life-size portraits of four eminent statesmen, Sir George Etienne Cartier, Sir John A. Macdonald, Sir Hippolyte Lafontaine and Sir Wilfrid Laurier. The portraits will be framed and hung in the ante-room or the mayoral suite.

Star Jan. 18, 1932

This afternoon Mr. and Mrs. F. A. Lallemand are entertaining the executive and past presidents of the Women's Art Society at a reception when Mrs. Forbes Robertson Hale will be the guest of honor. The reception is being held in Mr. Lallemand's new art gallery, recently completed on Sherbrooke street west.

Star 4/1/32



# Distinctive Canadian Art Comes Into Being In Great Dominion; Trends Described

Nov. 8, 1931.  
Written Specially For  
The Japan Times

The present collection of Canadian paintings loaned through the courtesy of the Canadian Minister to the Exhibition of Modern British Art now being shown at the Ueno Art Gallery, brings to the attention of art students and the general public in Japan for the first time a small but more or less representative selection of works by contemporary Canadian artists.

It will be noted on first inspection of the Canadian Room that the subjects are all landscapes. This, of course, is accidental, owing to the circumstances of the exhibit; and it should not be concluded that the appeal of interior settings, of portraiture and figures and of still lifes, has been passed over by Canadian artists. The galleries in Montreal, Ottawa, Toronto, and elsewhere give sufficient evidence to the contrary. It is, however, manifest that the natural beauties and the unique scenery of Canadian landscapes have effectively caught the Canadian art-

ist's eye, and inspired a notable production in landscape painting, of which a few examples are now on view.

## Art from Environment

The Northern Dominion, it may be said by way of preface, has a topography and atmosphere which is very different from that of the older countries of the Western or Eastern world. Comparable perhaps only with Russia or parts of the United States, the greater part of Canada boasts of wide, open spaces spread out on a grand and romantic scale in mountain, lake, forest or prairie land, and though the border regions along the United States boundary are often soft and clement in climatic features—with such products as grapes and peaches ripening in the mellow summer warmth of the rich countryside—the more remote parts of the Dominion are sublime in the mighty grandeur of impressive scenery. It is evident, therefore, that the art arising from this environment should take on the character of such influences, and as soon as the imitative or derivative tendencies of the earlier colonial art, following European models, should fail to represent the spirit of the land and the people, a more indigenous type of painting, reflecting the strength and freedom of its native heritage, should spring up. This movement first manifested itself between the years 1910 and 1914, and has continued to influence most of the Canadian schools of art since that time.

For Canada to find a true racial expression of herself through art, a complete break with European conditions was necessary; a new type of artist was required; a type with sufficient creative equipment to initiate a technique of its own through handling new materials by new methods; and what was required more than technique was a deep-rooted love of the country's natural environment, a love of its landscapes, soil and air, which is peculiar to these northern latitudes. The old custom of securing a European training and technique has largely passed for Canadian artists since the World War, and organizations like the Ontario Society of Artists, founded in 1872, the Royal Canadian Academy established in 1878, and the Group of Seven, the Ecole des Beaux Arts and other similar bodies of recent years have done much to stimulate painting and its recognition by the governments and people of the Dominion.

## Significance of Canadian Art

While Canadian painting is to some extent still influenced by the traditions of European schools, especially by the dominating Barbizon and Dutch schools, and while much fine work has been done by Canadian painters along these lines, the characteristic of modern Canadian art is an independence of conventions and a freedom of treatment which has given it a unique and popular niche in the general field of art. This unconventionality is, however, for the most part, free from the bizarre or the grotesque, and avoids the pitfalls of the ultra-modernistic school of futuristic or post-impressionistic excesses. It is still early to classify the national art of Canada in any generic or comprehensive term, such as is used for the "Dutch School," for Canadian painters follow many divergent roads. Nevertheless in all of them there are traces of a force and a strength, both in treatment and in colour that stand out with a unique distinction; and students of art may well turn with considerable profit to the experiments and the adventurings in the field of Canadian painting. The significance of Canadian art movements is just dawning, and foreign critics and collectors are just beginning to realize and appreciate some of the innovations and attributes of this native art.

Among the less radical schools of art in the Dominion should be mentioned the Ecole des Beaux Arts of Montreal, under the presidency of the Honourable Athanase David, Pro-

vince Secretary of the Dominion. These are to be found some of the most outstanding artists of Canada, painters like Maurice Cullen, Clarence Gagnon, F. S. Coburn, and L. L. Fitzgerald, to name only a few. Their work is characterized by an adoption, to some degree, of European standards but freshened with a native strength and vigour of technique. In landscapes they have experimented with both older types and more modernistic styles; and may be regarded as having given Canadian art a considerable impetus along independent lines.

## Noted Montrealer

Maurice Cullen, a contemporary of the late J. W. Morrice, a Montrealer who established in France his reputation as one of the foremost Canadian-born painters, is an artist who in his early years broke away from the domination of European standards and who was prepared to join with the Canadian radical groups who attacked the Northern landscapes with unwonted force of colour and line; but the struggle for existence, always present in a young country where the fine arts have still a tentative foothold, and also Cullen's growing maturity in his calling induced him at last to compromise somewhat with his creative soul and yield to the tastes of a conservative public. He has maintained to a large degree his finished style and his striking originality of treatment, and working mostly in and around Montreal, has given the various galleries in Canada and abroad many excellent works. In the present Exhibit, the Canadian Minister has loaned from his private collection, three representative oil paintings, "Cutting Ice at Longueuil," "A Winter Road," and "Spring in the Cache River," and two pastel drawings, "Autumn" and "Spring," which show the power of this capable artist.

Another one of the less radical painters is George A. Reid, whose "The Village in the Valley" is a good specimen of his work. Reid studied for some time in Philadelphia, and later in Paris, and subsequently took at his residence in Toronto, occupying a number of important positions in connection with art bodies and being elected President of the Ontario Society of Artists for a time. Although he has painted portraits and ideal subjects with great success, and has devoted considerable attention to mural decoration, he is here represented by one of his landscapes, which is characteristically distinguished by a sensitive glow of light. He is regarded as a thoughtful and careful painter, and his work has considerable appeal to those who are not influenced by realism on the one hand or post-impressionism on the other.

## The Wayside Cross

In Clarence Gagnon's "The Wayside Cross," one sees not only a typical French-Canadian shrine standing above a valley in Quebec, but a specimen of the work of a distinguished Quebec artist who is noted particularly as an etcher of outstanding merit. In his oil painting, he has most frequently chosen winter scenes, but in all his work he deals with his subjects with a feeling of a searching and sympathetic character. His canvases are highly keyed and luminous and carefully finished; and he has rarely met with the reproaches of critics so commonly experienced by other modern artists.

Mention should be made of a canvas of Mr. L. L. Fitzgerald, entitled "Late Fall, Manitoba," which has met with considerable admiration in the Ueno Gallery. This is a scene in keeping with characteristic autumn views in the Japanese countryside, and therefore has found a response in the hearts of many Japanese, especially at this season; but it also portrays, in the artist's particularly charming style, a quality of soft autumn colour which is equally characteristic of the Canadian woods.

Finally, (to refer to only a few of the fifteen Canadian pictures exhibited), when one turns to Percy Woodcock's "An Ontario Farm," one of the pictures loaned from the Canadian National Gallery at Ottawa

to the Canadian Legation, we see the older tradition manifesting itself most conspicuously. Here is the softness and subdued colour, the diffused light and autumn haziness of the more southerly region depicted in a manner typical of some of the older English painters; for Percy Woodcock, while showing a personality of his own in his art, is obviously a follower of conservative tendencies rather than a reformer in the camp of the impressionists of the newer Canadian schools.

## The School of Seven

There is a gap in the representation of this small collection, for a certain Toronto school, which has a considerable significance in modern impressionistic art movements is unfortunately not represented. This movement, familiar to Canadians by the appellation "The School of Seven" cannot be overlooked in any review of Canadian art; for although it is the product of a small coterie, and is characterized in some instances by a mode of expression which does not always meet with popular favour and has encountered some severe opposition among critics, nevertheless it represents an interesting attempt to gain strength by simplicity, vigour by vividness, and impressiveness by impressionism. It is, in the eyes of its proponents, a response to the appeal of sharp lights and shadows; of deep sharp outline and brilliant colour, that is to be found in a country of hard contours, clear atmosphere, and sharp lights and shadows; of deep shades of lakes and mountains, dark overgreens, flaming maples, gleaming snow of winter landscapes. The features of the northern Dominion in winter or summer, are distinct, clear-cut and pronounced—a crystal clear atmosphere (except in the haze of Indian summer), coldly accentuating the vivid colours of nature, has suggested to these painters a peculiar vividness and impressionistic simplicity of treatment. Noteworthy among the exemplars of this School of Seven are the coterie of present day painters in Toronto and their followers in various parts of the Dominion, including such well-known names as J. E. H. MacDonald, Arthur Lismer, Frank Carmichael, A. Y. Jackson, Lawren Harris and others. They are definitely painters in revolt

against the European tradition and striking out along original lines of their own. Their work is uneven and ununiform; and is not entirely acceptable to the Canadian public of taste, but the underlying motive of vigour and boldness frankly treating the rugged aspects of nature with rugged directness surcharged with colour emphasis, contains an element of forcefulness which has possibilities of application to the more conservative schools, with a beneficial result to the national art.

## Appeal of Snow Scenes

Although this radical school is not represented in the Ueno exhibit, the pictures there shown which best resemble the ideas of the Toronto group are those of Manly E. MacDonald's "The Barn, Winter," and Maurice Cullen's "A Winter Road," which reveal to a slight degree the strength and love of contrast in the use of pigments for bringing out the brilliant colours of even such drab things as unsubstantial shadows. Those who know the appeal to the eye of deep snow scenes will recognize in these winter landscapes a clear vision of these artists in the approach to their subjects.

In conclusion it may be said that this small Canadian collection, while not specially selected for exhibition purposes and merely contributed from the private collection of the Canadian Minister and from certain pictures loaned by the Canadian Government for other purposes, deserves careful and intelligent inspection by all those who have any interests in the progress of art in other countries. To Japanese art students in particular, who have shown a ready interest and appreciation of every Western art movement, these Canadian pictures will undoubtedly prove of special appeal.

## SKILLED ARTIST IN WATERCOLOR GONE

Gazette 5/1/32

Henry Carter, Well-Known  
Here, Succumbs in Falmouth, England

News of the passing of Henry Carter, an old resident of Montreal and a well-known Canadian painter in water colors, has been received from Falmouth, Cornwall, England, where Mr. Carter had been residing.

Mr. Carter was born in Belfast, Ireland, in 1851, the son of John Thompson Carter and Mary Larkin. He received his early schooling at Glenalmond in Scotland, and came to Montreal in 1875. Mr. Carter had considerable literary and artistic attainments, and his work in water colors is well known to his many friends in this city. He exhibited regularly at the galleries of the Art Association on Sherbrooke street west, and on his retiring in 1923 to Cornwall, England, to reside, he was elected an honorary member of the Royal Society of Painters in Watercolors. He was for many years a member of the St. James Literary Society.

Mr. Carter is survived by Dr. Howard Carter, of St. Louis, Miss., a brother and by a nephew, Sidney Carter, of Montreal, head of the Sidney Carter Galleries.

# THE WEEK'S REVIEW OF ART

## Pictures in Eaton's Gallery Of Wide Interest

The most striking picture in the collection which is at present on view in the galleries of the T. Eaton Co. is an enormous canvas by the English-born painter, Sigismund Goetz, called "The ever open door." It is a very large allegorical picture, containing many figures, painted in a style and on a scale that have quite gone out of fashion. Before the gate of death, which appears in the blue shadow of the background, a dancer, a cardinal, a queen, a soldier and other figures, of about life size, are throwing off their robes, jewels and other earthly belongings, making strong patches of color in the foreground. Nude figures are passing through the door, which is guarded by angelic figures with big, decorative wings. The effect of the picture, and perhaps the intention of the painter, is to produce a sort of sentiment of religious awe rather than any feeling of pleasure in the beholder.

The galleries contain a number of other pictures which are much smaller and far more pleasant to look at. Notable among these are the delightful English and Canadian landscapes in water-color by A. C. Leighton, of Calgary, which have a room to themselves. There is a good example by Henri Harpignies, painted nearly at the end of his life, and other pictures in this collection are some pleasant landscapes and animal pictures by W. G. F. Jansen, some rather striking studies of horses, in water-color, by the American, Bonning, and characteristic works by de Bock, Blommers and S. H. Jurrens. The one older picture is a portrait of an officer, in scarlet uniform, by Sir Martin Shee, who was one of Queen Victoria's earliest portrait painters.

## Is Interior Decoration Art Or Business?

The business of decorating the insides of houses and other buildings has become so important and attracts so much notice that it is not surprising that an American Institute of Interior Decorators has been formed in the United States since the middle of this year. It started with a meeting at Grand Rapids, Mich., which may or may not be considered a good omen for the institute, and already nine chapters, covering fifteen states of the union, have been formed, and two more are in process of formation.

Without having as yet decided whether interior decorating is a trade or a profession, the institute is setting out to ensure that the people who practice it shall be sufficiently qualified both as artists and as men of business. Members must have had at least five years of training in their work, of which three must have been spent in practice, and must have a recognized place of business. This rule might exclude some of the people who only make designs for decoration, without taking charge of the carrying out of the designs. It presumably is also meant to keep out many of the people who have been in the habit of calling themselves interior decorators, and it may be rather difficult to draw a line at which a man ceases to be a mere painter and paper-hanger and becomes a decorator.

The institute is evidently intended to become a sort of mixture of art academy and business protective association, and a fairly long list of officers, which has been published, shows that it has a large proportion of women members. No doubt its chief success will be as a business association; as an artistic body it will probably find that many of the most original designers prefer to stay outside, as happens with some other academies. The probable effect may be to make the reduction in the quantity of bad designing, without succeeding in producing anything particularly good or new.

Star Dec. 30, 1931

## "THE RED BOY"



MASTER LAMBTON,  
by Sir Thomas Lawrence.

This picture, one of the more famous of Sir Thomas Lawrence's portraits, was exhibited at the Royal Academy in 1825, with the name, "The Son of J. G. Lambton, Esq." The boy, who died six years later, in 1831, was Charles William, eldest son of John George Lambton, who in 1828 was made first Baron Durham, in 1833 Earl of Durham and, in 1837 Governor-in-Chief of British North America.

The portrait, which has several times been lent for public exhibition, is often known as "The Red Boy", from the crimson velvet suit which the boy is wearing, and in a sort of rivalry with the more famous "Blue Boy" by Gainsborough. The Blue Boy, which formerly belonged to the Duke of Westminster, was sold about ten years ago for a very high price to Henry E. Huntington, and is now in the gallery which he founded at San Marino, California.

It is understood that the present Lord Durham, the grand-nephew of the subject of this portrait, proposes to offer it for sale by auction next spring. It was so offered once before, but was withdrawn from sale when £80,000, (\$400,000) had been bid for it; the reserve price is said to have been £135,000. It seems quite likely that the picture will come to some American collection.

## News and Views On Art from World Centres

In spite of the demand for the protection of native workers, and of their need for protection, foreign art is being hospitably received in both London and New York.

The French exhibition in London, which is to be opened next Monday, consists mainly, it is true, of the work of dead artists; it will evidently, from the reports that have been received, be one of the finest things of its kind that has ever been done and quite fit to be compared with the great Dutch, Italian and Persian exhibitions which London has had in the last few years. The French and Belgian Governments have taken an active interest in it and lent works for exhibition, and a large consignment of works have arrived from American owners who are lending them. There will be works of every kind of art, pictures, sculptures and works of decorative art, and more particularly of the earlier periods of French art.

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In New York a Museum of Irish Art was opened about a week ago, at the Barbizon, Lexington avenue. It is intended to be a permanent museum with changing exhibitions. The first collection of works contains pictures by Sir William Orpen, Sir John Lavery and the eighteenth century painter, Nathaniel Hone. A one-man show by Paul Henry is to be held there soon. Painting and drawing is not the only form of art to be recognized at this museum; drama is also to have its turn, and productions of Irish plays are to be given three times a week.

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The international art centre of the Roerich Museum will open on January 9 an exhibition of pictures by modern Japanese painters. The exhibition has the support of the Japanese Ambassador and the Japanese Consul-General, and the collection of pictures has been brought together by the Education Department of the Japanese Government. It consists of 112 pictures by more than 100 living artists, all recognized as among the best painters in Japan. In addition to its other help, the Japanese Government is sending over a special representative, Dr. Yoshisaburo Okakura, who will deliver a number of free public lectures on Japanese art in connection with the exhibition.

## IRISH ART CENTRE IN CANADA IS PLANNED

Exhibition is Attracting Attention in New York

NEW YORK, Dec. 30.—(C.P.)—An Irish art centre in Ottawa or Toronto. That is the aim of directors of the Museum of Irish Art here.

The museum, which opened recently in the Barbizon, towering brown stone structure in the heart of Manhattan, is the first permanent group exhibition held on the continent of works by Irish artists, including such members of the Royal Hibernian Academy as Sir John Lavery and Sir William Orpen.

It has been a striking success from the start. Persons in all walks of life and of varying nationalities have patronized the museum to view the portraits, landscapes, bronzes, etchings and woodcuts by famous Irishmen.

Canada, it is believed, would furnish equally fertile ground for the opening of another such museum in one of her art centres. The idea behind the plan is not to make the Dominion Irish-conscious, but to contribute the culture and arts of old and new Ireland toward the blending of a distinctly Canadian culture.

Directors of the museum, should they succeed in establishing a museum in Canada, will not confine their activities to exhibitions of paintings, etc. The Irish cultural movement started here with the establishment two years ago of an Irish theatre after two years of preliminary productions and experiments.

## LEAVES VALUABLE WATCH COLLECTION

ST. CATHARINES, Ont., Jan. 29.—(C. P.)—Rare and odd watches, collected in a lifetime of watchmaking, will attest to the memory of John Sutcliffe Smith, who died here yesterday. Smith made a hobby of collecting unusual watches. A part of his collection, presented recently to the Ontario Museum at Toronto, was valued at \$300,000.

He had made his home here for almost half a century. Born in Detroit 77 years ago, he moved first to Toronto and then to Port Hope, where he established a jewelry store. After six years there, he came to St. Catharines.

Among his unique collection of timepieces was a watch 250 years old, of English make.

## CRAYON SKETCHES BY P. ROY WILSON

Gazette 1/11/32

Fascinating Glimpses of Europe Are on View at Art Association

Fascinating glimpses of Spain, Italy, France and Germany have been brought back to Montreal by P. Roy Wilson from a six months' tour of Europe last summer in the form of some very effective crayon sketches which are now on view in the print room of the Art Association, Sherbrooke street west.

Mr. Wilson's work is distinguished by excellent draughtsmanship and a feeling for form along with a warm appreciation of the pictorial and dramatic values of his subject. He also has a delightful knack of heightening the local color of a sketch by introducing a single pertinent figure—a robed priest in the doorway of the Hospital of Santa Cruz—a shawled beggar-woman outside Cahors Cathedral, a man tramping along with a dog in "Hegereita House, Rothenberg." In the present exhibition, he varies his approach, some sketches being detailed representations, while others show an interesting selection and elimination. Again some are in blacks on a white or tan ground, while others introduce considerable color.

That fairy-land palace, the Alhambra at Granada, provides the subject for a number of lovely sketches. The delicate intricacy of the plateresque walls, the rippling tiled roofs, and the graceful fall of the fountain are cleverly suggested in a composition of charming lightness. Another sketch shows the white-washed houses in the town below the hill stretching away to the Sierras, as seen through the frame of the paired almirez windows topped by horseshoe arches. In striking contrast, "Door of Quarry, Les Baux," is weighted with the heaviness of the masses it presents in a well-handled arrangement of receding planes.

"Cahors Cathedral" focuses the attention on the elaborate doorways and windows, the rest of the form lost in the drenching sunlight. "Burgos Cathedral" is a meticulous drawing of the elaborate spires rising from the tiled roofs of the surrounding houses.

The barren, African quality of the Spanish countryside is captured in another sketch.

Arched bridges over water appear in a number of the German and Italian studies and the accompanying depth of shadow and the water reflections are well treated. One of the best of these sketches is "Nurnberg, am Henkersteg." Another, "Bridge of Three Arches, Venice," introduces soft reds, greens and blues to excellent effect.

## OLD MASTERPIECE HAS BEEN FOUND

Gazette 11/1/32  
Porto Danzio, Site of Roman Baths, Yields Valuable Sculptured Group

(Special Cable to The New York Times and Montreal Gazette)

Rome, January 10.—Another masterpiece of ancient sculpture has been found during the excavations of the Roman Baths at Porto Danzio, on the seaside about forty miles south of Rome.

The central figure in the group is Hercules, represented with a short beard and curly hair and nude except for an abbreviated cloak over his shoulders. Recumbent on the ground, he has his hand raised, as in defence against the onslaught of a charging horse which is about to trample him under foot. The right hand is missing, and it is therefore not known if it held a weapon.

On the back of the horse is a female figure, whose thin draperies reveal the perfection of her well-modelled form. Over her shoulders she wears a lion skin, held in front by a clasp. In her right hand she brandishes a long-thonged whip, such as those used in ancient Roman times for castigating slaves.

The horse also is well modelled, being a splendid muscular animal. The lower part of its forelegs is missing. The find is regarded as of outstanding importance, from both the archaeological and the artistic viewpoints.

Porto Danzio, the site of the sumptuous villas of the Emperor Nero and Maecenas, the patron of Horace and Virgil, already is renowned for its archaeological finds.

It is there that there were discovered such famous statues as the Girl of Anzio, now in the Diocletian Museum in Rome; the Dying Gladiator, now in the Capitol Museum, and the Apollo Belvedere, one of the most precious jewels of the Vatican Museum.



## In Montreal Galleries

Two exhibitions, to open in January, are announced by the Art Association of Montreal; both will be held in the print room of the Art Gallery. The first, which will be open from the 9th to the 24th, will consist of some 50 sketches made by Roy Wilson, Montreal architect, in the course of a recent tour in Spain, Italy and Germany. This exhibition will be followed, from January 25th to February 14th, by a collection of Czecho-Slovakian prints, similar in some respects to the very interesting collection of Polish prints, which was exhibited in the same room earlier in the season. This collection, like the former one, will be exhibited through the courtesy of the National Gallery of Canada.

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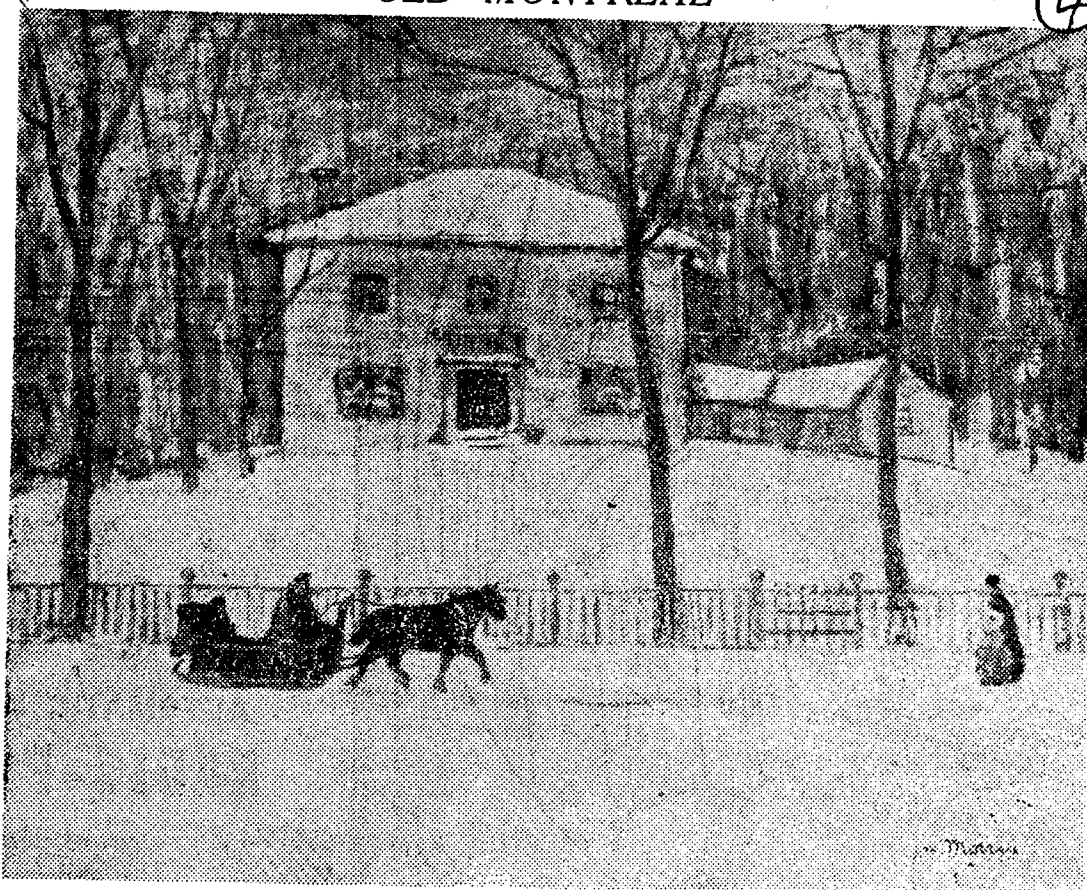
In replacing the pictures in the Art Association's galleries, after the removal of the Royal Canadian Academy's exhibition, a rearrangement has been made. The large west gallery has now become a French room. The small group of early Italian pictures still remains on the wall between the two doors, but the rest of the walls are hung with the modern French pictures belonging to or lent to the Art Association, that is to say all the French pictures with the exception of those which form part of the Learmont collection, which have to be hung with the other pictures in that collection. The French group is the largest and most representative in the galleries, and is now seen to much better advantage.

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An exhibition of pictures by Maurice Cullen, R.C.A., will open at the Watson Galleries, St. Catherine St., next Monday, January 9th.

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Among pictures on view at the Johnson Galleries, St. Catherine St., are some works by three little-known Scottish artists. There are some poetical landscapes and a shore scene, full of light and air, by W. A. Gibson, of Glasgow; pictures



THE OLD HOLTON HOUSE, on SHERBROOKE STREET

By James Wilson Morrice, R.C.A.

This picture, which is a very typical example of J. W. Morrice's pictures of Canada under snow, belongs to the Art Association of Montreal. It was painted for the Association in the winter of 1911-12, just before the Holton House on the north side of Sherbrooke street was pulled down to make way for the building of the Art Association, which now stands on the site.

of sea and shore subjects by Patrick Downey, and some strongly and broadly painted water colors, one striking one of a scene in the Highlands, by Mrs. Bird of Edinburgh.

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At the gallery of W. Scott and Sons, Drummond St., an exhibition of pastels by Charles de Belle, A.R.C.A., is to be opened on Monday, January 16th.

The collection of works by modern painters which is now being shown at Scott's includes an interesting example of the work of the English painter, Edward Stott, A.R.A.

## Elgin Marbles Get New Home

The Trustees of the British Museum have just accepted the offer, made three years ago by Mr. Joseph Duveen, of the gift of a gallery to be built for the display of the Elgin Marbles. The marbles by Phidias, from the Parthenon, which were brought from Athens to London by the Earl of Elgin, British Minister to Turkey, at the beginning of the last century, are one of the most valuable possessions of the British Museum, or of any museum, but the room in which they are placed does not allow them to be seen in the right conditions of position or lighting. The new gallery is, in accordance with the terms of the offer, to be built from the designs of an American architect, John Russell Pope.

This is the latest of many gifts made by members of the Duveen family to London museums and art galleries. One of the most important is the series of rooms added to the Tate Gallery for the exhibition of Turner's pictures and sketches.

## News of Art From Paris

The American School of Music and Fine Arts, which has been established in France, at Fontainebleau, since more than a year ago, has just received very valuable help from the French authorities. The municipality of Fontainebleau has given a 99-year lease of a plot of land in the middle of the town for the use of the school, and the French Government has added to this a gift of 600,000 francs (about \$24,000) towards the cost of building a dormitory for students on this site.

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Taking a properly broad view of the nature and scope of art, the Salon d'Automne in Paris, has since 1924 included a Section Gastronomique—a cookery section. This is evidently the right treatment to give to a fine art in which Frenchmen have for long been distinguished. For the better development of this section, the kitchens of the Grand Palais des Champs Elysees, where the Salon is held, have just been electrically equipped. Chefs from all over France are invited to take part in the exhibition—40 were invited to

this year's exhibition—and a special feature is made of regional cookery—dishes belonging to particular districts. The works produced are eaten by the public in the restaurant of the Grand Palais.

## CULLEN PAINTINGS LURE ART LOVERS

Gazette 11/1/32  
Beauties of Laurentian Re-  
gion Depicted With Skill  
and Sympathy

AT WATSON GALLERIES

Artist Has Found Felicitous  
Material in Mount Trem-  
blant and Its Setting of  
Lakes, Rivers and Woods

Revealing more of the beauties of the Laurentians in the region of Mount Tremblant, the brush of Maurice Cullen, R.C.A., has been busy, as is evidenced by the collection of oils forming his tenth annual exhibition in the Watson Art Galleries, 1397 St. Catherine street west. This show, which includes several pastels, was thronged with picture-lovers when it opened on Saturday, for it is an event now looked forward to each year. The works will remain on view all this week.

A tour of the cosy galleries indicates that Mr. Cullen is keenly alive to the pictorial wealth of that section of hilly country north of Montreal which he has made peculiarly his own. Every brook, creek, stream and lake is rich in paintable subjects at all seasons and every hour, but in these paintings there is something more than the mere faithful scenic presentation by a skilled painter—there is sympathy with the subject. This is an essential requisite for sincere and adequate expression in any endeavor, and in painting, of all the arts, the absence of this spark cannot be disguised. Fortunate is the painter, trained to see and equipped to do, who chances on a sketching ground that so completely satisfies him. For the refreshment of vision and the attacking of new problems, Mr. Cullen has jaunted into foreign fields, worked and won, but he returns to the Laurentians—now old and intimate friends—and "lets himself go" with a force and fire that make his works in this section so happy. There is in every canvas more than a hint that the painter enjoyed himself in doing it. Nothing that is weak has place here; the attack is direct and the touch virile, befitting the nature of the country depicted. Skill is shown in selection, but in this wooded and watered retreat Nature has been more than usually felicitous in her compositions. Round of hill and bend of stream fall into flowing lines; spruce and birch balance the perpendiculars of rocky ramparts—all pictorial elements are there, but the hour must be the artist's choice. Mr. Cullen, catholic in his tastes, sees beauty all around the clock—morning, the glare of high noon, sundown, afterglow and moonlight, his interpretations as day wanes being in full measure invested with the mystery and silence that mark wild places.

Birches under shadowed snow, with gleaming sunlight beyond, shelter a strip of rapid water in "Wild-cat Creek, Laurentians," a work of lovely, subtle values. "March on the North River," with rushing water, riven ice, snow-laden spruces, blue shadows and distant sunlit hills, has the clear, crisp atmosphere that suggests a precautionary rub of the ears. "Misty Moonrise, Cache River," is charged with the poetry of early night. The moon, glowing faintly in a sky not clear of the sun's afterglow, swings up above mist-topped trees, a rosy flush touches the side of a noble mountain, while below, between birch and spruce-edged snowy banks, the winding river mirrors the moon. Out in the open, in the glare of strong sunlight, are the rounded birch, poplar and spruce-clad hills that rise from the ice-covered water in "Sunglow, Lac Quinet." "Early Spring, Cache River," is crisp, rich and juicy in color—gleaming cloud, blue mountain, brush and spruces, open ice-edged water and leaning birches which are reflected in the thin water-covered ice at the edge of the shore. Trees, rocks and river banks smothered with snow sparkle under clear sunlight in "After a heavy snowfall, St. Margaret's." "The Brook in Winter" has lovely contrasts of sunlight and shadows—a mass of evergreens against which old birches gleam in the sun, a fence that crosses the water, a little fall and finely painted tumbling water. High in tone is "The First Snow, Meadow Brook"—a "bit" near Chamblay Canton—with its winding water, russet vegetation, snowdrifts and the trunks of pines flushed red by the sun. Spacious in feeling is "Towards Evening, Lac Vert"—ice-bound water, spruces, distant mountain and cloudy sky. The light of the low-lying sun on evergreens and birches and the distant wooded mountain is admirably rendered in "The Last Gleams of a Winter Sun."

"The Village Road, near Chicoutimi," shows a stretch of mountainous country that rolls down to the Saguenay, with its marked river road and houses edging a road in shadow in the foreground. The rosy glow of sunset tinges snow, ice and open water in "Pointe au Pic, Lower St. Lawrence," with its curving shore, distant church spire, barns and spruces that are reflected in a patch of water between flocks in the foreground. Of another season is "Autumn on the Cache River"—a stretch of shadowed water and vegetation turned by the frost, the higher color notes being supplied by a birch in golden leaf and a flash of crimson maple. A souvenir of a trip to Europe is the nocturne in pastel, "Evening at Concarneau," with its moored schooner, silhouetted buildings of the portside and darkening water in which the harbor lights are reflected. Massive and noble is the soaring peak in a painting done in the Rockies, where the painter found congenial material. Pastel is the medium of "Evening, Cache River," mountain, forest and water at sunset, and also of a night scene on the Cache. A fine expanse of country is shown in "Evening in Early Spring, Cache River," woods, a bend of ice-edged stream, distant Tremblant, and over all a cloud-flecked sky flushed by the setting sun. It is an exhibition that will attract all lovers of landscape and will appeal alike to the connoisseur of painting and the student. While the ravaging axe can, thanks to governmental control, no longer

run amok, the threat of fire is ever present, but should such fate befall there will always be these lovely records of Mr. Cullen to show what was.

## YOUNG CHINESE ARTIST ON ROAD TO SUCCESS

National Gallery Accepts  
Canvas for Exhibition

TORONTO, Jan. 22.—(C. P.)—Yee Bon, 26-year-old Chinese, today sat in his scantily furnished studio and looked back on the first step in a journey he hopes some day to complete. One of his canvases had been accepted for exhibition at the National Gallery art show in Ottawa. He admitted he was "very glad."

Yee hopes some day, when his dreams of accomplishment come true, to "blend" the art of the Orient with that of the Occident. Although he is the first of his race to have a picture accepted for the National Gallery, the young artist is modest about his success.

Born in Canton, he came to Canada 13 years ago. For a time he lived in Winnipeg, where he used to wander about in search of pictures to look at. Five years ago he entered the Winnipeg Art School and since he came to Toronto two years ago he has studied at the Ontario College of Art during the winter months.

## EXHIBITION OF ART OPENS IN OTTAWA

Star 22/1/32

Lord and Lady Bessborough Inaugurate Seventh Annual Show

OTTAWA, Jan. 22.—(C. P.)—Drawn mainly from the current exhibitions held by the professional art societies in Canada during the past year, the seventh annual exhibition of Canadian art, arranged by the National Gallery, was formally opened last evening by His Excellency the Governor-General and the Countess of Bessborough. The occasion was featured by a brilliant gathering. The exhibition halls which for the greater part of the year are ordinarily deserted save for the visitor who loves art for its own sake were thronged with the socially prominent of the capital. Claiming for the current exhibition "that it presents a fair review of all phases of Canadian art production during 1931," the trustees of the National Gallery have assembled a collection which notably traces the development that the Dominion's artists are pursuing. If in certain aspects of that development some of the more exuberant among them seem to the layman to be running high, wide and handsome, they at least reveal a spirit of independence. The ensemble pronounces the "decree absolute" from the traditional and discloses the Canadian schools, in all the buoyancy and confidence of youth, to be faring forth along new and hitherto almost virgin trails. Some of the exhibits are startling in the originality of their conception and in the manner of their execution.

Credit is due to the gallery authorities for their stimulus to the younger school and for their appreciation of the aims which the artists are striving to achieve. While the exhibition will undoubtedly excite varied opinions, it is unquestionably logical it proclaims in no uncertain tones the aspirations of the new impressionists.

### 300 WORKS ON SHOW.

Over three hundred pieces comprise the collection, made up of oils, water-colors, pastels, etchings and sculptured groups. Every province of the Dominion is represented, an achievement that has been possible only in the last two years or so. Committees operating in the larger centres throughout the country have worked conscientiously to secure the best and most representative canvases done by artists in their various districts.

"The assembling of so large a number of works of art from all parts of the Dominion presents many complicated problems, but with the co-operation of Canadian artists generally and particularly those who have kindly acted upon selection committees," says the trustees in their foreword to the annual exhibition catalogue, "the work this year has been accomplished satisfactorily. As the scope and purpose of the exhibition become better understood throughout the country, it is confidently expected that the quality of the work submitted will steadily improve."

Nearly every Canadian artist of note is represented, together with younger artists whose names are less familiar. Somewhat unique is the canvas of a young Chinese painter, Yee Bon, of Toronto, the first that has ever been exhibited in the National collection. "Eastern Music" is a subdued and well executed study along orthodox lines.

## VETERAN CANADIAN EDITOR



In the annual art exhibition of the National Gallery at Ottawa which opened yesterday, Ernest Fosbery of Ottawa has an oil of P. D. Ross, LL.D. The painting was done to the order of the whole staff of The Ottawa Journal, of which Dr. Ross has been editor and publisher for over 44 years. Dr. Ross has served on many public bodies. The Ontario Welfare Commission of which he was Chairman presented to the Legislature last year a report that has become almost a textbook on the subject. Dr. Ross recently was the author of an entertaining book entitled "Retrospects of a Newspaper Person." Mr. Fosbery shows Dr. Ross in a strikingly characteristic attitude.

## PAINTING IS ORDERED

Gazette 3/2/32  
House Opening Events to Be  
Transferred to Canvas

Ottawa, February 2.—The ceremonies attendant upon the opening of Parliament on Thursday will be transferred to canvas, the artist to whom this assignment has been made being the eminent Academician, Richard Jack. The color which features the spectacle makes the opening an excellent subject for the artist and Mr. Jack's work will take in the scene in the Senate Chamber during the reading by His Excellency the Governor-General of the Speech from the Throne. The painting, it is understood, is being executed for Their Excellencies, and not for the Government.



## Lithographs By Daumier On View

A double exhibition is at present on view at the Arts Club, Victoria street, of some 50 lithographs by Honore Daumier, lent by Mr. Sidney Carter, and of a small collection of portrait busts in terra-cotta by Emil Siebern, a New York sculptor.

Of Daumier and his work, Mr. Carter, in a note written for this exhibition, says:—

"The nineteenth century produced in France many outstanding names in art and literature, and among the giants stands Daumier, a great satirist and historian of current events who also was a great artist.

"Daumier passed through the usual period of parental lack of sympathy and understanding and, at an early age, was apprenticed to some menial work in the law courts, where he had ample opportunity to study the seamy side of the law.

"In the new invention of lithography, Daumier saw a medium suitable for the expression of his satire, and quickly perfected himself in its technique. The journal, 'La Caricature,' was founded in the early '30's, and soon was to appear his series of vitriolic plates directed against the unstable government and the weak king, Louis Philippe. This paper was soon suppressed and our artist cast into prison; the immediate cause of this catastrophe being a caricature representing the king as 'Gargantua.'

"Le Charivari' succeeded 'La Caricature,' and in it over a long period of years appeared Daumier's incomparable lithographs. These were a burning satire of the corruption of the law courts, the foibles of the bourgeoisie and society at large. His fertility of invention and industry are attested by the fact that he produced nearly four-thousand lithographic plates during his life; this in addition to his drawings and paintings.

"When Daumier took up painting seriously he was well past middle age, and the same strong qualities that distinguished his lithographic work are in evidence here. It is interesting to note a certain falling off in the quality of his lithographs during the period when he was producing his finest paintings. His finest work in lithography was produced about the year 1835.

"Daumier's masterly painting is well represented in the Louvre, in the museums of Amsterdam and Berlin and in the National Gallery, Millbank. The Metropolitan Museum recently acquired several with the Havemeyer bequest and the Art Association of Montreal has one example. A number of remarkable examples of Daumier's painting are in private collections in Montreal, those assembled by the late Sir William Van Horne being especially noteworthy.

"Daumier's painting received no recognition until the last year of his life, when an exhibition of his work was organized by Durand-Ruel, but the artist then was totally blind and would have been quite destitute but for the kindness of devoted friends. He died in 1879 in a house provided for him by Corot."

Emil Siebern's portrait busts, which are also being exhibited, are about fifteen in number, all of quite small size. They are modelled in terra-cotta, most of them with a light green glaze, but a few naturalistically colored. They give the impression of being good portraits but are also attractive works of art. Terra-cotta as a sculptor's material is not, of course, new and many fine examples of portraits in this material were produced, particularly in Italy, in the 15th and 16th centuries, but its use now is an important instance of the recent revival of artistic pottery, as distinguished from the enormous output of utilitarian and mechanical ceramic work. Terra-cotta, whether glazed or unglazed, apart from its beauty as a material, is the only form in which sculpture as modelled by the hand of the sculptor can be permanently preserved.

## NEW YORK DISPLAY OF CANADIAN ART

TORONTO, Feb. 19—(C.P.)—An exhibition of modern Canadian painting will shortly be seen in New York as a result of an invitation sent to a group of seven noted in Canadian artistic circles, by the Roerich Museum. The exhibition will open on March 4 and will remain on view for a month.

## A Quebec Treasure



SILVER STATUETTE AT  
NOTRE DAME DE LA JEUNE  
LORETTE

The church of Notre Dame de la Jeune Lorette, near Quebec, and its contents have been described and illustrated in a McGill University Publication by Prof. Ramsay Traquair. The statuette here shown, which is about nine inches high, of beaten silver, is one of a pair, the other representing Saint Joseph, in the treasury of the church. They are said to be probably of French workmanship of the end of the 17th century. The present church at Jeune Lorette was built in 1730, but contained many objects which had been brought from the original Jesuit-Huron mission at Ancienne Lorette. The treasury contains some fine pieces of old silver work, one of the most important of which is a monstrance of the year 1664. Some embroideries of the late 17th century, owned by the church, were traditionally made and given to it by Madame de Maintenon and her ladies, but it is shown that they must almost certainly have been made in Canada. "The treasure of Jeune Lorette", Mr. Traquair says, "is historically among the most interesting in Quebec; it should be regarded and preserved as a precious national relic."

## P. R. Wilson Exhibits Sketches

The small collection of drawings by P. Roy Wilson, Montreal architect, which is on view in the print room of the Art Association for two weeks from last Saturday, is modestly described as Studies of Spain and other countries, but France, Italy, Germany, and, in two drawings, England have also provided him with subjects. Most of them are views of buildings and they all show an architect's sense of structure and solidity. Some are in pencil, a few in ink and most of them in colored chalks. The most successful are those in black and white and those in which color is merely indicated by a few touches. Mr. Wilson evidently carried only a few colored chalks with him and has used them to make what are memoranda of colors rather than pictorial effects, but he has made a number of very good and true records of some very pleasant places. Half of the drawings shown are of places in Spain, chiefly of Granada, Toledo and Segovia; the Italian drawings are of Venice and Verona, the French ones of places in the south and the German ones of Nurnberg and Rothenburg. Some of the places are well known from many illustrations but there are several views of castles and city walls which are quite unfamiliar. The exhibition, as a whole, suffers a little from the fact that the tone of the drawings and their mounts is generally too nearly that of the walls on which they are shown.

## Value of Art Collections Based On Revenue Gained from Tourists

WHAT is the value, as an asset to a country or a city, of the art collections which it contains? To most people in Montreal it would seem to be very small; that is to say, they would make a low estimate of the value to the city of improving its art collections, music or drama. But a very different view of the matter is held in most European countries, and even in England; apart from national or local pride in such things, people over there realize that the value of art as an advertisement and an attraction to tourists is very large.

Some time ago a statement was published that the British Government had made an offer to release Germany from a part of its war indebtedness to Britain, in consideration of the handing over of Raphael's Sistine Madonna, which hangs in the Dresden picture gallery. It was stated that the astounding amount of \$60,000,000 was to be written off against this one picture. What seems even more astounding in the circumstances is that the German Government refused the bargain, because, as they estimated, the picture brings in about \$2,000,000 a year in the shape of tourists' expenses.

The Sistine Madonna is certainly the most famous of the pictures in Germany, but it is just as certain that there are other pictures in the Dresden gallery which many people would sooner see and that plenty of tourists would continue to go there even without the Raphael Madonna; and this takes no account of the very many other things that are to be seen in Dresden. It would be very interesting to know what proportion of all the expenditure by tourists in Germany is allotted to this one picture.

Of course the valuation may have depended to some extent on other considerations. The British, feeling certain that they would never be paid in full, may have thought it worth while to make sure of getting something in place of payment; the Germans, knowing that they could never pay their debts, may have seen no reason why they should lose their picture. But in any case the story is of interest as showing the sort of value that can be attributed to works of art in two of the most business-like countries of Europe.

## Art News Notes Of World Centres

An important bequest, amounting to £30,000, has been made to the National Art Collections Fund of London, in the will of the late Hans Velten, art dealer of Bond Street. In addition to this, Mr. Velten left to the nation the whole of his private collection of pictures, which includes fine examples of Fantin-Latour, Diaz, Harpignies and other painters of the French school. Though a foreigner by birth, Mr. Velten considered that a fortune made in England should remain in England for the benefit of the nation.

A picture exhibition of a rather new kind was opened lately in London, at the French Gallery. It has been described as an Anthology of Painting. All the works exhibited were chosen by one painter, Gerald Kelly, and according to reports of it, the exhibition not only contains many good pictures but gives an interesting idea of the esteem in which the works of various painters are held by a brother painter. The

critics found the collection fairly representative but with some surprising omissions. It is suggested that the experiment should be repeated with other painters doing the choosing.

The Grand Central Galleries of New York have been making an estimate of the value of art in America, as represented by the sales of pictures and bronzes, and have found that art has become a necessity to the American people. Though the sales of works of art fell off in 1929 and again in 1930, the extent of the fall was no greater than that which took place in industrial sales and was less than the fall in the sale of motor cars, which are now considered to be necessities.

## Maurice Cullen Concentrates on Winter Scenes

The beauty and, to some extent, the sadness, of the Canadian winter is recorded in many of Maurice Cullen's pictures and such records are to be found in a few of the pictures by him which are now being exhibited at the Watson Galleries on St. Catherine St. But in most of the pictures which are shown there is a much gayer note; snow has a conspicuous place in most of them, but it is lighted and colored by winter sunshine and the glow of sunsets, so that even the dark trees and the black waters between the snow covered banks take a more cheerful tone.

One of the most attractive pictures here, and one which is most unlike Mr. Cullen's usual view of winter, is "The Brook in Winter," with an admirable effect of sunlight and blue shadows on snow, but this is surpassed for brilliancy of color by several others. In "Sunglow on Mt. Norquay, Echo River," the bright light on a snowy mountain is contrasted with the colors of the trees at its foot; in "North River, near Piedmont," pink trees stand out against a blue sky and a dark brown hill; brown pink trees in the middle distance and purple hills far off supply the contrast in "Sunglow, Lac Ouimet." One of the most delightful of all these color effects is in "Wild-Cat Creek, Laurentians," in which the white of snow covered birch trees stands out against a yellow sky, with little or no other color in the picture. There is a quieter and sadder quality in "Evening, Cache River," with its warm greys and browns, and a few spots of blue in the sky as its only bright color, and still more in "Towards Evening, Lac Vert," with dark trees backed by a snow-covered hill. A richness of another sort is given in "First Snow, Meadow Brook" by the strong reds of pine trunks, with dark foliage behind them and snow in front.

Leaving the woods and coming into the open, Mr. Cullen finds color as brilliant in "Pointe-au-Pic, Lower St. Lawrence," where the red and pink of sunset clouds is reflected on the water and the ice floes along the shore of the river. "The Village Road, near Chicoutimi," a view across a snow-covered valley in bright sunshine, has a most interesting pattern, made by the cottages in the foreground and the lines of trees on the distant hills, tied together by a fence running across the valley.

Only two pictures in the exhibition have no snow in them. One of these, "Autumn on the Cache River," is bright with splashes of the red and yellow of autumn tints; the other, which is the only non-Canadian picture here, "Evening at Concarneau," shows a fishing boat under a dark evening sky, standing out against dark buildings from which a few bright lights shine out.

A short but clear summary of Mr. Cullen's life and work, by William R. Watson, O.B.E., has been published by the Ryerson Press of Toronto.

# THE WEEK'S REVIEW OF ART

Star Jan. 20, 1932.

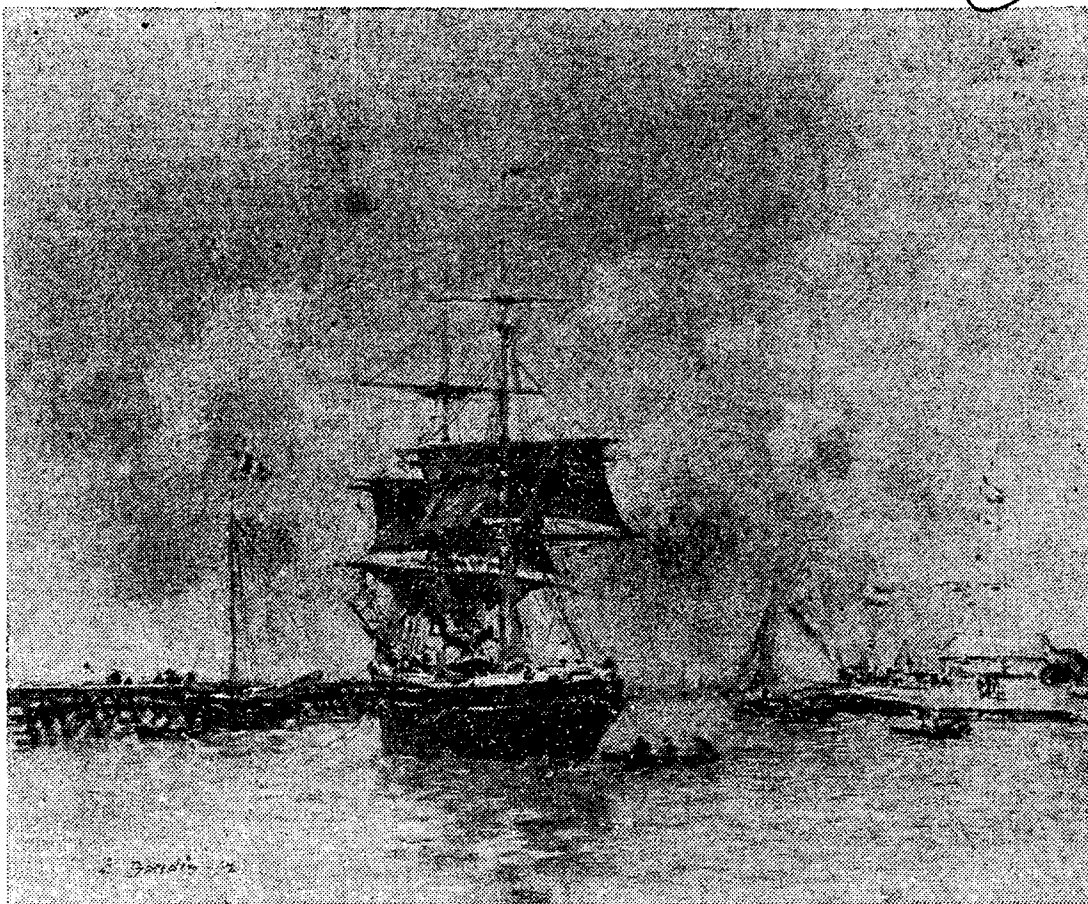
## Pictures By De Belle On Exhibition

The art of Charles De Belle has probably never been seen to more advantage than in the exhibition of it which is now open in the Gallery of W. Scott and Sons. His ideas and methods are of a kind that inevitably makes his pictures suffer from being crowded among pictures of many kinds in an exhibition, even more than other pictures suffer from that sort of treatment, but, apart from the advantage which good spacing gives, some of the pictures which are being shown have ideas and qualities which are different from any of his work in recent years.

There are, of course, a number of the studies of children which Mr. De Belle has made so well-known—dream children, who seem to float in the air—but with these are several little drawings of children who have far more colour and solidity, and a few figure studies with a tragic feeling, notably two in black and white called "Homeless" and "Motherless". The landscapes are, however, the more interesting part of this exhibition. They are in every case not so much pictures of places as of the moods in which the artist saw the places, and they are nearly always sad moods, but the sadness is sometimes a rather comfortable sadness.

The names given to these landscapes are only vaguely descriptive and the places shown in them are not given. Snow and trees predominate in them, generally snow in the sky as well as on the ground. The forms of trees shown against a white or grey background give a dramatic quality, as for instance in one called "The Storm," and there is a good deal of delicate colour, notably in "Morning in the Laurentians," with a pale greenish light, and in "The road through the woods." But some of the happiest effects are in the quieter pictures of grey Canadian winter days and evenings. Among the best of these are "The road to Quebec," with a deeply rutted road falling sharply into a valley, "In the Laurentians," of snow under trees, No. 53, of ground rising to a group of cottages in the middle distance, and No. 60, of a group of trees by the side of a river, to mention only a few. Nearly all the pictures shown are in pastel; there are only two oil pictures, of which "Winter, Ville La Salle," a picture of woods, is the more successful but less effective than the pastels.

## IN THE MONTREAL ART GALLERY



HARBOUR SCENE

by Louis Eugene Boudin.

This picture, belonging to the Art Association of Montreal, was bought by the Association in 1915 with money from the income of the Tempest Purchase Fund. The picture was painted in 1892. It is one of three pictures by Boudin in the Montreal Art Gallery.

Boudin (1825-1908), whose father was a pilot, painted the sea with an intimate knowledge, and was called by Corot "the master of the sea." His pictures are nearly all sea-pieces or, more often, shore and harbour scenes. Claude Monet was his pupil and follower.

## New Market For Art Works Found in India

A new and quite important market for works of art has been discovered by English artists. It is in India. Indian princes and other rich Indians have always been in the habit of visiting London and spending large sums of money there but till lately their expenditure was chiefly on jewelry and motor cars. Now it seems they have begun to collect pictures and many works by English painters are being bought by them. This new and very enlightened way of spending money is attributed to the English education which many of the princes have received and are receiving.

The statue of Eros, by Alfred Gilbert, R.A., which, standing in the middle of Piccadilly Circus, was for long one of the best known landmarks of London, has just been returned to its place in the Circus, with a higher pedestal which must improve its appearance considerably. It had been absent for some years, while reconstruction of the Piccadilly Circus tube station was going on. For part of the time it stood, almost on the ground, in the Embankment Gardens, and looked very ridiculous in that position. Though there is a certain difference of opinion as to its merits as a piece of sculpture, it is certainly one of the most important out-door works of art in London. It is not, as often supposed, of bronze, like most other out-door sculpture in London, but was the earliest large casting of its kind in aluminium.

## New Museum In New York City

Yet another museum has now been added to the many already existing in New York. This is the Museum of the City of New York, the collections of which were housed for some time in an old house, the Gracie Mansion, on Welfare Island. They have now been provided with a building of their own on upper 5th Avenue. It is a museum of objects which concern the city, chiefly on the historical and archaeological side, corresponding to the Musee Carnavalet in Paris and the London Museum, or even, to make a rather unfair comparison, with the Chateau de Ramezay and the McCord Museum in Montreal.

The collections include documents, portraits, views and some small group models of historical scenes connected with New York, and there is a special section given to records of the theatre in the city, which appears to be one of the most complete and important sections. One exhibit has received special mention from the papers; it is, as an object of archaeology, a fire engine nearly 100 years old, but it is also, on the historical side, the engine of which the eminent Boss Tweed was for a time foreman of the crew. It still bears a picture of a tiger's head which Tweed had painted on it, and this tiger became the original of the Tammany tiger.

## Interest Stirred In Paintings By I. F. Choultse

Brilliant reflections of sun and moon light are the real subjects of the pictures by Iwan F. Choultse, which are exhibited in the galleries of the T. Eaton Co. They are pictures of delightful places, most of them under southern skies, painted with a vivid and exact realism, of the kind that brings out every blade of grass in the foreground, but in nearly all of them the striking feature is the intensity of reflected light, sunlight from snow or red rocks and, in one or two pictures, moonlight reflected by water. As a result of Mr. Choultse's method he produces a literal, almost photographic truth rather than any great pictorial value, but the skill with which it is done is always astonishing.

Some pictures by Mr. Choultse were shown here before several years ago and the surprising brilliancy of light effects that he got suggested to some people that some kind of luminous or metallic paint had been used in painting them. There is, of course, nothing of the kind; the method is really plastic; lumps of paint on the highlights disperse the light reflected from their broken surfaces, making a strong contrast with the smooth painting of the shadows, and the quality and intensity of the reflections is varied by differences in the brushwork.

The effect perhaps depends to some extent on the direction from which the pictures are lighted, and is at its best with a top lighting. The result in some of the pictures is interesting and amusing rather than quite satisfying, and the best of the pictures are those which are more simply painted and depend upon effects of color and more ordinary lighting, and there are many of these which give pleasure as pictures quite apart from the technical feats which have gone into the making of them.

## LECTURE ON PAINTING

Gazette 24/2/32  
Mrs. Eric Brown Discusses  
Thirteenth Century Art

Europe's artistic awakening culminated in the thirteenth century, said Mrs. Eric Brown, of Ottawa, wife of the director of the National Gallery, in an address on "Art When Europe was Young," given before the Women's Art Society yesterday in Stevenson Hall. Slides showing pictures in the gallery at the Capital served to illustrate the lecture. Mrs. Brown traced the development of art from the time of the ancient Greeks.

Work in the Church of Assisi, commemorating the life of St. Francis, was shown on slides, some depicting landscape as well as figures. The portrait of Lorenzo de Medici as one of the Magi was in contrast with Giotto's religious spirit, showing a secular interest.

The early painters like Giotto and his followers were striving after an ideal similar to that of the Modernists, said Mrs. Brown. They felt that mere photographic realism was not art. Giotto expressed religious thought and deep feeling, using form and composition to convey his ideas. As an example, she mentioned the figure of Mary on the donkey, in the painting of the flight into Egypt, and its repetition in the background.

Mrs. C. L. Henderson presided.

## NATIONAL GALLERY GETS VALUABLE GIFT

OTTAWA, Feb. 6.—(C. P.)—The National Gallery has just received one of the most important gifts in the history of the institution. The famous picture "Christ with the Cross" by the sixteenth century Venetian artist Sebastiano Del Piombo, contemporary and friend of Titian and Giorgione, has just been presented to the gallery by Mrs. Andrew Fleck, of Ottawa, in memory of her eldest daughter.

The painting is a fine and impressive work and forms an excellent companion to the picture by the same artist, entitled "Portrait of a Nobleman," purchased some years ago.



## PAINTERS TURN TO BEAUTY ONCE MORE

Gazette 23/1/32  
Hon. Wesley Frost, U.S.  
Consul-General, Addresses  
Local Art Association

### "VALUES IN PAINTING"

Applauds Release of Artists  
From "Evil Influences of  
Modern Schools of  
Impressionism"

Released from the evil influences of the modern schools of impressionism, painters of today are turning again to the beauty of line and color and the forces of restlessness and disorder, and are slowly giving way to new confidence and power in limning and hymning the seamliness of this world.

These conclusions were drawn last night by Hon. Wesley Frost, consul-general of the United States, in a lecture on "Values in Painting," delivered before the Art Association of Montreal. At the outset, the speaker predicated his theme—that the values to which he had reference were human ones, not the weighing of tones in the technical sense.

Tracing the liberation which painting had undergone, Mr. Frost came to the moderns with the founding of the academy in France and the Royal Society in England at the beginning of the 19th century. The work of David and Ingres were succeeded by Delacroix, Courbet and Corot and were followed in turn by Daubigny, Millet and Lefebvre. In England, Reynolds preceded Constable, then Turner, Burne-Jones and Watts. But the establishment of these centres in the two countries brought democracy in painting to a super-pitch, and the first of the evil geniuses appeared in France in the person of Edouard Manet, "the gentleman painter." This artist abandoned all conventional, standards and traditions both in subject and treatment. Matisse, another of the school, Mr. Frost was told last year by a fellow-student with him in Paris, was dismissed by Lefebvre for indolence and incompetence. Here the speaker noted that the colors of Matisse and Rousseau the Douanier furnished the almost only values in the whole sordid impressionist episode. A third group consisted of Degas, Renoir, Toulouse-Lautrec and Mary Cassatt, and dealt with figures and a free informality of drawing. The obsession of this group lay in the accentuation of the ugly. The logical apex of it all came with Marie Laurencin and Picasso who indicated human shapes by lines, curves and angles, and soon found themselves in the morass of cubism. A further step in the descent came with the abstractionists, the idea being that the observer's eye rested on an agglomeration of meaningless shapes while he indulged in reverie.

The day was saved by the discovery in 1923, of Fernand Leger that the object might be reintroduced. This revolution was not carried back properly, for Leger dissociated himself from convention in its fullest sense by associating two disparate objects and painting each so as to be almost unrecognizable, such as a bunch of grapes and a dead fish, or a medusa head and a pair of shoes. His works are now fetching high prices, and he is the head of the moderns in Germany, France and New York.

Mr. Frost dealt with the human values in each of the groups, and outlined the place in art taken by Cezanne, Van Gogh, Seurat, Pissarro, and many others. The work of the Luminarists was detailed and it was remarked that none of the members made any attempt to please. They held themselves aloof; they were egomaniacs to the ultimate degree. In this sense, none of them made any contribution to human sweetness and light. Treatment was put above any subject matter and so is divorced from emotion and aspiration. Mr. Frost admitted that certain technical excellence might derive from the impressionists. Today, he stated, there were great numbers of painters producing capable work, and gave his views on the relative places occupied by landscape and figure work.

## HANDICRAFTS GUILD IN ANNUAL MEETING

Gazette 1/26/32

Emphasis Placed Upon Increased Activities of Organization During Year

### NEW BRANCH IN ALBERTA

Colonel Bovey Reiterates Guild's Principle of Thorough Co-operation With All Agencies in Field

The work of the Canadian Handicrafts Guild during the year just closed was reviewed yesterday at the annual meeting held in the Mount Royal Hotel. Emphasis was laid on the increased showing made at the exhibition and the added number of works shown during the exhibition held in the Art Gallery last October.

Col. Wilfrid Bovey, president, presented his report, which reads in part as follows:

"When your executive, last year did me the considerable honor of inviting me to present myself for election as president of this Guild, I undertook to do so provided that the Guild were in accord with certain main principles.

"It was decided by the then executive that there was nothing unacceptable in these proposals. I feel that, after the conclusion of a year of office, I should ask this meeting to give its approval of three of these principles and so to make them a guide for the incoming executive.

"The first principle may be stated as follows:

"The work of the Guild being subdivided among different committees, the chairman of each committee and not the president of the Guild is responsible to the executive for the initiation and carrying on and so for the success or failure of all work coming into the sphere of his or her committee.

"This is a much more considerable division of authority than would be possible in any commercial concern, but a Guild is not a commercial concern and ought not to be conducted like one.

"It follows that if, for instance, the Guild feels that it owes any thanks and it does owe thanks to the executive for the conduct of the exhibition and the management of the shop in Montreal, its thanks ought to be expressed to Miss Lighthall and Colonel Snell.

"It follows also that the president's report does not, of necessity, include the matter covered by other reports, and this time it will not do so.

"The second principle is this. That the Guild must co-operate wholeheartedly with all other agencies engaged in forwarding, in a satisfactory way, the good of Canadian arts and crafts.

"At first glance this seems difficult. Are we to support by our propaganda and aid by our advice, not only other guilds and societies, but commercial concerns which are selling the same goods as those which our own shop sells? My own answer is, as it was when I accepted this position, yes.

### BEYOND SHOP CAPACITY.

"If Canadian arts and crafts are to be developed as they can be developed, they will go far beyond the capacity of our shops. They are beyond it now. Our main object is, it seems to me, not the advantage of the Canadian Handicrafts Guild, but the advantage of Canadian handicrafts, and we must forget the smaller object in the greater; we must help to give to as many people possible the advantages they can gain from the economic as well as the artistic developments at which we aim. If, then, the railways are willing to co-operate as they are by giving us a large section of their building at Toronto, we must, in our turn, second all their efforts.

"If Canada Steamship Lines are willing to organize shops and exhibitions, we must do everything that we can to second their initiative.

"If the Quebec or any other provincial government is willing to organize education and production we must do all that is in our power to stimulate consumption.

"The third principle is that we must stress the economic as well as the artistic side of handicraft work. That to my mind is the only way of getting enough people to engage in handicraft work. I am not going to labor the point, because I have said a good deal about it at different times. We have an extraordinary opportunity just now, and I hope we shall make the most of it."

### ALBERTA BRANCH FOUNDED.

Col. Bovey went on to mention the foundation of a branch in Alberta and other work which is in hand. He spoke of the improved relations with the railways, the establishment of connections with the Mount Allison Handicrafts Guild as well as the foundation of a tweed industry in Ontario, which is still in the proposal stage, and negotiations with two large firms for the marketing of handicrafts products.

Col. Bovey tendered thanks to Mrs. James Peck, the honorary president, for the donations she has

given and to the various committees for their work.

The report of the Exhibition Committee was given by Miss A. M. Lighthall and outlined the advantages of the annual exhibition given last year. Lord Bessborough, she stated, had been an interested visitor. The exhibit consisted of the art of spinning, carding, weaving, shetland knitting lace making and bookbinding. Short talks on kindred subjects were given during the exhibition's functioning. At the competition held in connection with it, there were 1,752 entries from all over Canada which were much in advance of previous years. Pottery exhibits from Prince Edward Island, two from British Columbia and from the Province of Quebec were included. Attention was particularly paid to Indian craftsmanship with loan exhibits and the guild is taking particular note of the decadence of this type of craft, a matter which is causing grave concern.

Other reports read were: educational, by Mrs. J. C. Heriot; permanent collection, by E. L. Judah; shop, by Mrs. Hughes Charles; technical by A. T. Galt Durnford, Edmonton, British Columbia and Calgary branches; financial by T. P. Jones, C.A., hon. treasurer.

The election of the committee resulted as follows: Col. Wilfrid Bovey, Brooke Claxton, Mrs. Geo. Currie, A. T. Galt Durnford, J. Murray Gibbon, T. P. Jones, C.A., Mme. N. K. Laflamme, Miss Alice Lighthall, T. W. L. MacDermott, Gordon A. Nielson, Mrs. W. O. Pryde, Mrs. E. B. Savage, Mrs. W. Oliver Smith, Col. Herbert Snell, Prof. E. Vaillancourt, Mme. Pierre Beullac and Allen Mitchell.

## GREATER MUSEUM NEEDED BY MCGILL

Gazette 4/2/32

Present Collections, Properly Displayed, Might Readily Attain World Fame

### REPORT COMING SHORTLY

Survey Has Been Made Under Direction of British Association by Cyril Fox, Ph. D.

Stored within various buildings around the grounds of McGill University is much valuable material forming no fewer than eight museums and five collections of wide range of historical and scientific interest.

Many of the buildings housing these exhibits are by no means fireproof and the majority of the exhibits is much too large for the space available, with the consequence that it is impossible to exhibit them to the best advantage, much of their educational value is lost and the opportunity of interesting the public in the museums themselves and in the university is greatly hampered and curtailed.

Gathered under one roof and properly displayed, the McGill material would form a national collection of note and might even attain a world reputation and there is no doubt but that it would be an impressive feature of the university. The authorities have been awake to the opportunities offered by the valuable collections strewn throughout their buildings, and last year with a view to arriving at a sound policy with regard to the museums in the future, they approached the Museums Association of Great Britain asking if that body would undertake a survey of the museums of the university and advise as to their best reorganization and development. The survey was made by Cyril Fox, Ph.D., director of the National Museum of Wales, and his report will shortly be printed and circulated.

The museums and collections belonging to the university are the McCord National Museum, housing Canadiana; the Peter Redpath Museum, with palaeontological, zoological, anthropological, mineralogical exhibits; the Library Museum, including historical exhibits; the Anatomical Museum in the medical building with anatomical and anthropological specimens; the Medical Museum; the Ethnological Museum; the Pathological Museum; the Museum of Hygiene; the Ruthven Collection in the Physics Building; the Geological Collection; the Botanical Collection; the Architectural Collection; and the East Chinese Research Collection.

In addition there is the Peterson Coin and Gem Collection still being catalogued, the museum laboratory in the Pathological building and the biological museum at Macdonald College.

"Herald" 5/2/32  
"Art" at Ottawa

THE exhibit of pictures now being staged in the National Gallery at Ottawa—your gallery and ours—has shocked many people who declare that some of the pictures are unfit either for exhibition or for publication.

We have not seen the exhibition ourselves, but judging from what the Ottawa people are saying about it, some strange things are being perpetrated in the name of national art. For instance, Mr. F. G. Semple, of Ottawa, declares that the violent creations which the trustees of the National Gallery have allowed to be placed on view are crude and glaring atrocities that outrage the public.

"The many worthwhile pictures shown," he says, "are obscured and overpowered by the weird, fantastic, glaring nightmares, in both form and color, that have been accorded such prominence in both numbers and position. They are like beautiful flowers in a garden of weeds: their bloom and fragrance has been marred by the company they keep."

"As for the nudes, I am far from being a prude and I do not by any means share the aversion of many people to the depiction of the nude in art. But I should like to know what the particular nudes included in this exhibit are supposed to have to commend them. To my untutored artistic eye they are the most sordid, repulsive, vulgar examples that I have ever seen on public display, and I am confident that any person found with reproductions of them would be liable to arrest for possession of obscene and immoral pictures."

The Gallery, as we have said, is yours and mine. If Mr. Semple is right then the trustees have taken upon themselves a grave responsibility in displaying the pictures described as examples of Canadian or any other kind of "art."

## ROBERT GIBB, NOTED BRITISH ARTIST, DIES

LONDON, Feb. 12.—(Star Special Cable) — Robert Gibb, the British artist whose paintings "The Thin Red Line" and "Retreat From Moscow" gained him considerable fame is dead at Edinburgh, aged 85.

## AMHERST PORTRAIT SOLD AT CHRISTIE'S

LONDON, Feb. 13.—(C. P. Cable) —A portrait of Jeffrey, first Baron Amherst, by Gainsborough, brought 630 guineas (about \$3,500) at Christie's auction rooms yesterday.

Field Marshal the Rt. Hon. Sir Jeffrey Amherst, who became first Baron Amherst, was commander-in-chief of the British forces in North America from 1758 to 1764, and is credited by most historians with forcing France to relinquish sovereignty over the continent north of Louisiana. He was Governor of Virginia from 1759 to 1768.

Star Feb. 14/1932

Dr. W. R. Valentiner, director of the Institute of Art in Detroit, was the guest of Mr. and Mrs. Fred Lallemand over the week-end. In his honor Mrs. Lallemand entertained at a dinner on Sunday.

## Peruvian Painter Dies

Lima, Peru, October 24.—Daniel Hernandez, widely-known Peruvian painter and director of the Peruvian School of Fine Arts, died today at the age of 76.

# THE WEEK'S REVIEW OF ART

## Czecko-Slovak Engraving on View in City

The exhibition of prints by Czecho-Slovakian engravers, which is now on view in the print room of the Art Association of Montreal, through the courtesy of the National Gallery of Canada, is a proper sequel to the collection of Polish prints which was shown there at the beginning of this season. The work of the two countries has some things in common, particularly the relative importance of the woodcuts, and, if none of the prints in the present exhibition show quite such striking originality as some of the Polish prints, the technical quality of the work is as high and perhaps higher.

The works shown include etchings, woodcuts, aquatints and lithographs and, though there are more etchings than woodcuts, it is the woodcuts that make the most interesting part of the exhibition. Several of them are quite large cuts, boldly handled with a clever use of the material, though in some cases the effects of light and shade are better than the drawing. Karel Vik's "The Tatra Mountains" is a notable example of a big and skillful cut, with a dramatic effect of black shadows and a stormy sky; his "Valecov Castle" has a very true sunset lighting. Petr Dillinger's "Staircase" is hard and strong, with good dark tones, his etching is less successful. There is clever work in Frantisek Koblika's two large cuts of "The temptation of St. Anthony" and a study of a man's head by Karel Tondl; Alois Moravec has a good pictorial composition in a woodcut of pine trees, and an etching which is less good. The woodcuts of Antonin Majer Arno Naumann and Jan Rambousek are better than their etchings and lithographs, and Rambousek's "The goal," a silhouette of a group of heads is the best of these. Frantisek Bilek's two cuts have od effects of diffused light, got by a sort of cross-hatching. "The puppet show" by Pavla Rouscova-Vicnova, one of the only two women exhibitors, has some fine, bold cutting, especially in the head of one of the children, and good effects of light and shade.

Among the best of the etchings are Vladimir Solovskiy's "The hammer," a large plate of the interior of a steel mill, and his "Landscape near Ostravica" in which a long row of factory chimneys and the smoke from them make a most interesting background. Of three etchings by Cyril Bouda the most successful is a scene of a campfire, an ingenious study of darkness; there is some very good sunlight in Richard Lauda's "In the summer," and good lighting in J. C. Vondrous' view over Prague, though the etching of a church-tower in Antwerp is the best of his four. Zdenka Braunerova, the second of the two women exhibitors

Star 27/1/32

## A DUTCH INTERIOR



By EMMANUEL DE WITTE

In the gallery of the Art Association of Montreal.

This picture, of the interior of a Dutch house with a woman playing the spinet, was formerly in the Mildmay collection in England and was sold, at the sale of that collection in London in 1893, as a picture by Pieter de Hoogh. It was bought, under the same name, in 1894 by the Art Association of Montreal with money from the Tempest Purchase Fund, and was not identified as the work of de Witte till some years later.

Emmanuel de Witte, (1607-1692), began his career as a portrait painter but the pictures, which are not many, known to be by him are mostly views of church interiors.

has a good and simple etching of a street scene, and there is good line in Vojtech Sedlacek's dry point, which is better than his lithograph. There are some good colored aquatints, particularly a view of Paris by Jaromir Stretti-Zampont, two by T. F. Simon, in which clever use is made of the method, and an effective river scene by Viktor Stretti. The portrait head of Tamara Karsavina by the last named is the best of the lithographs.

## French Art on View in London Amazes Critics by Its Variety

French art is now to be seen in London better, probably, than it has ever been seen before outside of France, and it is indeed possible that the exhibition of French art, which was opened at the beginning of this month in the galleries of the Royal Academy, is, in some respects, even better than that which formed part of the great Paris exhibition of 1900. It is the successor of the Flemish, Dutch and Italian exhibitions which have been held in recent years in the same place, and, while it contains art work of all kinds, it is chiefly interesting as an exhibition of French painting from the earliest times to the year 1900. Italy and Holland produced some painters who were greater than any in France, but in no country has good painting gone on so continuously as in France. In Italy it fell off in the 17th century, and in Holland there was a long gap between the 17th century and the rise of the modern Dutch school; in Germany it ended with the 17th century, about the time of the first beginnings in England, where it only began to be of any importance in the middle of the 18th century. But France, with few great painters, has always had some good ones.

The exhibits in London have come from all parts of Europe and from America. Many have been lent by provincial museums and private owners in Great Britain, including several lent by the King, whose collection of pictures is one of the best in England. They have, of course, come from all over France; the cathedrals of Moulins and Aix-en-Provence have lent their famous altar-pieces, and many other works have come from cathedrals and provincial museums; but the greatest contribution is that of the French Government, from the Louvre, which makes not less than 170 entries in the catalogue. This great loan is,

it appears, all the more a welcome surprise since the French Government did not make a decision as to the works which it would lend till shortly before the time for sending the pictures to London. This big contribution must leave some big gaps on the walls of the French sections of the Louvre galleries.

Work of the early painters, the Primitives, is well represented and must be one of the most interesting parts of the exhibition in London, where few early French pictures are to be seen. Among them are some of which the origin may be doubtful; one of these is the well known portrait of Richard II, in Westminster Abbey, which has been accepted as a French picture. Painting of all the later periods is well represented, but the largest and most important part of the exhibition is that of the 19th century painters, which comes up to the Impressionists and even the Post-Impressionists. It is claimed, by at least one London critic, that seen in this way the Post-Impressionist pictures appear as a natural evolution from the older pictures and "make one wonder what all the fuss was about" when they were painted.

Special care has been taken in displaying the pictures. The walls of the galleries have been colored to suit the pictures which are hung on them, with colors chosen by the authorities of the Louvre, and, since the exhibition is open in the evenings, special arrangements have been made for lighting it and are declared to be very successful.

While the pictures are the greatest and are likely to be found the most generally interesting part of the exhibition, it also includes a large quantity of works of tapestry, sculpture, illumination and metal work, particularly of the Gothic period, which was one of the greatest in French art.

## Portraits by Orpen Now Being Exhibited In New York Gallery

An exhibition of pictures by the late Sir William Orpen has just been opened at the Knoedler galleries in New York. Orpen was one of the few British painters whose work was well known and welcome in America; in point of fact, it is said that, after the death of Sargent, he was generally considered to be the right painter to be commissioned for the portraits of important New Yorkers. The present exhibition is made up chiefly of his American portraits.

Herbert E. Winlock has been appointed to the directorship of the Metropolitan Museum in New York. He is an American and his father and grandfather were both astronomers. He was educated at Harvard and was engaged for some years in excavation in Egypt. He has been for the last 25 years a member of the staff of the Egyptian department of the Metropolitan Museum and has been curator of the department since 1929.

Financial depression is having a serious effect on some of the American museums. The new Philadelphia museum is now open to the public for only half of each week, on grounds of economy. There was danger of the closing of the Detroit museum for the same reasons, but it has been kept open owing to the help of a group of a few public-spirited citizens of Detroit, who undertook to make good the losses which the museum would incur by keeping open.

## CZECHOSLOVAKIAN EXHIBITS IN ART

Gazette 28/1/32  
Characteristic Collection of Prints on View in Art Gallery

That rare combination of a fine feeling for form and for the spiritual and mystical significance contained within it which runs through so much of modern Czechoslovakian art, and which, perhaps, finds its most effective expression in the work of the sculptor, Maestrovic, appears in the collection of prints by Czechoslovakian artists loaned by the National Gallery of Canada and now on view at the Art Association, Sherbrooke street west. These prints are in several media—aquatint, woodcut, etching and lithograph.

Frantisek Koblika creates exotic landscapes of deep emotional content in two decorative woodcuts portraying the temptation of St. Anthony. In one, barren cliffs stretch their gaunt outlines to the sky. In the other, luxuriant foliage grows to rank proportions around the nude figure of a woman.

The spirit of religious mysticism has been captured by Frantisek Bilek in "The Supreme Righteousness" and "We hear her praying" with their mysterious ethereal forms. Karel Vik has some striking landscapes with dramatic treatment of clouds and sunlight. There is a portentous quality in his mountain peaks rising black and jagged above the clouds that cling to the lower slopes.

The pictorial possibilities of modern industry are used to advantage by Vladimir Silovsky in a woodcut, "Landscape near Ostravica", in which smoke and chimneys find rhythmic counterpart in the bare trees of the foreground. In "The Hammer", he combines massive machinery and the steam from sizzling metal, impenetrable shadows and the glare from furnaces with the straining postures of the workers to provide a picture that vibrates with a veritable frenzy of activity.

Viktor Stretti has a very striking head of Mme. Karsavina, an effective impressionistic lithograph, "The Dancing Hall," and a charming aquatint in cool greens of a water scene. Three lovely aquatints by Jaromir Stretti-Zampont deal with winter subjects. In a market scene, the gay bits of color in the stalls contrast crisply with the snow that edges roofs and buildings. Another handles the problem of falling snow skillfully.

Masterly draughtsmanship makes A. J. Alex's etching, "Artillery Before the Bridge," outstanding. J.C. Vondrous contributes some meticulously drawn studies of elaborate architectural subjects. Among the other exhibits are solid studies of farm and washerwomen by Richard Lauda; a clever outline of a farm-

yard by Bojtech Sedlacek; a beautiful lit night street-scene by Zdenka Braunerova; simplified, posterlike sketches by Jan Rambousek; and a sculpturesque woodcut by Peter Dillinger.

## NOTED ART DEALER PASSES SUDDENLY

Gazette 20/2/32

Cable Tells of Death of S. Barclay, of Alexander Galleries, London

Word was received here yesterday by cable of the sudden death in London of a noted English art dealer, S. Barclay, a partner in the Alexander Galleries, 60 Haymarket, London.

The Alexander Galleries have been in the limelight in the art world recently through their negotiations for the sale of Sir Thomas Lawrence's "Red Boy" on behalf of the Earl of Durham. The Durham estate having been heavily reduced by the death duties levied upon it through the passing of two members of the direct line within 12 months, the present Earl placed the "Red Boy" on the market for £150,000. Later, he brought the figure down to £100,000 but refused to meet the offer of the American collector, Jules Bache, for £80,000. The picture will be offered at auction at Newcastle-on-Tyne in the near future.

Charles Maurice, Mr. Barclay's partner in the Alexander Galleries, who is at present in Montreal exhibiting at the P. Ramus Galleries, received word of Mr. Barclay's death yesterday. The day before he had received a cable on business matters from Mr. Barclay who was apparently in good health then. Mr. Barclay was in his early forties and leaves his wife, formerly Rene Sinclair, of Boulton, Lancs.

The Alexander Galleries recently participated in the sale of the pictures of the Earl of Egmont, who was a Canadian rancher before succeeding to the title.



# GAZETTE'S BUDGET OF LONDON TOPICS

Gazette 1/30/32  
(By Elizabeth Montizambert)

London, January 8.—The Exhibition of French Art opened this week at Burlington House is intensely interesting. Covering as it does a period of seven centuries, it forms a dazzling panorama of French history. The following desultory impressions of a first visit, superficial though they are, may give some idea of the wealth of beautiful harmonious color that has invaded London for a few weeks.

At first sight the choice of artists seems rather haphazard. Even if one did not want to spare a single one of the thirty canvasses of Degas, twenty-six by Manet, or twenty-five by Corot, one would have liked more than one of Monticelli, and personally I would have exchanged some of the Gercaults for another Fontain-Latour, of whose work there are only two examples, or a Vigée-Lebrun. An anonymous benefactor has lent Madame Vigée-Lebrun's portrait of the actress Madame Dugazon, and from Versailles comes a lovely picture of Marie Antoinette in a grey-blue dress winding a white ribbon round a bunch of roses. I wish the Louvre, instead of sending a drawing only, could have let us have the lovely portrait of herself and daughter, by this prolific woman painter.

In the first room there is an enchanting mélange of pictures, tapestry, sculpture, ivories and manuscripts, and three fascinating little stone statues of the 14th and 15th centuries, one of a saint, another of the wife of Charles the Bad, King of Navarre, and a third the Virgin and Child. There is also the late 14th century picture of Richard II. of England, whose origin has caused so much discussion and so much ink to flow, and the portrait of the French King John, painted when prisoner in England.

One of the things that makes this exhibition so thrilling is the historical interest of so many of the pictures and objets d'art. In a case near by is the Breviaire de Belleville, the prayer book made for the wife of Olivier de Clisson, the famous Constable of the French Charles VI., whose father had confiscated the Clisson library. As it was presented by Charles to his son-in-law, Richard II. of England, this exquisite volume, with its 76 miniatures and 110 pictures in the lower margins, must have been the delight of the child Queen Isabella. A near-by psalter with gorgeous miniatures once belonged to St. Louis and his dictatorial mother, Blanche of Castile.

In the second room is the fresh-colored portrait of Charlotte of France, by the 16th century Jean Clouet, and a wonderful portrait of Elizabeth of Austria, the wife of Charles IX., Sir Herbert Cook's mysterious picture that is supposed to have the body of Diane de Poitiers, and the head of Gabrielle d'Estrees. In this room one comes across the unexpected vision of an entrancing marble statue of the Virgin and Child by the 16th century sculptor Germain Pilon, and exquisite sacred pictures by Maitre de Moulins and Jean Fouquet.

In the next room are portraits of Louis XIII., Charles IX., and Elizabeth Valois, that daughter of Henry II. whose history bears such a curious parallel with that of Elizabeth de Bourbon, as well as pictures by the brothers Le Nain.

In the next room one's eye is immediately caught by the glowing portrait by Mignard of Madame de Sevigne's hard-hearted daughter, Le Comtesse de Grignan, looking pretty enough to justify her adoring mother's sobriquet of "la plus jolie fille de France." There are some magnificent portraits in this room: Rigaud's picture of the first Earl of Portland, lent by the present Duke from Welbeck Abbey; and his stately portrait of Bossuet, the famous orator, concerning one of whose golden speeches I think it was Horace Walpole once said that Henriette de France had come down the centuries protected by her funeral oration. Even this great canvas pales before the well-known portrait of Cardinal de Richelieu, by Philippe de Champaigne, lent by the King from Buckingham Palace, in his scarlet and white robes and scarlet skull-cap, with the blue ribbon and cross of the St. Esprit round his neck.

Another portrait by Rigaud in this room is of Pierre Mignard, the artist who decorated the ceiling of the Val de Grace Chapel that Anne of Austria built as a thank-offering for the birth of Louis Fourteenth.

## WATTEAU AND GELLE

The fifth room begins the period of Watteau and Claude Gellée, so often called by the name of his birthplace, Lorraine. There is a feast of good things in this fifth gallery. If the Louvre has been chary of parting with any of its many Chardins, and we could not have "La Benedicite," Baron Henri de Rothschild makes up with his generosity in sending six lovely canvasses, including "La petite fille aux Cerises," and the interesting pastel self-portrait of the artist. One wanders among the Watteaus, La Tours, Fragonards, Lancretis, in a dream of delight. The best example of the last artist is the delicious portrait of Mademoiselle Camargo dancing, lent by Mr. Mellon of Washington, which only just arrived in time by the Aquitania. Another gem, also lent by Baron Henri de Rothschild, is Nattier's picture of the painter Louis Tocque.

In the next room I came across Fragonard's "Love-letter," also lent by an American, and a lovely portrait by Nattier (who painted all the daughters of Louis V.), of Madame de Louise de France. She escaped the horrors of the Revolution by retreating to a Carmelite convent, where she died in 1787. The truthful Larousse says she was sickly, ungainly, and very ugly, but very intelligent. Nattier, however, saw her with a courtier's eye and the result is a beautiful picture of an innocent girl with a lovely face.

In gallery six I found an intriguing picture of Madame Geoffrin at breakfast. She sits at a little table drinking her chocolate, while behind her stands a man-servant reading aloud to her. On the wall is a landscape by Hubert Robert, who painted the large canvas.

There are one or two surprising things in this exhibition, and one of them is the picture of a white bull by Fragonard, whom one usually associates with more frivolous subjects. Nearby is a wonderful portrait by La Tour of d'Alembert, the famous encyclopedist and lover of Julie de l'Espinasse, and Watteau's "Gilles" of the Italian Comedy.

In gallery seven is the familiar picture of Madame Recamier by Gerard, the entrancing portrait al-

ready mentioned of "La Dugazon" by Madame Vigée-Lebrun, and "La Belle Zélie" by Ingres. Here I found Prud'hon's portrait of Madame Viardot, the talented daughter of Garcia and sister of the Malabran. She is painted with her little daughter wearing a green dress with blue and yellow stripes. There must be many of her pupils now living who will be interested in this picture, for she was an incomparable singing-mistress and teacher of the bel canto. Perhaps the most interesting portrait in the room is one I have often seen in Paris when it belonged to the late Duchesse de Bassano. It is an unfinished picture of Buonaparte as a young man by David, and has been lent by the late owner's daughter, the Comtesse de Viel-Castel.

## MANY WORKS BY INGRES.

Of the 21 canvases by Ingres the best known, of course, is "La Source," but one has seen that radiant expression of adolescence to satiety and one of the paintings that attracted the most attention was the portrait of the artist's first wife, Madeleine Chapelle, painted in grisaille and unfinished, but very lovely in its quiet grace. There are many examples of that portrait painter of eclectic tastes, François-Pascal-Simon Gerard, who painted both Talleyrand and his wife, Madame Recamier, the Empress Josephine and her rival, Marie-Louise, as well as her daughter, Queen Hortense, and her sister-in-law, Caroline Buonaparte.

In room VIII. are some delicious Corots, among them a view of Ville d'Avray, and one end of the Cabasud house that will be recognized by everyone who has ever dined at that famous country restaurant near Paris. But I like better the "Souvenir de Mortefontaine" with its silvery trees and pond glittering in the sunlight. There are, too, several of the delicious woodland scenes by Rousseau. One of them, "La Foret de Clairbois," I am glad to say belongs to Glasgow.

From San Francisco comes Mr. Crocker's famous "The Man with the Hoe," by Millet, and there is the single specimen of Monticelli's work in "Le Cheval Blanc," not a very representative example of the weird richness of this artist's work.

There are one or two delightful Daumiers and a moonlight scene by Daubigny and a self-portrait by Ingres, very interesting; but, to tell the truth, this was the least interesting room, and one wondered at the inclusion of Gercault's "Le Derby d'Epsom du 1821," chosen possibly by the Louvre more for the supposed interest of the subject than for its intrinsic value. Perhaps this was deliberate, so that the visitor should be all the more dazzled by the grand gallery, Room IX., where the vast canvas of Delacroix, "La Justice de Trajan," from the Rouen Museum, is the centerpiece. Another huge canvas is Ingres' "Le Martyre de Saint Symphonien," lent by the Cathedral of Autun.

Then there is a wealth of lovely color in the great hall. Renoir's "La Yole," a picture of two women in a yellow boat on blue water fairly scintillates with heat and sunshine, and there are masterpieces by Courbet and Manet, the latter represented by "Le Bar aux Folies Bergeres," lent by Mr. Courtauld, and the same artist's "Soap Bubbles" and "Le Bon Bock," both from America.

Degas, who is chiefly known for his studies of ballet girls, has given the visitor to this exhibition a surprise by his pictures of race horses in another room. He is here represented by "La Dame en Gris," the picture of Mademoiselle Fiocre in the ballet "La Source"; a curious canvas showing a Cotton Exchange at New Orleans; and one or two portraits, among them one of the critic and novelist, Duranty.

## MANY OTHER TREASURES.

There are other treasures besides paintings in this great hall. Two sculptures by Carpeaux, the creator of the well-known "La Danse" on the facade of the Paris Opera House, Rodin's "L'Age d'Aerain," a bust of Delacroix by Jules Dalou, and Rodin's celebrated busts of Dalou and of Puvis de Chavannes. Sculptors seem to like sculpting the features of artists, for Bourdelle's bust of Ingres is also found here, and another reminiscence of Paris is a study for one of the warrior heads that every visitor has seen in Rude's magnificent "Depart des Volontaires" on the "Arc de Triomphe" at the Etoile. D'Angers' bust of Paganini is another interesting sculpture in this room.

People pause before the lovely picture by Corot of a Woman with the Mandoline, in grisaille, and not quite finished, but very lovely, and before Daumier's macabre "Le Drame" and the "Mountebanks Resting."

This room will be visited again and again. But leaving the Renoirs and Manets in Room IX. one meets the same radiant artists in Room X., where Degas' sensitive "Aux Courses avant le Depart," and Berthe Morisot, the leading woman impressionist—how old-fashioned that term seems now—and Alfred Sisley and Toulouse-Lautrec come upon the scene. The latter was an irresponsible Bohemian, though he belonged to the French aristocracy, to whose salons he preferred a bar.

In this room is Fantin-Latour's wonderful group painting of the Duboug family, one of whose daughters became his wife. It is almost fine enough to compensate for the absence of any of this painter's exquisite flower studies.

In Room XI. is Degas' intriguing "L'Orchestre de l'Opera," with its portraits of his friends and the curious pictures of Seurat, the pioneer of the pointillists, none of whom ever succeeded in equalling his capacity for producing light and atmosphere and perspective by means of stippling.

There are several of Gauguin's weird pictures of Tahitian scenes and figures, full of barbaric color, and another racing scene by Degas of jockeys in the rain.

In the vestibule are paintings of Versailles by Hubert Robert, that reminds me that I hear that all the lovely little leaden statuettes in the fountains in the park have been re-

Overseas Trade.

The Danish Imports Union has

gilt as they were originally. I am told they look entrancing in their new dress, but I loved the little leaden cherubs, whose sober hues toned with the autumn foliage of those evocative allees.

In the central hall at Burlington House are grouped so many magnificent and costly treasures that there is no space to detail them, 14th century ivory diptychs, enamel plaques, silver gilt statuettes, marvellously rich reliquaries.

The clou of the collection is what a distinguished Frenchman told me was one of the twenty most beautiful things in the world. It is a Descent from the Cross in ivory, about twelve inches high, dating from the middle of the 13th century; Joseph of Arimathea carries the drooping body of Christ over his shoulders, while the Virgin, standing on another slightly lower pedestal, bends forward and raises her Son's hands to her lips. The beauty of these figures is indescribable, and there is always an admiring group around this case.

One wonders why the Duke of Hamilton presented the statue of a mourner, taken from the tomb of Jean Sans Peur, the murderer of Louis, Duc of Orleans, to the Musee de Cluny in 1861.

In the lecture room are the marvellous tapestries, some of them woven at the Gobelins in the 18th century, and another from Beauvais, designed in 1727 by Coypel, who uses the story of Don Quixote, which was a favorite also with Natoyre. The rest of the room is filled with elegant French furniture signed by the names of the great cabinet-makers, stately vases in Sevres blue de Roi porcelain, bronze busts by Houdon, one of Madame Vigée Lebrun's many haunting delicate portraits of Marie Antoinette, and one or two other pictures.

In the Architectural Room are beautiful drawings that one could linger over for days. There is an entrancing portrait of Marie Stuart, done about the time of her coronation in 1559, some two years before she returned to that country where "She looked for a throne and found a scaffold."

This, like the drawing of Elizabeth of Austria, and the interesting portrait of Mary's husband, Francis II., as a boy of twelve, is attributed to Francois Clouet, called Janet, to whom is also ascribed tentatively the red and black chalk drawing of Gabrielle d'Estrees. If he had anything to do with this he must have inspired it from an other world, for Henri Quatre's pretty mistress was only born the year after Francois Clouet died in 1572.

The French organizers, who apparently took charge of all the arrangements, performed miracles of hanging and lighting. They even re-colored the walls of the Academy, some of them a deep red to support the colored patterns of the Primitives; some pale green or buff to make a fitting background for the Corots. Among the eminent Frenchmen who crossed the Channel to be present on the opening day, when the guests at the private view were received by the French Ambassador, were M. Paul Léon, the director of the Beaux Arts; M.

Guiffrey, the conservateur au Louvre, and M. Paul Jamot, his adjoint; M. Metman, the director of the Musée des Arts Decoratifs, and M. Paul Alfasso, the conservateur adjoint, on whose able shoulders had fallen the mantle of his English friend and collaborator, Major Longden, to whose genius in arranging these exhibitions so much of the brilliant success of the Flemish, Dutch, Italian and Persian exhibitions was due.

Major Longden, who was lent by the Department of Overseas Trade for these activities, is at present occupied in arranging something of perhaps more far-reaching importance and which has a special interest for Canada.

He is busy organizing an exhibition of "Art in Industry," to take place in Copenhagen from September 24 to October 9. This will be displayed in the Kunstindustrimuseum, but at the same time there will be held in the Tivoli Gardens, at the same dates, an exhibition of All British Industries, organized by the Danish Imports Union with the co-operation of the Department of expressed a strong desire that the Dominions should be represented in this exhibition of British goods. The Art in Industry exhibition will be run on very broad lines. Practically anything beautifully adapted to its purpose will be included and such things as skiffs, punts and Canadian canoes, stainless steel golf clubs and any fine instrument of sport will be eligible, providing it is finely and beautifully made. This has never been done before and the organizers are limiting the exhibits only to all sorts of crafts creating things in constant use.

M. Rasmussen, a young Danish architect, who shares with Major Longden a passionate desire to bring back beauty to industry, is coming to London to help choose from the Danish point of view the exhibits which should do much to increase trade with Denmark.

## ENGLISH PAINTERS' WORK ON DISPLAY

Gazette 4/1/32

Portraits and Landscapes of

Last Century at F. Ramus

Art Galleries

Nineteenth century English painters belonging to the Royal Academy are widely represented in a collection of paintings from 60 Haymarket, London, England, on view for the month of February at the F. Ramus art galleries in the Dominion Square building. The exhibition includes some fine portraits, good examples of the school that "tells a story," and some graceful landscapes.

Sir William Beechey, R.A., is represented by two striking portraits full of animation and character. One is of Sir Robert Barclay, K.C.B., and has fiery eyes in an imperiously set white-thatched head, and a blazing scarlet uniform. The other is a noted beauty of her day, Miss Elizabeth Milward, later Mrs. William Twysden, her alluring and somewhat sophisticated charm contrasting piquantly with her demure cap and dress. Among the other portraits are Lieut. Gardner, R.N., by James Northcote, R.A., a woman playing a guitar, by Francis Cotes, R.A., and the Earl of Egmont, by Sir Godfrey Kneller.

Among the narrative pictures, "The Woodman's Home," by Frederick Goodall, R.A., which was exhibited at the Royal Academy in 1850, is outstanding for its effective treatment of texture and its grouping of figures and still life. "The Birds' Nest in Danger" shows a picnic party with some children climbing a tree and provides a glimpse of sky through the heavy woods, all very carefully and delicately brushed in to the very hairs on the romping dogs.

An interesting sketch by Turner, "The Stone Quarry," is included. Though done entirely in greys it has the easy brush-work and much of the atmosphere of this artist's brilliantly colored work. A dramatic illustration to "Don Quixote," by Sir John Gilbert, R.A., some pastoral landscapes by E. C. Williams, "The Morning Ride," by Heywood Hardy, which is full of space and motion, are among the other canvases on view.

# THE WEEK'S REVIEW OF ART

## Point of Law To Establish Worth of Pictures

Cases at law concerning the genuineness of pictures and other works of art are not uncommonly confusing and sometimes amusing. A decision which has just been given in a California court in a case of this kind, if it is generally accepted as governing the law on picture buying in the United States, may clear away some of the difficulties with which courts have to contend. The works of art which came under consideration were apparently quite important, since they included a portrait of himself by Rembrandt and a bust of himself by Michelangelo. There were, of course, expert witnesses on both sides, but the judge took no account of them and ruled that the buyer of a picture "buys so much painted canvas for what it is worth to him at the time he makes the purchase." If the buyer has the opportunity to see and judge what he is buying, the opinion of the seller and of experts have no value beyond the influence which they have on him in forming his own judgment.

The decision seems fair enough. No one can say positively whether a work by an old master is authentic or not; the seller gives such information as he has, the experts give opinions which are founded on good experience, but they are only opinions after all. Perhaps some of the new scientific methods, chemical and optical, may be useful, but their exact value is not yet certain. The matter becomes still more difficult when values and prices come into consideration, since, apart from the possible uncertainties of expert opinions, there is the fact that, outside of the stock markets, no prices are subject to greater and quicker changes than those of works of art.

There would be little, if any trouble with cases of this sort if it were not for the fact that many people buy pictures for their value not as pictures but as speculative investments, and most of the people who bring such cases into the courts are of this kind. The judgment of the California court makes them responsible for their own speculations, and it may confer a benefit by saving law-courts from some of the confusion which often arises when lawyers try to interpret the evidence of expert witnesses.

Gazette Feb. 13/32

London, January 28.—Never did an exhibition organized in aid of a charitable purpose receive so much appropriate advance publicity as the exhibition depicting the reign of Charles II, opened today in aid of the new clubs for the Young Women's Christian Association, by H.R.H. Princess Alice, of Athlone. The amusing incongruity of coupling the name of the Merry Monarch with anything to do with a Young Women's Christian Association of course evoked many witticisms; grave and dignified in The Times, and more hilarious in more irresponsible papers. The publication of an extremely interesting life of Charles II. could not have been better arranged by a publicity agent for the exhibition. Following in the footsteps of Mons. Bertrand's, whose brilliant study of Louis XIV. gave his readers an entirely new appreciation of that monarch's long ignored sagacity, Mr. Bryant, who is a son of Sir Francis Morgan Bryant, who was private secretary to Lord Stamfordham, has given a long overdue account of phases of Charles II's character that have been systematically overlooked. The author, by the way, is the controlling influence in the education programme of the Bonar Law Memorial College. Even the theatre has contributed its quota to all this involuntary advance publicity, for both "And So To Bed" and that amusing play "Counsel's Opinion," in a lesser degree, turn one's attention to Restoration days.

The loan exhibition contains entrancing things like the curtains worked by the fingers of La Belle Stuart, portraits of the Royal Family, Jacobean silverware, furniture, and objects d'art of all kinds. Lord Sandwich has lent, among many other exhibits, an interesting portrait by Mignard of Hortense Mancini, Duchesse de Mazarin, who sought refuge in England from her husband's eccentricities.

The document detailing the secret history of the Cabal attracts a great deal of attention but, personally, I like best the letter written by the Duchesse d'Orleans to her brother Charles after her return from the political mission she had undertaken in England. The queer spelling and funny handwriting apart, some of the letter is startling in its actuality; as for instance:

"de St. Clou ce 27 Sep. (1669).  
En ayant qu'ya til de plus glorieux et de plus utile que de rendre des bornes de v're royaume au de la mer et de vous rendre maitre du commerce qui est ce que vos peuples desire avec le plus de passion."

Feb. 3, 1932

THE TOY BOAT



By JOSEF ISRAELS.

(Courtesy of Watson Art Galleries.)

The pictures of Israels enjoy a great popularity, which is largely due to the rather sentimental quality of his scenes of the life of Dutch peasantry and fisher-folk. This picture, which is in a more cheerful mood than is usual with Israels, is one of the smaller examples of his work, and is in a private collection in Montreal.

## Louis Muhlstock Exhibits Sketches

At the Arts Club on Victoria street, there is at present a small exhibition of work by Louis Muhlstock, a Polish born artist, who has been a Canadian for some twenty years. Mr. Muhlstock, after beginning his art training in Montreal has been for some years in Paris and the sketches which he is showing are about half French and half Canadian. They are all sketches, some of them quite slight, which tell the truth bluntly and sometimes a little brutally, and some of the smallest and slightest are among the most successful. They show a good sense of colour and atmosphere, and of the differences between French and Canadian atmosphere. One may notice this in the Evening Study at Mont Rolland, in two sketches of Lac Brule, Afternoon and Grey Morning, in the sketch after rainfall, Paris, and the misty "Effet du matin, Port d'Orleans, Paris." A few snow scenes in the Laurentians are worth notice and two town views, very different from each other, are the "Boulevard Jourdan, Paris," and the amusing study of a tumble of buildings about a backyard on St. Dominique street, Montreal. In one or two cases,—"La Zone, Paris, under a stormy sky" is one,—the painting seems more interesting than the picture. Besides, nearly forty oil sketches there are a few drawings in charcoal and chalk, one of some boats in a French harbour and several effective studies of old men's heads.

The oil sketches are framed and mounted in a variety of ways, good and bad. A number of them are shown in wide white mounts and, while it is not clear that any of them are helped by this treatment, some of them seem to be killed by it.

March 2/1932

THE ANNUAL meeting of the Art Association of Montreal will be held at the Galleries, Thursday afternoon, March 3, at 5 o'clock, for the reception of the annual reports for the year ending December 31, 1931, the election of officers and council and other business.

## STUDIO GROUP WILL HOLD EXHIBITION

The studio group of the Women's Art Society will hold an exhibition in the Vandyke Room at Jas. A. Ogilvy's from Monday, November 28, to Saturday, December 3. Any member of the Society wishing to exhibit pictures is requested to send them to the Art Association, Sherbrooke street, before November 14 for judging.

## British Pictures: On View in Ramus Galleries

In a collection of pictures by British painters which is now on view at the Ramus galleries in the Dominion Square Building, the most interesting exhibits are some very good portraits. Two of the best of these are by Sir William Beechey, one very striking one of Sir Robert Barclay, an officer in scarlet with the red ribbon of the Bath, an excellent picture, and the other, almost as good, of a youngish and pretty woman in a white dress and cap. These are both bust portraits, as is a very good example of Sir Godfrey Kneller, which also has some historic interest, since it is one of the Earl of Egmont's family pictures and is a portrait of the Earl who was the first governor of the state of Georgia. An attractive three-quarter length by Northcote, of Lieut. Gardiner, R.N., seated by a window through which his ship is seen, is a fine portrait and very characteristic of its painter, and a portrait by Cotes of an unnamed lady holding a lute is a very attractive picture. Raeburn's portrait of Henry Deacon is also interesting.

Among the best of the pictures by older British painters in this exhibition are a good monochrome sketch in water color of cliffs by Turner, two pleasant river scenes by E. C. Williams, a very good view of Bristol by J. B. Pyne, and a character study of Village Politicians by a Scottish painter, John Burr. There are also a number of good examples of recent or living painters, among them a picture of La Rochelle by Terrick Williams, with good effects of light and shade on boats and buildings, and pictures by Marcus Stone, Heywood Hardy and others.

the known men. Among these are several by Anton Pieck, a Dutch engraver, town views in which, by the use of an almost incredibly fine line he manages to get surprising effects of light and distance. There are also some very fine etchings of Italian scenes by William C. Morgan.

An exhibition of works by some Canadian painters is to be opened in the gallery of W. Scott and Sons, on Drummond street, on Saturday, February 13th. A number of the more important Canadian painters are to be represented, including Messrs. Cullen, Coburn, Simpson, Albert Robinson, Gagnon, Hewton, Suzor Cote, as well as Mabel May, Richard Jack, R.A., and others.

## GOVERNMENT BUYS COLLECTION OF ART

Star 11/32/2  
200 Pieces of Sculpture  
Will Cost Quebec  
\$40,000

QUEBEC, Feb. 11.—(Star Special by Staff Correspondent.)—Through answers to questions submitted by the Opposition, it was learned yesterday that the Government had bought a collection of art sculptures entitled "Old Trades, Customs and Legends" at a cost of \$200 each; that there are 200 of them; that already \$20,000 has been paid to Alfred Laliberte, of Montreal, the sculptor in charge of the group; that most of these statues were in the Montreal Fine Arts School, and that the others are being finished for the exhibition to be held in this school next March.

The House also learned that the calendars published by the Provincial Secretary's Department, were printed by the Gazette Printing Company, at a cost of 61 cents each for 20,000; and that the Gazette Printing Company had obtained \$2,900 worth of advertising for its special commercial and financial review of 1931.

## SCULPTURE FOUND Gazette 2/3/32

Stone Blocks Believed of  
Pre-historic Bronze-Age

(Special Cable to The New York Times and Montreal Gazette.)  
Rome, March 1.—Sculptures believed to have been made by pre-historic men of the Bronze Age have been discovered in a valley of the Upper Adige. They consist of two large stone blocks cut in rudimentary fashion to represent weird human figures and presumably are idols. They are both excellently preserved and probably will be exhibited in the museum of Padua.

Professor Battaglia of the University of Padua, who examined the finds, said that they probably dated from the Bronze Age. He declared himself unable to say what race or people was responsible, however, because the sculptures were the first of their kind discovered, at least in Italy, and no other objects found in the vicinity were capable of throwing light on their origin.

## Two Fine Pictures At Art Association

Two exceedingly interesting pictures of Canadian history are now being shown at the head of the stairs at the Art Association of Montreal, having been lent for exhibition by W. Scott and Sons. They are large pictures of episodes of the night attack by French fire ships on Admiral Saunders' fleet before Quebec in 1759. They are the work of Samuel Scott, an English landscape and marine painter, who is best known by some of his views of London, and were painted in 1760 for the Earl of Sandwich, who was the First Lord of the Admiralty at the time. There is no doubt of their historical accuracy and they are fine decorative pictures.

Among pictures now being shown at the Watson Art Galleries on St. Catherine street is a particularly good example of the work of Eugene Boudin, painted in 1872. It is a view of Brest Harbour, an open harbour scene with frigates and other ships under a clouded sky; a picture painted in silvery greys, with only a few hints of positive colour.

The large collection of etchings which is on view at the Johnson Galleries on St. Catherine street includes some very good work by new or little-known artists.

Gazette Feb. 13/32

## ART WORLD ACTIVE

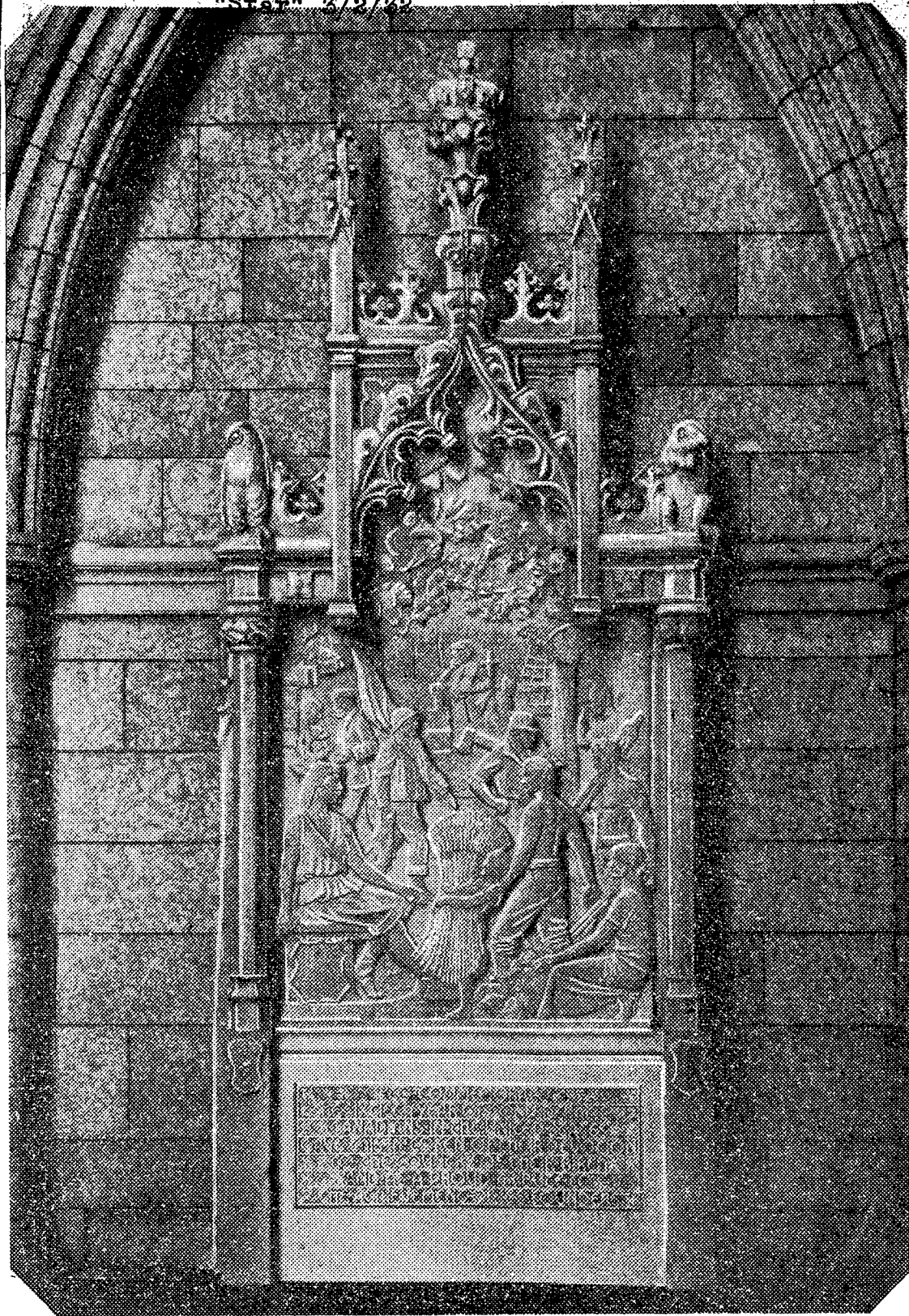
Although everybody is supposed to be too poor to buy pictures, it is a curious phenomenon that never has the art world appeared more active. New art galleries are springing up like mushrooms. There is a movement afoot to establish a Museum of Oriental Art, if the South Kensington and British Museums can be persuaded to disgorge their treasures, a move they seem in no hurry to make, in spite of their over-crowded space. Edwin Austin Abbey's widow has left her house in Tite Street, Chelsea, as a legacy to the Nation where her late husband's work may be displayed. The French Exhibition at Burlington House has evoked innumerable smaller exhibitions, not to mention a perfect spate of lectures, books and pamphlets on French art, as well as concerts of French music.

A concert that has a melancholy charm apart from the beauty of the music played, was that organized by Lady Carisbrooke to allow music lovers to hear a programme entirely arranged from the works of Lady Dean Paul who died in a nursing home this week after a long illness. Irene Dean Paul, whose compositions were published under the pseudonym of Poldowski, was one of those inimitable people so full of the joie de vivre that she had the rare gift of inspiring everyone round her to create their best work. She had a charming appreciation of her friends' work, a ready wit, an infectious gay outlook on life that refused to be depressed. Her compositions were delicious and will keep her memory green among a great many people who never knew her joyous irresponsible charm.



WILL BE UNVEILED, ON FRIDAY

"Star" 3/2/32



The "Dominion Memorial" commemorating the sixty years of Confederation, the gift to Canada by Canadians residing in the United States, which will be unveiled on February 5 by His Excellency, The Governor-General in the presence of the Prime Minister, Members of the Senate and the House of Commons and the donors. The memorial which is of marble is the work of the well known Canadian sculptor, Dr. R. Tait McKenzie, R.C.A., and is located prominently in the Corridor of Honour of the Parliament Buildings. The inscription reads: "To commemorate the Sixtieth Year of Confederation, Canadians in the United States Gave This in Token of Their Devotion to the Country of their Birth and as a Proud Tribute to the Achievement of its Founders."

The memorial will be formally presented by W. W. Colpitts, chairman of the memorial committee of Canadians resident in the United States who subscribed for it. Mr. Colpitts will make a speech of presentation, to which Rt. Hon. R. B. Bennett will reply thanking him and all those associated with him in the gift, on behalf of the Canadian people. His Excellency will then release the two flags which at present veil the memorial, and it will be exposed to public view.

PICTURE EXHIBITIONS.

The horse may have been driven off our streets, but seems to be coming into his own again in the world of art. The Degas horse pictures in the French Exhibition created a great stir among people who had thought that the only legs that master could paint were those of ballet dancers. Mr. Munnings' pictures are one of the features of each year's Academy, and a few days ago I turned into the Leger Galleries in Bond street to look at an exhibition by Anton Lock, a Somersetshire artist who has, apparently, devoted most of his life to studying the country horse as he is seen at work in the fields. As a painter in oils, Mr. Lock's color is not his strong point, but in his woodcuts and etchings there is an extraordinary feeling for the patient strength of the animals that he has evidently loved to portray. No announcement had been made that the exhibition would be opened by that greatest and most illusive of English painters, James Pryde; so many people who would have welcomed the opportunity missed seeing the man who has done more perhaps than any other painter to inspire the best work done in this country.

Mr. Pryde's pictures are almost as difficult to find as he is himself. There is the sombre and magnificent, "The Grave," presented by Sir Joseph Duveen to the Tate Gallery. The Luxembourg, the Aberdeen Art Gallery, the Bradford and Glasgow Galleries and the Edinburgh National Gallery all possess his work. But the greater part of his somewhat limited output has been snapped up by collectors, headed by Viscountess Cowdray, who has 25 canvases at Dun Echt House in Aberdeen. James Gunn, the well-known portrait painter, who is now at work on a portrait of Madeline Carroll, the actress, has recently completed a portrait of James Pryde, which will probably find its way to the National Portrait Gallery, because of the distinction of the treatment and interest in the sitter. Although Mr. Pryde is painted in a sitting position, the portrait is curiously reminiscent, perhaps on account of a certain similarity of character, of Sargent's portrait of Lord Ribblesdale; a fact remarked on by many people.

The Royal Society of Painter-Etchers and Engravers contains a contribution of distinctly Canadian interest. They are the woodcuts of scenes in Canadian lumber camps in winter time by Miss Clare Leighton, who must have studied her subject at close quarters to have caught the spirit of the camp so well. In the same exhibition are two of Jack Badeley's inimitable book plates, which are now recognized as in a class by themselves. The most wonderful things in an exhibition, which is on a fairly high level, are the etchings of Edmund Blampied, whose work is extraordinarily fine.

LECTURES IN NEW YORK  
Gazette 3/2/32  
Philip J. Turner Deals With  
Liverpool Cathedral

Philip J. Turner, F.R.I.B.A., F.R.A.I.C., of the School of Architecture, McGill University, is in New York this week to deliver two lectures on Liverpool Cathedral. Tomorrow night he is addressing the members of the Architectural League of New York, the Sculptors Society and Mural Painters. In connection with this lecture the Architectural League are holding a week's exhibition of sixty-five large photographs of the Cathedral belonging to the lecturer.

On Friday Mr. Turner is addressing the Clergy Club on the same subject at a luncheon meeting. Mr. Turner in his lectures on this occasion will make an interesting comparison between the Cathedral of St. John the Divine, New York, and the Church of Christ, Liverpool—two buildings being erected at the same time, and on the same scale.

Magnificent Church  
Hall Is Ready for Use

Feb. 9/1932

First Sermon Delivered to Members of St. Andrew  
and St. Paul In New Structure

THE annual meeting of the Church of St. Andrew and St. Paul will be held tonight in the new Church Hall on Redpath street, attached to the new church on Sherbrooke street, where yesterday in the same hall, the congregation had the joy of listening to the first sermon delivered to them upon their own premises since the old church on Dorchester street was torn down. The hall with its many offices is practically complete and ready for use, while construction of the church itself is going ahead on schedule. The exterior is now finished, and all the interior stonework complete with the exception of the screen, chancel rail, the pulpit and one memorial window. The contract calls for completion in September.

The new church, in its interior and exterior alike, is a happy combination of traditional forms with modern building methods. The ancient tradition of Christian architecture, in this instance 15th century Gothic, informs the modern strength and economy of steel and concrete.

TRADITIONAL FORMS

The spacing of masses in the exterior is modern, yet the blunt tower with one turret pointing like one finger out of a clenched hand towards Heaven, suggests traditional forms from Europe. The interior has the modern simplicity and directness of ferro-concrete faced with stone, avoiding the heavy masses of masonry so necessary to older types of construction.

Approaching the church from the main entrance on Sherbrooke street, the observer is at once struck by the symbols of the patrons on either side above the doors, carved in buff limestone that harmonizes with the variegated limestone of the whole exterior. On one side stands the sandalled figure of Paul, the Roman citizen—"Civis Romanus Sum"—bearing the Bible and sword of the missionary and the Church militant. On the other, barefoot, stands Andrew, apostle and fisherman, bearing his martyr's cross.

Inside the church, over the entry, is the well-known Hope Window, and the eye is naturally led upward to the vaulted ceiling with interesting interpenetrations, 70 feet overhead, and onward to the 42nd Battalion Memorial window over the communion table and the chancel.

On the left, entering by the main door, is the Memorial Chamber where will be set up the memorial tablets from the old church on Dorchester street. Over the entrances to the aisles are stone heraldic shields with a wide variety of religious symbols carved upon them: the harp of David, for example, the anchor of Hope, and the Burning Bush, symbol of Presbyterianism, the burning faith of a militant church.

At present the interior is largely obscured by scaffolding, but the side chapels may be seen in outline. Stone piers support the ceiling, and since it was a condition of the architects' competition that all seats should have an uninterrupted view of the pulpit and the communion table there are no transepts. Entering from the south, on the east side is seen a most interesting chapel, the Shrine of Youth, for the baptismal font, where will be held services for children: the spirit of this chapel is after the saying of Jesus: "Suffer little children to come unto me," with the reminder that he who would enter the Kingdom must become as a child.

WILL SEAT 250.

The gallery, at the back, is approached by two staircases, and will seat 250 persons out of a total seating capacity of over 1,250 for the church. The new Casavant organ, being prepared at St. Hyacinthe, will be housed in three lofts, two main and one echo loft, and is described as one of the most important to be installed in Canada.

The communion table, like the pulpit, and lectern will be of limestone enriched with carved devices. It will be reached by seven steps, leading from inside the stone chancel rail. All the lower windows will eventually be filled with stained glass memorial windows.

The side entry on Redpath street leads under a porte cochere into a small vestibule beside the most westerly of the five aisles. Beyond is the new Church hall, a modern adaptation of Tudor architecture, only less magnificent than the main church and thoroughly in keeping with its blend of modernity and established form. This new hall normally will seat about 425, though yesterday at the first service, it accommodated 576 without difficulty. It is over 20 feet high and has been lined with plaster chosen for its acoustic qualities and sound absorbing properties. A fine panelling in stained oak runs round the hall, eight feet high.

The offices are most complete and modern. There are, in addition to the splendid central hall, a foyer, coat room, pantry and kitchen, 2 class rooms for meetings and Sunday school instruction, a general office, the Minister's vestry, (Dr. Donald's sanctum) the Kirk Session room, the assistant minister's office, the choir room which holds 70 people, the choir directors' office, and robing rooms. In addition there are show-ers for use in connection with the badminton club which will periodically use the church hall. The whole

structure is lighted in modern style, and heated by two large boilers under the main church employing a differential system thermostatically controlled.

The modern spirit triumphs in the interior of the parish hall. The combination of modern and ancient in the interior of the church. Indeed, though the church will boast Milton's "storied windows richly dight," St. Andrew and St. Paul will never claim "the dim, religious light" of Il Penseroso, but instead a suffused, religious light. Again here is the new technique, informed by the old tradition.

Rev. Dr. G. H. Donald is Minister of the Church; H. L. Fetherstonehaugh is the architect, and Anglin Norcross the contractors.

TRIBUTE PAID.

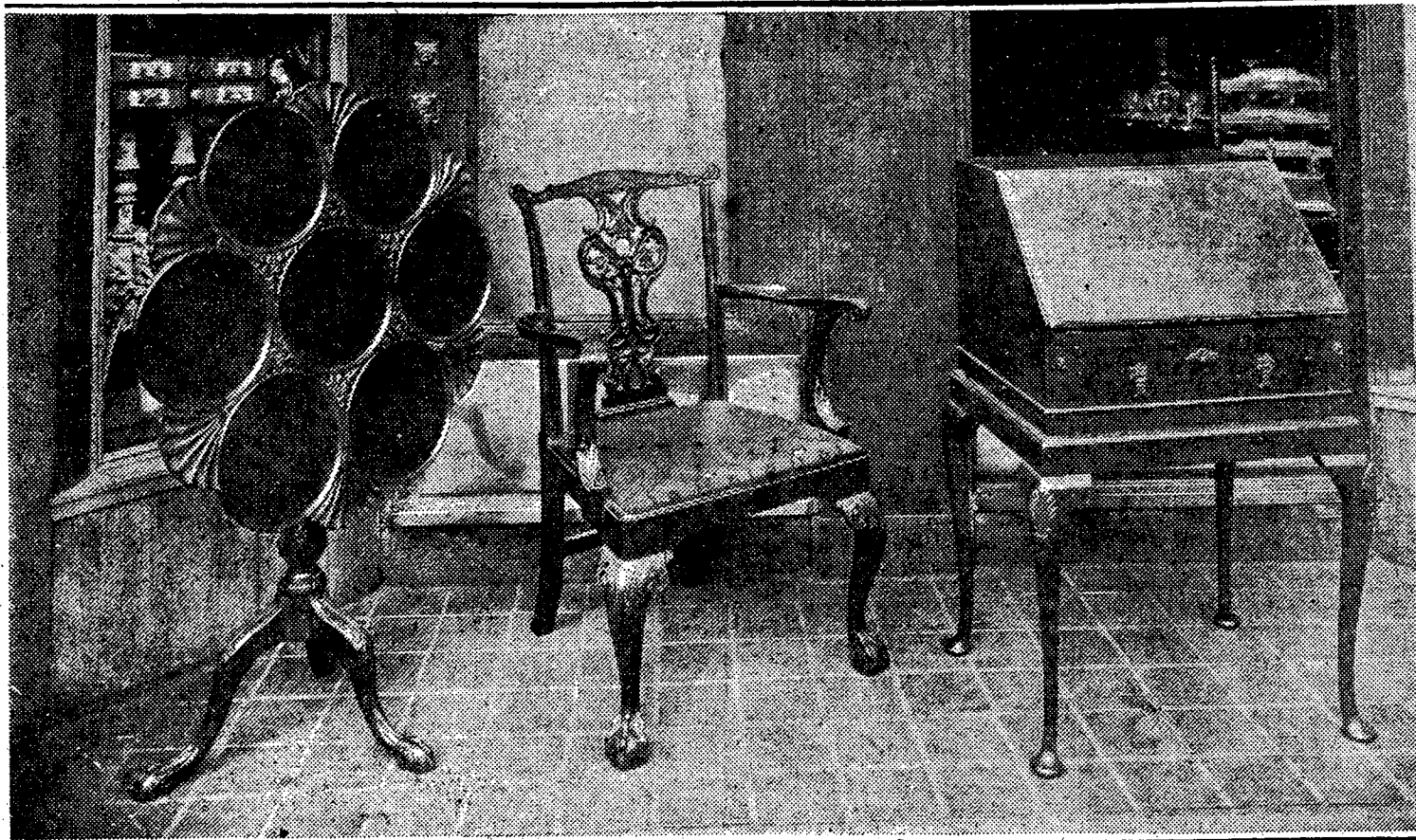
Preaching for the first time in the first completed unit of the new Church of St. Andrew and St. Paul now under construction on Sherbrooke street west, Rev. Dr. George H. Donald, pastor, paid a tribute during the service last night in the church hall to the workmanship of the builders who, he said, must have been helped by the Unseen Workman.

Lack of observance of the Sabbath has probably contributed to present-day troubles, Rev. Dr. Donald said in deploring the absence of piety today. The fact that people did not carry their Bibles while on their way to church was also deplored, Dr. Donald stating that it was not the mark of a true Christian to be ashamed of being seen with a Bible in his hands.



# THE WEEK'S REVIEW OF ART

Star Feb. 10, 1932 *ENGLISH FURNITURE*



CHIPPENDALE TABLE AND CHAIR, AND QUEEN ANNE DESK.

(Courtesy of Saks, Ltd.)

"Chippendale" furniture is among the most famous and most prized of English furniture. There were three Thomas Chippendales, father, son and grandson, of whom the middle one was by far the most famous. He was born about 1717-8 and died in 1779. He was not so much the inventor of new styles in furniture as a clever and tasteful developer of styles which had gone before, and he used many styles in his work including adaptations of Gothic. Though much of his furniture was made of oak or walnut, like earlier furniture, he was one of the first users of mahogany in making furniture. The first specimen of mahogany is said to have been brought to England from the West Indies in 1724.

A great deal of the furniture known as "Chippendale" was not made in Chippendale's own workshop. His designs were copied and imitated by many of his assistants and pupils and by others, and he gave some of them to the world in his book, "The Gentleman and Cabinet Maker's Directory", which was published in 1754. General characteristics of his designs were solidity of construction and the fitting of the workmanship to the material which was used.

The small desk, shown on the right above, is a little earlier than Chippendale, of the time of Queen Anne, and is made of walnut wood. The chair and the tip-up serving table, both of mahogany, are characteristic pieces of Chippendale. The table is one of his original designs; the chair shows his way of adapting older ideas, several of its features, including the bowed front legs and the claw and ball, feet being borrowed from designs of an earlier period.

## Art Output By Paris Not All Good?

The London Studio is trying to find out "What is the matter with modern painting?" and in the last number the editor finds one of the causes of the decay of painting in "Internationalism," a disease of which the centre of infection is in Paris. The painting which is now being done in Paris, or at least that part of it which makes most noise abroad, is not French but international and is being produced by painters from all countries of the world who have, for the time being, made Paris their headquarters. People used to go to Paris to learn to paint, but, says the editor, they now learn, not the technique of painting but the contempt of technique, and the French tradition in painting has almost been killed by them. Each country needs its own painting, with its own traditions and style, and French painting can not be made by this polyglot crowd. And the pictures which these people produce are all much alike in their badness. There can be no doubt that most of these people go to France not to learn anything but to take advantage of the reputation which Paris enjoys as a centre for the

## Spring Exhibition To Open March 17

A lecture will be given at the Art Association of Montreal, for members of the association only, next Friday evening, February 19, at 8:30. Mr. Cockburn Kyte, Librarian of Queen's University, Kingston, will lecture on "Leonardo da Vinci."

The 49th Spring Exhibition of the Art Association will be held in the galleries on Sherbrooke street from Thursday, March 17, when it will open in the evening with the usual private view, to Sunday, April 17.

The last date for the sending in of exhibits will be Tuesday, March 8.

The Watson Art Galleries, which have been for ten years at the corner of St. Catherine and Bishop streets, will be removed at the end of April, and will be reopened in more suitable premises on another site.

distribution of works of art. This is bad enough in itself, but things become worse when these painters return to their own countries and begin to influence the work of people who have stayed at home. There are unfortunately many places where the worst sort of art, in painting and other branches of art, is swallowed, if it is supposed to have come from Paris.

## Pictures by Crazed Dancer Upset Critics

An exhibition of drawings by Nijinsky, the famous dancer, formerly one of the chief stars of the Diaghileff Russian Ballet, has lately been opened in New York. Nijinsky suffered a mental break-down some years ago and has recently been living in Switzerland. The drawings have been described as pictures of dreams and related to, or illustrating the condition of his mind, and some people find that they are of pathological rather than artistic interest. A good deal of controversy has of course arisen round them, as to whether it is right to show work of such a kind and whether the exhibition does not rather exploit Nijinsky's fame as a dancer. The exhibition has, however, a sort of official sanction, since the introduction to the catalogue has been written by M. Claudel, the French ambassador to the United States.

Suitable space for art exhibitions is scarce in Berlin apart from the national museums, and the art societies of the city propose to put up a new building for the purpose. Construction is to start very shortly. The plans are on a fairly big scale,

since it is intended to make the building large enough for the exhibition of 2,000 pictures and 200 pieces of sculpture, with a large top-lighted hall for the display of mural decorations and stained glass.

The sale took place, about a week ago, in New York of the books and manuscripts of the Marquis of Lothian's library, which were sent over for sale, to the annoyance of the London dealers in such things. The library contained some very important manuscripts, including an Anglo-Saxon manuscript which is believed to be the only one in private ownership. There was a great gathering of buyers and one out-of-town bidder made his bids by telephone. Very high prices were paid and the whole sale brought in more than \$400,000, in spite of the financial situation.

The great exhibition of French art, which is now open in London, has stirred up much discussion about the authenticity of pictures in the exhibition and elsewhere. It has been found that a Corot, which is being shown, is a duplicate of one in the Tate Gallery, a branch of the National Gallery. The one in the exhibition is undoubtedly by Corot and it is not known that he ever painted a replica of it. He is known to have lent this picture to a friend and it is supposed that the Tate Gallery picture is a copy made by this friend. And this is only one of many doubtful cases.

March 2/32

The

## FINE ART GALLERIES

announce  
an exhibition of  
the world-renowned painting

### "The Return from Calvary"

by Herbert Schmalz

This celebrated painting was submitted by Royal Command to Her Majesty the Queen Victoria and the Royal Family at Windsor Castle, and has been examined by fifteen million people since its initial showing. It is a powerful and sympathetic representation of the return of the mourners from the Crucifixion scene.

Fifth Floor.

THE T. EATON CO. LIMITED  
OF MONTREAL

Star. Jan. 4/32

## Henry Carter Dies at Cornwall Home.

The death of a former Montrealer Henry Carter, on Dec. 19, is announced from Falmouth, Cornwall. Mr. Carter, who was in his 81st year was a native of Belfast, the son of John Thompson Carter and Mary Larkin. He came to Montreal in 1875. Mr. Carter's literary and artistic attainments were considerable & he was a regular exhibitor to the Art Assoc't. His work was in water colours. In 1923 Mr. Carter returned to Cornwall & was elected a member of the R.S.P.W.C. Mr. Carter was unmarried. Dr. Howard Carter, St. Louis is a brother, and Sidney Carter a nephew.



## MONTREAL ART WORK IS DISPLAYED

Gazette Feb. 15.  
Over 50 Canvases by 18 Local Painters Are on Exhibition.

### BRONZES BY SUZOR-COTE

Canadian, Especially Quebec Scenes, Predominate in Showing at W. Scott & Sons Galleries

Montreal has every right to pride itself on its local artists according to evidence on view in the exhibition of work by contemporary Montreal painters which opened on Saturday at art galleries of W. Scott and Sons, 1490 Drummond street. The exhibit contains more than 50 canvases by 18 different artists in addition to a number of bronzes by Suzor-Cote, some of which are familiar to the public through earlier exhibitions.

The outstanding impression left by the collection is its brilliant color and its rhythmic pattern and design. With the modern respect for their medium as such, these artists have applied their paint frankly and boldly to make capital of its intrinsic qualities. The subjects are, almost without exception, of the Canadian and, more particularly, the Quebec scene, farmhouses with sloping roofs, the rolling countryside of the Laurentians under a brilliant blanket of snow or caparisoned in gaudy autumn colors, quaint bits of urban French-Canada, and the Maritime coast with its picturesque fishing vessels. While the work in these pictures is, as would be expected, of varying excellence, even its lower limit is highly commendable.

Wilfred M. Barnes, A.R.C.A., has three distinctive canvases, "The Brook," a lovely study in golds and greens; "Through the Tree," a decorative treatment of the distant countryside in the valley framed by a vast tree in the foreground; and "Summer Clouds" with a sky filled with luminous masses.

F. S. Coburn, R.C.A., contributes several pictures which feature dazzling winter scenes in pine woods and open country with horses trotting over the crisp snow. A Suzor Cote, R.C.A., is represented by some pastels of soft brooding winter scenes, and nude women bathed in pearly light; and by about two dozen bronzes of Canadian characters, strongly modelled and full of vitality.

Maurice Cullen, R.C.A., has a pastel "Late November, Cache River" with transparent green sky and water and gold light on the hills, and "The Village Road, Chicoutimi" with snow-covered hills and houses. A different note is struck in the display by two interiors by Richard Jack, R.A., which suggest a modernized version of the Dutch school. A fine feeling for design marks three canvases by Hal Ross Perrigard, A.R.C.A. Robert W. Pilot, A.R.C.A., uses clear, bright color in two very live canvases, and in "Winter, Perth, Ont.," achieves a delightfully naive effect.

A. H. Robinson, R.C.A., has some well-designed snow-scenes bathed in pinkish light. G. Horne Russell, R.C.A., transfers the vaporous shimmering atmosphere and far horizons of the Maritimes to canvas. C. W. Simpson, R.C.A., applies brilliant color in long horizontal strokes to some very decorative Gloucester scenes.

Among the others exhibiting are Paul B. Earle, A.R.C.A., Clarence A. Gagnon, R.C.A., J. L. Graham, A.R.C.A., R. S. Hewton, A. R. C. A., H. Mabel May, A.R.C.A., Kathleen M. Morrie, A.R.C.A., Mrs. Liliat T. Newton, A.R.C.A., and Percy F. Woodcock, R.C.A.

## SCULPTOR GIVES DISCOURSE ON ART

Gazette 17/2/32

Let Artist Choose His Own Subjects, Urges Henri Hebert, R.C.A.

### PORTRAIT VS. BUST

Color Generally Preferred to Form, Women's Branch of Antiquarian Society Is Told

Sculpture and art in general were discussed by a famous Canadian sculptor, Henri Hebert, R.C.A., at a meeting of the Women's Branch of the Antiquarian Society held yesterday in the Chateau de Ramézac, and he gave his audience not only an idea of the attitude of the artist towards his work, but also some suggestions as to what that of the public should be.

Criticism came in for comment from Mr. Hebert, and he declared that if the artist is to accept it, then the public should give consideration to his work and carry appreciation to the point of purchase.

If art does not progress rapidly enough, it is because artists are hampered by conditions imposed on them and set tasks not in keeping with their own aims, the lecturer said. Find your artist, then give him the same degree of confidence as your doctor, he advised.

Artists should be left free to select their subjects where they will, Mr. Hebert maintained. They should not be obliged to confine their attention to the Canadian countryside, for it was not necessary to limit art to one theme. "Is it not better to depend on intellectual enlightenment than on the lanterns which our countryfolk insist on not putting on their wagons at night?" he asked. It was in finding inspiration in the great lessons of past ages that the artist was able to develop his own talents.

Mr. Hebert declared that he was not criticizing the choice of Canadian subjects. "Let us be Canadians, conserving and respecting the picturesque ways of the past, but let us be of our own times, and put art on the level of present day activities. Let us represent life as it appears to us, by putting our hearts into it," he said.

### APPEAL FOR COLOR.

Why are more portraits painted than busts sculptured? Mr. Hebert inquired. First, color had a more general appeal than form, and he also felt that some of the objection to a sculptured likeness lay in the association with death masks and the fact that statues are erected to the great after their lifetime. There was also a remnant of ancient superstition about it.

A portrait has the effect of expressing the will to survive, said the lecturer, and it is the privilege of the sculptor to crystallize life in inert matter and to make it an object of admiration. There are certain materials, bronze, for instance, which give the sculptor more freedom of action. Stone affords this,

to some extent, but granite is intractable, he explained. Whatever the material, the bust be a likeness and reflect the personality and character of the sitter. The sculptor must work with enthusiasm, for a bust cannot be mediocre work.

Mr. Hebert urged that people surround themselves with art, but he did not intend it to be understood that buying must be done in quantity, nor that one must become a collector, he said. In regard to furnishings, he advised those not certain as to their taste to select a period which appealed to them and then build upon it. He advised against taking up modernistic art unless one was sure of understanding it, for this was something in process of development and it was necessary to be able to discriminate between what was good and what was bad.

Mrs. J. Israel Tarte presided. A delightful performance of Cesar Franck's Sonata in A Major was given by Mrs. Oscar Beaudoin and Lucien Sicotte.

## Pegi Nicol's Landscapes And Portraits

The pictures by Miss Pegi Nicol, which are now being shown at Eaton's, are not the first of her works to be seen in Montreal, but they give a much better idea of her painting and are far more interesting than any that have been here before. Her earlier pictures, mostly painted among the west coast Indians, had in them many suggestions of Indian or other primitive art; the present exhibition shows her developing a style of her own, in which there is much more strength and much more truth.

They are pictures which require a little time, and distance for the appreciation of their merits. They are broadly, sometimes roughly, painted studies of the anatomy of landscapes and portrait heads, and seem at the first glance to be shapeless and dull in color. They show, as a matter of fact, a very good color sense and, at the right distance, fall together and take on life as very realistic sketches. They are hung in the next gallery to Choutse's vivid landscapes, and one can get some amusement from the contrast of the ways in which two painters aim at realism by their own utterly opposite methods.

Among her landscapes Miss Nicol, unlike most Canadian landscape painters, has only few snow scenes; but much of her work was done on the west coast, where snow is decently scarce. For the most part they are studies of trees and water, among the best of which are "The Slough," "Quarry Pool," "Early Morning," and "Design of reflections," while "September," "Autumn," "Early Spring" and "Birches" are some of the best of the smaller or slighter sketches. "Old Chute" is one of the interesting landscapes, but there are one or two, such as "Sunlit pool" and "Cold," which do not quite seem to have come off as they were intended to do. There are a few flower pictures and a good decorative design in browns of "Ferns."

The portrait studies are in some ways more striking than the landscapes. They are strong studies of heads, which Miss Nicol has taken as good subjects for painting and has been indifferent to the ugliness of some of them. They are mostly painted with hard strokes, not altogether unlike theatrical make-up, which, like good make-up, suggest form and character well with the right point of view. Some of the best of them are "Sleeping boy," "Young artist at work," a head seen through a screen of leaves, "Alix" and "Granny Griffin." Miss Nicol is making her own way of painting and some of her pictures seem to be experiments of which the results do not quite carry out her intentions. "Cyclamen," "My western cousin" and "Hinky" are perhaps among these, but there are only a few of them.

## Pictures by Local Artists On View

At Scott's galleries on Drummond street an exhibition has just opened, for two weeks, of pictures by painters living in or near Montreal. It is limited to 18 painters, of whom 17 are members of the Royal Canadian Academy, 8 as Academicians and 9 as Associates, with the addition of Richard Jack, who is an English Academician. Many of the pictures shown have been shown in Montreal before, some of them at the Academy exhibition, but there are several new ones and all gain by the wider spacing which is allowed to them.

Mr. Jack has in "Lac des Isles" a happy and rather literal view of a Laurentian landscape; his two pictures of rooms in Sir Christopher Wren's house, one of which was at the Academy, are very clever and accomplished paintings of good interiors. Of two new pictures by G. Horne Russell, one is a very effective view of fishing boats, the other, still better, is of a sea shore with a big expanse of sky. Mr. Cullen's two pictures have both been shown in Montreal lately; there are two misty landscapes by Percy Woodcock, and three bright and characteristic pictures by F. S. Coburn. There is fine color in the, perhaps imaginary, blue of the hills and in the reflections of the sky on the water in Clarence Gagnon's "The Saguenay"; Charles Simpson has two very effective pictures of winter in the harbor of Gloucester, Mass.; the three pictures by Albert Robinson are good examples of his work but not so striking as some others that he has shown lately. Five small pictures by A. Suzor Cote, lent by their owners, include two nude studies and three excellent winter landscapes, but Mr. Cote is better represented by some twenty of his little bronze figures, which are well known, and particularly by the bronze overmantel of figures and horses "Drawing Logs".

There are two delightful pieces of color and light by Robert Pilot, with a very successful gray picture of Winter at Perth; Paul Earle's work is as good as usual; R. S. Hewton and H. R. Perrigard have each three pictures which are interesting as experiments. Wilfred Barnes has excellent color in a little picture, "Through the Tree" and almost as good in the pastel, "The Brook". Mrs. Torrance Newton, with a simply painted flower picture, has a study of a regress which is strong, if rather ugly; Miss Kathleen Morris' pictures of Ottawa and Montreal are painted with her usual taste and truth; Miss Mabel May has two rather conventionalized landscapes, of which "Grey Day, Winter" is the more successful.

## New York in Review

Canadian Artists "Crash" Manhattan

By C. LANGFORD-BAKER  
The Star's Resident Correspondent.

NEW YORK, February 27.—It looks, pupils, as though this session is going to be devoted chiefly to art, but the Roerich Museum wants me to tell you about a forthcoming Canadian exhibit—so what can a patriot do? Here goes:

"Fifty new paintings by the most distinguished contemporary Canadian artists, including the internationally famous 'group of seven,' will be shown for one month at the International Art Centre of Roerich Museum, 310 Riverside Drive, corner 103rd street, New York City, commencing March 5, 1932.

"Inspiration for many of the paintings was found along the coasts of Labrador and Greenland, in the fishing villages of Nova Scotia, New Brunswick and Gaspe, and in the Rocky Mountains of British Columbia and the west country. The collection was assembled by Lawren Harris, who has won wide recognition as one of Canada's foremost present-day artists."

THE following painters will be represented in the exhibition: Frank Carmichael, A. J. Casson, Lawren Harris, Edwin Holgate, A. Y. Jackson, Arthur Lismer, F. H. Varley, all members of the "group of seven," and Emily Carr, L. L. Fitzgerald, Prudence Heward, Bess Housser, Yvonne McKague, Isabel McLaughlin, Liliat Newton, Sarah Robertson and George Pepper."

By Elizabeth Montizambert

On my way home I looked in to see a collection of water colors by ten leading draughtsmen gathered together by Major Lessore, the energetic director of the Beaux Art Gallery off Bruton Street. The ten artists were Muirhead Bone, Sir D. Y. Cameron, Francis Dodd, W. Russell Flint, A. Knighton Hammond, Keith Henderson, Harry Morley, Claude Muncaster, Vernon Wethered, Rex Whistler. I think I like Muirhead Bone's black and white work and Sir D. Y. Cameron's oils better even than these attractive sketches, but I fell in love with the pellucid color of Mr. Knighton Hammond's work, and it was easy to detect the decorative quality in Mr. Whistler's. Not far off, at the Redfern Galleries, it is difficult to approach the wall on which Epstein's illustrations to the Old Testament are hung, so great is the curious crowd surrounding them. The catalogue is largely made up of verses from the Old Testament, and many people were amusing themselves by testing their biblical knowledge in trying to recognize the scenes depicted. In most cases Epstein won.



LIEUT. GARDINER, R.N.  
By JAMES NORTHCOTE, R.A.

(Courtesy Fernleigh Ramus Galleries.)

This picture is a very good example of the work of Northcote, who, though not one of the greatest of British painters, painted some very good portraits, which are now more highly valued than his many historical pictures. He was born in 1746 at Plymouth and, in 1773 went to London and became the pupil of Sir Joshua Reynolds, whose original home was near Plymouth. Northcote lived in Reynolds' house for two years and then studied in Italy. He became an Associate of the Royal Academy in 1786 and an Academician in 1787, and died in 1831. He is said to have painted more than 2,000 pictures, and he wrote several books, one of them a life of Reynolds.

## Henri Hebert's Work on View At Arts Club

Though most of the work of Henri Hebert, which is being shown at the Arts Club on Victoria street, is not new, there are a few things that have not been shown before and the whole collection gives a very good idea of his smaller works, while a few photographs illustrate some of his larger monuments. A series of thirteen busts are the most striking part of the exhibition and though they have been seen before, they are well worth seeing again, including, as they do, those of Sir Andrew MacPhail, of Alphonse Jongers, of Marcel Dupre and of J. Murray Gibbon—good sculpture and good portraiture. Besides these there are a few statues, which include the fine "Dans-euse d'Oslo" and "La brise," and some casts of models for reliefs for the decoration of buildings.

Just as interesting as the sculpture are the sketches in charcoal, pastel and water colour, principally figure studies showing a sculptor's sense of forms. With these there is an effective water colour of a building in Italy and another colour study of a dancing girl. And all together they make a very attractive and interesting little exhibition.

## English Law Regarding Art Arouses Protest

An English law, which forbids the lending of works of art from national collections for exhibition in other places, has lately aroused a protest in America. Many American collectors were asked to lend works to the exhibition of French art which is now going on in London, but one, Mrs. Chester Dale of New York, declined to do so, and gave the English law about loans of works of art as her reason for declining.

It appears that a proposal was made some time ago to hold an exhibition of the work of American artists in Paris, but the proposal had to be given up because of this same English law. Some of the most important American painters, Benjamin West, Copley, Gilbert Stuart, Sargent and Whistler, were men who spent part, in some cases the principal part of their lives in England and, while they all are represented in American collections, many of their best works are in England and belong either to the National Gallery or the Victoria and Albert Museum, and these works could not be lent. Mrs. Chester Dale was concerned in the proposal and took her opportunity of drawing attention to the reason for its failure. Suggestions have been made for the changing of the English law, for other reasons than the American protest, but changes of this kind usually take a long time to get made.

## LOCAL SCULPTOR'S WORKS EXHIBITED

Gazette 18/2/32  
Arts Club Showing Smaller  
Statues and Bas-Reliefs  
by Hebert

A comprehensive collection of smaller statues and bas-reliefs by the Montreal sculptor, Henri Hebert, R.C.A., is now on view at the Arts Club, 207 Victoria street, and will remain open to the public until Friday, February 26. Mr. Hebert's large scale creations are very familiar locally through his war memorial at Outremont, the monument to Lafontaine in Lafontaine Park, his decorative friezes in Moyses Hall, McGill University, and his religious subjects in the Church of the Sacred Heart at St. Henri. The major portion of the present exhibition is composed of portrait busts in plaster and bronze of notable men. They are excellent likenesses, embodying both the personality and character of their subjects. Judged solely as sculpture, they are full of interest for their sure and skilful modelling, their deft handling of such problems as hair and eyes, and their subtly modulated surfaces, which produce striking play of light and shade.

The statuettes include a figure of Christ of considerable emotional appeal. The long draperies in their straight simple folds are suggestive of mediaeval ecclesiastical work, while the delicately modelled face and outstretched hands are full of infinite pity and tenderness.

Several nude female figures are perfectly articulated and strongly and solidly balanced. A figure poised on one foot visibly holds the weight of her body on the firmly-planted leg. This feeling for solid form and weight is also seen in the clever sketches of nudes in charcoal and pastel, drawn with a fine economy of line. Mr. Hebert also has a gift for catching his models in unaffected poses of much rhythmic charm.

Another feature of the exhibit is the group of bas-reliefs which are well-arranged compositions in limited space. In many instances the subject has been formalized to enhance the value of the design.

## Portraits of Washington Discussed

Star 24/2/32

The commemoration of the two-hundredth anniversary of Washington's birth has, of course, stirred up interest in everything connected with him and specially in his portraits. Very few, if any, people in history can ever have been the subjects of so many portraits or pretended portraits as Washington, and it must be certain that he can not have given sittings for even half of them; this certainty is all the greater because the portraits differ so much from each other. One reason given for the difference, particularly about the mouth, in some of the portraits of him when he was getting old is that his false teeth fitted him very badly, which is what one might expect at that period and appears to be a matter of history. But this will not account for all the differences.

The best painter who made portraits of Washington was undoubtedly Gilbert Stuart, who painted in England as well as in America, and his portraits are probably those which are the most like Washington. In some other cases the lack of likeness may be due to the badness of the painter, but besides these there are very probably many portraits of other, unknown, men to which the name of Washington has been given. That is to say, some of the so-called Washington portraits are not and never were really portraits of him; but it would take a very brave man to pick out the false ones and tell their owners that they do not represent Washington.

## New Styles In Architecture To Instruct U.S.

Architecture in what is called the "International Style" is being exhibited at the Museum of Modern Art in New York. It is claimed for this kind of architecture that the designs are simplified as far as possible and that the buildings and their details are adapted not only to the purpose of the buildings but also to the materials that are used in the construction. The principal practitioner of the style is the French architect, Le Corbusier, and there are others among the French, German and Dutch architects. The exhibition consists of drawings and photographs of work by some of these men. The work of one or two American architects is also included but it is said that the works of the most modern and severe American architects looks old fashioned by the side of the European examples.

For the benefit of architecture in other parts of the United States the exhibition is to be sent on tour to a number of other cities after it closes in New York.

\* \* \*

The present architectural exhibition is the last of the Museum of Modern Art in its present quarters. The museum will move in April to better quarters on 53rd Street.

## "Open Stream," By Robinson, Is Bought in Paris

The picture "Open Stream" by Albert Robinson, R.C.A., which has been on exhibition in Paris, has been bought by the French government for the Luxembourg gallery, the French national collection of modern art.

It is understood to be the first occasion on which any Canadian artist has been honored in this way by the French Government. J. W. Morrice is represented by some pictures in the Luxembourg, but these pictures were given to the gallery and not bought by the Government.

## Suggest Huge Exhibition Of British Art

Star 24/2/32

French art, as it is now being shown in the exhibition in London, has not been so completely shown, even in Paris, for many years. The last exhibition that could be compared with this one was held in Paris, at the Louvre, in 1904. There is consequently a proposal that the works in the exhibition should be shown in Paris after the exhibition closes. Many of them come from the Louvre, but many of the best of them have been lent by French provincial galleries and from collections in America, Italy and elsewhere, and the proposal is to make a show of these in Paris before they are sent home to their owners.

\* \* \*

As a successor to the present French exhibition, and to the Flemish, Dutch, Italian and Persian exhibitions which preceded it, it has been suggested that a British exhibition should be held in London next year or the year after. The exhibition may differ from the others in the absence of early, primitive paintings, since it is generally supposed that they do not exist. But on this point opinions may have changed before the exhibition is opened. Many primitive works exist in England, and there is little or no doubt that many of them were painted in the country, but it has been the custom to admit the claims that the painters belonged to France, Flanders, or some other country. Further investigation seems to leave little doubt that some of them were Englishmen and that painting, in its early days, may have been quite active in England.

If the exhibition is held it will, it is said, be necessary to send abroad, and particularly to America, to borrow some of the best examples of British work, but this was just as true of the countries whose works of art have already been shown.

## 'RED BOY' TO BE SOLD Gazette 4/3/32 Famous Portrait Was First Exhibited in 1825

(Special Cable to The New York Times and Montreal Gazette.)  
London, March 2.—Sir Thomas Lawrence's famous portrait of Master Charles William Lambton known as "The Red Boy" will be included in the 14-day sale to be held by direction of Lord Durham at Lambton Castle beginning April 18.

Last year it was frequently reported and then invariably denied that Lord Durham had sold "The Red Boy." Negotiations were under way for some time with London dealers, it was said, on behalf of the New York banker, Jules Bache. The price mentioned was equivalent to \$1,000,000, but no settlement was reached.

The portrait is perhaps Lawrence's best known and was first exhibited at the Royal Academy in 1825. It has a pathetic interest as the little boy portrayed was the son of the first Earl of Durham, who died at the age of 13 years, six years after the picture had been painted. It is called "The Red Boy" because of the crimson velvet dress worn by the subject.

## LEONARDO DA VINCI TOPIC OF LECTURE

Gazette 20/2/32  
Cockburn Kyte Stresses  
Versatility of Great Artist  
Before Art Association

Leonardo da Vinci—the sculptor, architect, mathematician, musician, geologist, anatomist and engineer; Leonarda da Vinci who designed canals, created the forms of levers and cranes for raising great weights, who moulded engines for tunneling through mountains, who was a maker of literary style and yet found moments to paint great pictures. Such was the man described by Cockburn Kyte, librarian at Queen's University, during the course of a lecture before the Art Association of Montreal last evening. The speaker illustrated his address with several slides of the artist himself, together with many of his more prominent works.

"His art occupied but a little of his time," Mr. Kyte continued. "His finished pictures are but few in comparison with those of his great contemporaries, but it has been justly said that the painters of his day were ill at ease in the presence of his genius and he exerted upon them a most extraordinary influence."

"Leonardo marks the opening period of the third and most glorious epoch of the Italian Renaissance," the speaker declared. "His qualities as an artist unite power and boldness of drawing, beauty of perspective, correctness of proportion, justice of design and grace of painting. He was deeply versed in art; he studied life not alone in terms of imagination, but even more strictly in terms of reality. His quest took him, a lonely figure, into places where modern science is scarcely able (and modern art does not attempt) to follow him."

"Art with him was at first an end, later it was to be a means, yet again he maintains the supremacy of painting over all other arts." The speaker then continued with a brief summary of the artist's life and concluded with some brief sketches of some of his works.





PORTRAIT OF A LADY  
By John Hoppner, R.A., (1758-1810)

(Courtesy of Johnson Galleries.)

It was the custom in London till nearly the end of the 18th century for painters to exhibit portraits, especially portraits of ladies, without giving the name of the subject, unless the subject was a member of the royal family or otherwise well known. The lady who sat to Hoppner for this portrait has not been identified. Hoppner, though his parents were German, was born in London. After being a chorister at the Chapel Royal, he became a student in the Royal Academy schools, and exhibited for the first time at the Academy exhibition in 1780. He was made an Associate of the Academy in 1792 and an Academician in 1795. He exhibited 168 pictures at the Academy, though this was only a small part of all that he painted; nearly all of them were portraits, many of them of members of the royal family and, in his later years, he was the chief rival of Sir Thomas Lawrence as a fashionable portrait painter.

Star

CANADIAN WINTER

March 2/32



A QUEBEC VILLAGE  
by Clarence Gagnon, R.C.A.

—Courtesy of Watson Galleries.

This typical picture of a winter scene in this province is now in the Provincial Museum at Quebec. Mr. Gagnon, who was at one time a frequent exhibitor in Canada, is now living in France and has not often shown pictures at recent exhibitions.

## Pictures by Randolf Hewton At Arts Club

Several of the more important of the pictures by Randolf Hewton which are now being shown at the Arts Club on Victoria St. have been seen in Montreal before. Three of the largest and most striking of them, "Benedicta," the outdoor picture of a woman, the "Standing figure" of a nude, and the "Decoration" of a winged figure with formal sea waves, were at the last Academy exhibition, and the portrait of Miss Ethel Williams with a landscape background was at the Art Association a year or so ago, but they all are better seen in their present surroundings. They are all finely drawn and modelled but, since they are evidently intended to be decorative rather than realistic, the painting makes the flesh too hard to be quite human. A much truer presentation of nature is in the seated nude in this exhibition, but the color scheme is far less satisfactory in this and the Standing Figure than in the other figure pictures.

Mr. Hewton is more successful as a colorist in his landscapes. In these, again, decorative effect has been given as much importance as literal truth, with very pleasant results in the Autumn Landscape and in the Winter Landscape of white trees against a snowy distance. The "Petunia House," a village scene with a wooden house painted a bright purple has a surprising effect, and many of the smaller landscape sketches, which are not catalogued, have good and decorative color effects. While the pictures are rather unequal, Mr. Hewton is distinctly a man who paints his own pictures in his own way and is not content with imitating other people.

## Saguenay's Colorings Were Not Over-Done

A remark, made on this page a short time ago, that the brilliant coloring of the hills in a picture of the Saguenay by Clarence Gagnon was "perhaps imaginary," has brought a correction from a correspondent who lives on the Saguenay and is familiar with the scenery of the district under many conditions. This correspondent says:—

"I venture to suggest that the artist may not be taking liberties with his brush at the expense of truth."

"I have lived here for over four years and the magnificent color of the sky and these hills has never ceased to amaze me with its variety and its intensity."

"I have seen the hills in countless phases of color, shading through palest blue to deepest rosy purple. I have even seen them a rich rosy pink in a winter's sunset."

"I have often remarked that should an artist put the gorgeous beauty of this sky and these hills on canvas, no one would believe its truth."

## Pictures by Lillian Freiman

A small exhibition of work by a young Canadian artist is being shown during this week at the Jacoby studios, Crescent street. Miss Lillian Freiman, who is a Montrealee by birth, has studied and worked in Paris and her pictures are hardly known here. She has shown them chiefly in Paris and more particularly at the Salon d'Automne, and one of them has been bought by the French government.

The works which Miss Freiman has brought to Canada with her are not many and most of them are sketches. There are a few oil pictures, one of a group of people in a railway station waiting room, one of a crowd of Breton women, another of some Breton women at a fish market, another, a very interesting study, of a dressmaker. The rest of the works here are sketches and notes, many of them made from memory, boldly drawn and washed in with colour. They are studies in Brittany, of the bird market and other places in Paris, of old Breton women and Parisian girls, and they all show a good sense of type and character, and a feeling for composition. A few landscapes and views of towns are treated as background studies but some of them are almost as interesting as the figure studies. Miss Freiman's work is essentially French and modern, but it has character of its own which promises something still better.

## HANDICRAFT UNITS FORM AFFILIATION Gazette 11/3/32 Toronto Association Now Co- Operating With League Operating Here

Announcement of the affiliation of the Handicrafts Association of Canada, with headquarters at Toronto, with the Canadian Handicrafts League, comes from the central offices of the latter association here. The Handicrafts League, which has grown rapidly during the past few years and has branches in various parts of the country, records this as its first affiliation and the step is looked upon as one that will be of great benefit to the movement as a whole.

The League has received further encouragement recently in the form of a grant from the government of the province of Quebec to assist them with the large display that they will place at the Canadian National Exhibition in Toronto in September. A third of the large railway building has been given over this year for the first time to the Handicrafts League, and plans are already under way for collecting typical work from all parts of Canada to place in the allotted exhibition space.

Present hard times for farmers and country folk have placed added value upon the work that this league is attempting to perform, and its officials feel that this Toronto exhibition will prove a sound means of placing samples of handicrafts before the public in a large way.

## Notes on Activities in World of Art

A Charles II exhibition which has just been held in London has brought together a great collection of furniture, pictures and personal belongings of the king himself and of Pepys, Nell Gwynn and many other more or less celebrated people of that period. An interesting fact about this exhibition, apart from the beauty or other value of the objects exhibited, is that Charles II and the ladies and gentlemen of his acquaintance were used in this way to raise funds for a society which takes care only of eminently respectable young women.

The Earl of Durham has decided that his pictures and other works of art at Lambton Castle are to be sold. The sale will include the whole contents of the castle, family portraits, among them the famous "Red Boy," which was illustrated on this page a short time ago, other pictures, plate, china and the books of the library. And they are to be sold in April not in London but at New-castle-on Tyne. Since two important English collections have recently been sent to New York for sale, the London dealers will soon begin to feel the effects of hard times.

The National Portrait Gallery in London has reason to complain of the business depression. There is no

particular lack of eminent persons in the country, at least as eminent as many of those whose portraits are in the gallery, but, owing to hard times, they are not having their portraits painted, so that the gallery will have nothing to represent them after they are dead. The trustees are appealing for small gifts of £100, and

state that each such gift will pay the cost of four portrait drawings. Some gifts of this kind have been received but more are still wanted. A drawing has two advantages; it is cheaper than a portrait in oils and it generally is smaller than an oil painting; and the Portrait Gallery is beginning to be rather crowded.

## ART ASSOCIATION CLOSES GOOD YEAR

March 4, 1932 Star  
Reports Indicate Many  
Valuable Objects Donat-  
ed To Organization

Despite a slightly lower membership roll, brought about by the present financial situation, the past year was a very successful one for the Art Association of Montreal, according to reports received at the 71st annual meeting held late yesterday in the library of the art galleries, Sherbrooke street west. It was pointed out by the president, H. B. Walker, that during the year 1931 many priceless objects of art had been given to the association and interesting lectures had been held, while the financial report showed a surplus of \$475 at the end of the current year.

During the course of his remarks, Mr. Walker announced that His Excellency the Governor-General and Lady Bessborough had consented to become patrons of the association.

### MUSEUM CROWDED

Reports were also made by F. Cleveland Morgan and Arthur Browning, councillors. Mr. Morgan stressed the necessity of enlarging the museum. He pointed out that it was considerably crowded and expressed the wish that the incoming council would take up the matter as soon as possible.

During the meeting, Miss Helen Norton, who had donated \$5,000 to the endowment fund, was inscribed as a benefactress of the association.

The session was concluded with the election of officers. Lord Atholstan was elected honorary president, while H. B. Walker, president, Dr. C. F. Martin and Dr. C. W. Colby, vice-presidents, and W. B. Blackader, honorary treasurer, were re-elected for another year. Councillors elected for a three-year term were: Arthur Browning, T. S. Gillespie, Elwood B. Hosmer, R. P. Jellett, J. W. McConnell, F. Cleveland Morgan and Brig.-Gen. E. de B. Panet. Other members of the council who will serve for shorter periods elected were: Gordon W. MacDougall, K. C., Ross H. McMaster, Hon. W. L. McDougall, Lieut.-Col. Herbert Molson, W. J. Morrice, Harry A. Norton, F. N. Southam, Ernest Alexander, D. Forbes Angus, Francis McLennan, K. C., R. W. Reford, G. Horne Russell, R. C. A., and Professor Ramsay Traquair. The permanent secretary is Miss Ethel M. Pinkerton.

Those present at the meeting included: Mrs. A. Stephens, Mrs. E. M. Renouf, Mrs. W. D. Robb, Mrs. E. L. Henderson, Miss A. Reynolds, Mrs. E. Leslie Pidgeon, Miss Mabel Molson, Mrs. W. de M. Marler, Mrs. C. B. Keenan, Rev. A. Maclean, Lionel Judah, P. S. Stevenson, Dr. George Armstrong, W. E. Walsh, Dr. A. H. McCordick and C. M. Kelsey.

## ART ASSOCIATION SHOWS GOOD YEAR

Gazette March 4/32  
Reports Financial Surplus  
Though Membership is  
Slightly Reduced

### VICE-REGAL PATRONAGE

Need for Enlargement of  
Museum Urged—Elections  
to Council at Annual  
Meeting

Although a slight decrease in membership was reported, a surplus of \$475 for the year 1931 was favorably commented upon yesterday afternoon at the 71st annual meeting of the Art Association of Montreal, held in the library of the Art Galleries, Sherbrooke street west. The same slate of officers was re-elected, including H. B. Walker, president, Dr. C. F. Martin, and Dr. C. W. Colby, vice-presidents, and W. B. Blackader, honorary treasurer.

The president was pleased to announce that His Excellency the Governor-General and Lady Bessborough had consented to become patrons of the association. Mr. Walker also pointed out that while the current depression had some slight repercussion upon the affairs of the association, the year had been one fruitful in many ways. Important donations had been received, interesting lectures delivered, and many priceless works and objects d'art given to the art gallery or the museum.

Reports were also read by F. Cleveland Morgan and Arthur Browning, councillors. Mr. Morgan speaking of the museum, remarked that the need was being felt for its enlargement. He expressed the wish that the incoming council would take up the matter, as he believed it to be of some urgent importance. Miss Helen Norton, who donated \$5,000 to the Endowment Fund was inscribed as a benefactress of the association.

Lord Atholstan was elected to the post of honorary president.

### COUNCIL ELECTIONS.

The following were elected to serve on the council for three years: Arthur Browning, T. S. Gillespie, Elwood B. Hosmer, R. P. Jellett, J. W. McConnell, F. Cleveland Morgan, and Brig.-Gen. E. de B. Panet.

Councillors who will serve for shorter periods are: Gordon W. MacDougall, K. C., Rose H. McMaster, Hon. W. L. McDougall, Lieut.-Col. Herbert Molson, W. J. Morrice, Harry A. Norton, F. N. Southam, Ernest Alexander, D. Forbes Angus, Francis McLennan, K. C., R. W. Reford, G. Horne Russell, R. C. A., and Professor Ramsay Traquair.

Members present at the meeting included: Mrs. E. M. Renouf, Mrs. E. L. Henderson, Mrs. W. D. Robb, Mrs. E. Leslie Pidgeon, Mrs. A. Stephens, Dr. George E. Armstrong, Rev. A. Maclean, W. E. Walsh, Lionel Judah, Dr. A. H. McCordick, C. M. Kelsey, P. S. Stevenson, Miss A. Reynolds, Miss Mabel Molson, Mrs. C. B. Keenan and Mrs. W. de M. Marler.

Miss Ethel M. Pinkerton is the permanent secretary.

## VIVIDNESS MARKS CRAYON PORTRAITS

Gazette 4/3/32

Artist's Personality Features  
Work of Henri de Nolhac  
Now on View

Crayon portraits of unusual vividness and character are on view at the galleries of W. Scott and Sons, Drummond street, in the exhibition of work by Henri de Nolhac which opened yesterday under the patronage of Edouard Carteror, French consul-general.

Among the hundred or so portraits on view, ranging from young to old, from one nationality to another, there is to be noted a peculiar ability to get at something beyond a mere presentation of feature. The basis of each sitter's personality seems to be included, and one does not look at just a crayon drawing of a stranger. It is as though the subject had been made to show himself or herself with weaknesses and strength on the surface. The manner in which M. de Nolhac has caught them is extraordinary.

The gem of the collection is a portrait of Dr. Victor Fauchet, an eminent Parisian doctor, taken in profile, one of the very few shown in this pose. The head could hardly be that of anyone but a doctor, and there is an understanding in the features, which lends itself to this conclusion. Another fine piece of work is of the Hon. Philippe Roy, the Canadian Minister in Paris, while Arsene Henry, the French Minister to Canada, is hardly less admirable. A first glance would make it appear as if each picture had been tossed off in a few moments, a sort of snapshot taken when the subject was most natural. A closer scrutiny shows the fine technique behind the artist's crayon, a training which has enabled him to climb to the high position he occupies in the present world of art. Luigi Pirandello, the Italian playwright, lends himself to a splendid study, as does Andre Maurois, the French novelist. That M. de Nolhac is happy in the matter of artistic sitters is further borne out by the sketch of Abel Bonnat, the noted French critic and of the Duc de la Force, a member of the French Academy.

Others whose portraits adorn the walls are the Marquis d'Argenson, descendant of one of the early governors of Canada; Marshal Lyautey, the French soldier, who has been governor of Morocco since the war; Firman Roz, director of French-Canadian studies in Paris, and Maurice Paleologue, who was French Ambassador in Russia at the declaration of war.

M. de Nolhac has on view no ordinary series of crayon portraits. There is something different from the usual run of exhibits. He seems definitely more in sympathy with his sitters, be they pleasant subjects or not, and, in the latter case, he does not fail to express his opinion.

## NEW YORKERS VIEW ART FROM CANADA

Gazette 16/3/32

Collection Assembled by  
Lawren Harris Shown at  
The Roerich Museum

(Special to The Gazette.)

New York, March 18.—Large numbers of American art lovers are taking advantage of the opportunity to view a comprehensive collection of paintings by contemporary Canadian artists, assembled by Lawren Harris and presented, under the patronage of the Hon. William Duncan Herridge, K.C., Canadian Minister to the United States and Mrs. Herridge, by International Art Center of The Roerich Museum, 310 Riverside Drive.

The exhibition contains examples of work inspired by the coasts of Labrador and Greenland; by the fishing villages of Nova Scotia, New Brunswick and Gaspe; by the north shore of the St. Lawrence river in French Canada; by the Superior region of Northern Ontario; by the Rocky Mountains of British Columbia and by the West coast country.

Most of the artists show a characteristic tendency to respond to the remote and sterner moods of nature which appeal more to the spirit than to the senses. A catalogue note justly observing that these artists "have experimented in their own way with their own materials and have primarily been interested in finding a distinctively Canadian expression synchronizing with the mood of their own time and place."

To the average American lover of art this group of paintings by Canadian artists will no doubt excite quite a medley of different reactions. It will be seen as a definite linking of the old with the new—linking mountains and snows that are older than history with the present-day life of a nation that is still new, rugged and optimistic.

By way of contrast there is "Mountains" and "From the North Shore, Lake Superior," by Lawren Harris, which seem to freeze one's attention by what might be termed their severity, while Edwin Holgate's "Laurentian Hills" with varying color values imparts a more intimate and sympathetic message as do "Old Store at Salem, Ontario," by A. J. Casson; "Ontario Hill Town," by Harris and "On Lake St. Louis," by Sarah Robertson.

In addition to Lawren Harris, who assembled the collection the work of the following artists is included: Edwin Holgate, A. Y. Jackson, Arthur Lismer, A. J. Casson, F. H. Varley, Emily Carr, L. L. Fitzgerald, Prudence Heward, Fess Housser, Yvonne McKague, Isabel McLaughlin, Lillias Newton, Sarah Robertson and George Pepper.

## Star OUR ART GALLERY 4/3/32

THOSE who are interested in the progress of cultural movements in Montreal will note with considerable satisfaction that the Art Association reports a successful year, despite the depression which might reasonably have been expected to show its effect upon such institutions first and foremost.

The annual meeting revealed the fact that while a slight decrease in membership took place, the past twelve months have witnessed the receipt of important donations and of many priceless pictures and objets d'art. The museum section is being so well supported that the need has arisen for its enlargement.

There can be no doubt that Montrealers are slowly developing a taste for art, and that the continuous increase in the number of people visiting the galleries each week shows the value of the institution in helping forward this cultural movement.

The Montreal Art Gallery is a great Montreal institution which few Montrealers, comparatively, properly appreciate. Housed in a beautiful building, which is admired for its architecture by all experts, and with splendidly lighted rooms, there is an abundance of excellent art on its walls which visitors may enjoy. The free days are a great boon to the general public. They are then enabled, like the citizens of European art centres, to see examples of the work of the great artists of all races and centuries, and so acquire a culture in the finer things of life that does so much toward the real civilization of a people. The more our men and women, and especially our youth, use our Art Gallery the better will it be for the future.

## Interest in Mural Painting

Sees Revival  
Star 9/3/32

The art of mural painting is showing promise of increased activity in New York, no matter what may happen to other forms of art, and the painters who do, or might do, such work are looking forward to more and better opportunities of practising their art. The big spaces which have to be made in modern hotels and office buildings call for some decoration of this kind and the cost of it is very small in comparison with the enormous costs of the buildings. The first stir seems to have come from the opening of the mural pictures, by Spanish artists, in the new Waldorf Hotel and this has been followed by an exhibition of designs and cartoons for mural decorations by American painters. While there are already many buildings of which the walls seem made to carry pictures, a still greater opportunity is in sight in the group of huge buildings which will make up the Rockefeller Radio City. In this collection of theatres, opera houses and other public buildings, which are to cover several city blocks and are already under construction, there must be enough wall spaces, in places accessible to the public, to make a mural painter's paradise. If the owners of the property can only look at the matter in the same way as the painters, mural painting should be a lively business in New York for several years to come.

## Tragedy Stalks In German Art Circles

Star 9/3/32

The best art of Germany has always come from the south but the love of art, or at any rate the respect for it is just as great in the north and the people of Berlin and their rulers have been at much trouble to make their city an art centre. This fact gives point to the news which is given in a letter from Berlin to the London magazine, the studio, for it shows art and artists to be in a very deplorable state there. "If a turn of the wheel does not come soon, all that is connected with the art world will go to pieces. Eighty per cent of artists have an income of 50 marks or less a month."

Since this is only about \$12 a month, it means starvation in Berlin or anywhere else. And there are even worse symptoms; education of all kinds is something of which Germans have always taken the greatest care, but "Of five Art Academies, three are already shut; the state schools have been closed because they could no longer be kept heated; the younger teachers are on the streets." "The closing of the Museums is seriously discussed and the Universities will be the next to go."

Artists are having difficult times all over the world, but even in countries where art is considered to be merely a luxury, to be enjoyed after everything else is provided for, things are not nearly so bad as they evidently are in Berlin. "In the art exhibitions placards are displayed, stating that the artists are prepared to exchange their pictures for nourishment or clothing." The letter to the Studio ends with the remark, "Small wonder that the flood of extremism mounts on every hand." Artists in North America can plainly comfort themselves with the thought that their lot might be very much worse than it is.



# New Central Museum For McGill Is Advocated

Star March 4, 1932

Sir Arthur Currie Asks For Support Following Recent  
Survey by British Authority

Erection of a seven or eight storey building on McGill campus at Sherbrooke and McTavish streets to house all public museums of the university under one roof is recommended in a survey of McGill University museums made by Dr. Cyril Fox, British museum authority, and made public today.

Dr. Fox also made a survey of the Art Association of Montreal and the Chateau de Ramsay which has not as yet been made public.

"The absence of an adequate public museum in the City of Montreal," Dr. Fox pointed out in his report on McGill museums, "places on McGill University, by reason of its historic and important position in the cultural life of the city and district and its possession of so much museum material, the duty of doing its utmost to provide such a service."

## EXTENSION URGED.

"It is today more than ever important," he continued, "that McGill University should use every effort to confirm and extend its links with the life of the city and province, to demonstrate the value and importance of the cultural services which it can render to the community, to show that knowledge is an avenue to better, fuller and happier living, to improve facilities for the self-education of the adult as well as the education of the young."

McGill, the report points out, has the material to provide learning by seeing for "the possession of (1) the collection of the McCord National Museum with its priceless historical material covering the whole of Canadian history; (2) of the Canadiana in the University Library; (3) of the Canadian Indian collections in the Ethnological Museum, enable the University to illustrate the prehistory and history of the Province of Quebec in particular and if Canada in general. Furthermore, material in the Redpath Museum forms an excellent basis for the illustration of the geology of Canada and its fauna."

"Again, the general historical, ethnological, zoological, and geological collections provide comparative material which is needed for the student in these fields."

"The reorganization of the university public museums necessitates bringing the prehistoric and historic collections together as far as is practicable, and making them readily accessible to the public. But since the McCord Museum is manifestly unsuitable and the Ethnological Museum difficult of access and since both are too small, a new Museum building is absolutely and urgently necessary."

## SPECIAL LOCATION

"This new museum building should be sited in a prominent position visible and accessible from a convenient traffic centre. The site indicated is somewhere at the lower end of the campus (on or adjacent to Sherbrooke street); a very suitable location would be on the tennis courts between the library and the McCord building."

"The museum building should be designed to contain primarily the McCord and the ethnological collections. But no museum plans for the future are adequate that merely aim at the improved housing of the existing organized collections of the University. These are the result of haphazard growth and are, therefore, ill-balanced. Nothing less than the illustration of the history of man in Canada, illuminated by a summary survey of man's history in general, should be attempted."

Another of the recommendations contained in the report is that the Redpath Museum be turned over to the department of architecture, Dr. Fox pointing out that this department needs more room and that the Redpath Museum would be ideally suited for this purpose with but comparatively little revision of its interior.

## PRINCIPAL'S PREFACE

Principal Sir Arthur Currie, in a preface to the report, states that "citizens of Montreal and graduates of the university will be interested to read the considered judgment of a scholar and expert on the condition of the museums of McGill and will be concerned to know that their high educational value in illustrating the history of Canada in particular and of man in general is greatly reduced by the grave limitations which Dr. Fox describes."

"The museum departments of the university have a special appeal to many people, who have given, and given with great generosity. But to put it quite bluntly, it is now plain that further additions of material, so necessary for the growth and development of our museums, will embarrass rather than assist the work of the university, unless proper facilities for housing and exhibition are at the same time provided. It is my hope that this report of Dr. Fox will arouse and stimulate an interest which will not cease until we have at McGill a first class museum."

## N.Y. HAS EXHIBITION OF CANADIAN ART

Gazette 7/3/32

Collection of Pictures Shown  
Under Patronage of Hon.  
Mr. Herridge

New York, March 6.—The selected works of some of the leading contemporary artists in Canada were placed on exhibition yesterday in the international art centre of Roerich Museum, under the patronage of Hon. W. D. Herridge, Canadian Minister to Washington.

The collection, assembled by the distinguished Torontonian, Lawren Harris, aroused generous praise from critic and layman alike, who were particularly impressed with the modern interpretations in paintings of northern landscapes. Most of these reveal a striking departure from European standards, emphasizing in contrast light and shadow effects, with neatly fluted glaciers, burnished trees and precise snowbanks.

"The Lighthouse," by George Pepper, of Ottawa, attracted much attention, sharing the spotlight with such striking works as "The North Shore, Lake Superior," by Lawren Harris, "Houses in Winter," by A. J. Casson, Toronto, "The Winter Road, Ellesmere Island," by A. Y. Jackson, Toronto, and "The Bay of Islands from Mount Burke," by Frank Carmichael, also of Toronto.

Inspiration for many of the paintings was found along the coasts of Labrador and Greenland, in the fishing villages of Nova Scotia, New Brunswick and Gaspé, along the rocky shores of Lake Superior, in the Canadian Rockies and the west coast country.

Contributing to this group are Edwin Holgate, of Montreal, Arthur Lismer, Toronto, F. H. Varley, Vancouver, who with Carmichael, Casson, Harris and Jackson, comprise the so-called "group of seven," whose paintings have received international recognition.

There are also a number of excellent exhibits by L. L. Fitzgerald, of Winnipeg; Prudence Howard, Montreal; Sarah Robertson, of Montreal; Emily Carr, Victoria, B.C.; Bess Housner, Yvonne McKague and Isabel McLaughlin, all of Toronto.

The exhibition, which is the third showing of Canadian canvases in the United States within the past four years, will continue for one month.

# WEEK'S REVIEW OF ART

Star March 9/32 CANADIAN IN PARIS



THE RAILWAY STATION  
by Lillian Freiman.

Miss Freiman, the painter of this study of the waiting room of a French railway station, is a Montrealer who has studied and painted chiefly in Paris, where her work has been exhibited. A few of her pictures and sketches are at present being shown at the Jacoby studios. One of her pictures has been bought by the French Government.

## A Sculptor's Pictures Amaze Rival "Artist"

Star 9/3/32

You will find Mr. G. W. Smith at Hyde Park Gate, a few hundred yards from the home of Mr. Jacob Epstein, sculptor and painter.

Mr. Smith is a pavement artist. He is an extremely good pavement artist. He draws sunsets and country scenes, and occasionally, for a lighter motif, he draws half a herring.

Mr. Smith is not a modern. You can tell that immediately. His sunsets and country scenes look like sunsets and country scenes, and his half herring is undeniably like half a herring.

I visited Mr. Smith yesterday with reproductions of pictures which Mr. Epstein is displaying at the Redfern Galleries, Old Bond street. I did not say who they were painted by; I just showed them to Mr. Smith.

"Coo!" said Mr. Smith. "Who done it?"

"Those were painted by one of the most famous sculptors in the world," I explained quietly.

"Then why don't 'e sculpt?" said Mr. Smith. "I could do the 'ole shoot in twenty minutes."

I inspected the "whole shoot" at the Redfern Galleries. What is there about this name of Epstein? Here was a collection of ill-drawn daubs with Biblical captions — theological cartoons!

You gaze at them and, with Mr. Smith, your murmur, "Coo!"

Epstein is terribly out of date. He has gone back to the days when a bored primitive scribbled on his cave wall with a burnt stick. These Rima pictures do not need criticism: they need a sponge. I have seen better anatomy and better colouring and more imagination in the annual exhibition of an elementary school third form art class.

A woman wearing a green and yellow jumper described one of the pictures as "powerful." So is a Mills bomb, but would you exhibit it at the Redfern Galleries?

—London Daily Express.

## Biblical Illustration In Eaton Gallery

Star 9/3/32

The large picture of "The return from Calvary" by Herbert Schmalz, which is at present on view in the gallery of the Eaton Company, was painted in 1891 and is of a kind that is far less often seen now than was formerly the case. In the nineteenth century illustrations of biblical or historical subjects always took up a large amount of space on the walls of Royal Academy and other big exhibitions; their purpose was to tell a story or to make an emotional appeal to the spectator; historical accuracy was generally respected but not allowed to interfere with the story, and truth of lighting and color were frequently made subordinate to

dramatic or emotional effect. Pictures of this sort were always popular, they were frequently engraved or photographed and many of them became well known as book illustrations.

The work by Schmalz which is now being shown,—one of many such by him,—is a very good example of this, now rather unfashionable, kind of picture and, apart from its own merits shows by contrast the modern changes in pictorial taste and helps to suggest the absurdity of fashion in matters of art. Five figures, coming towards the spectator, are ascending a wide flight of steps rising from a city, with Roman buildings, in the valley below. They are the Virgin Mother, with Mary Magdalene and St. John, in front, followed by two other women. Two of them look back across the city to the distance where the hill of Calvary rises, surmounted by the three crosses, which stand out in silhouette against a bright gleam of light below the black storm clouds of an evening sky. The general effect of the picture is highly dramatic and this is heightened by the attitudes of the figures, the faint gleam of light on their faces and many other touches of the kind.

## Portrait Drawings by Noted Visitor

Star 9/3/32

A number of attractive people, some of whom are learned or otherwise important, while others are only charming, make very pleasant company on the walls of W. Scott & Sons' gallery at present; they appear in some three dozen portrait drawings by Pierre de Nolhac, a French artist who is visiting Montreal. Portrait drawings, from the time of Holbein onwards, have always been able to give something more intimate about the subject's character than formal oil pictures; they can often catch some feature of expression or movement which does not remain unchanged long enough to be painted and one is convinced that this is true of Mr. de Nolhac's drawings. They are on a small scale, heads and shoulders or, at most, half lengths, drawn in red, brown and black crayons, with, in a few cases, some green or other color. Though the size and general arrangement is the same in all of them, there is no sameness in the collection; the sureness of the handling and the simplicity and economy of means makes them all good pictures, while each one of them has some quality of character and expression which gives it individuality and convinces one that it must be a good portrait.

Most of the portraits were made in Paris or elsewhere in France, a few were made in New York or other places, and the French ones are perhaps the more interesting. Mr. de Nolhac's sitters have been of many kinds, but all of them worth drawing for one reason or another. They include Academicians and other men of art or letters, diplomats, some athletes and a number of ladies, older and younger. Among those who are more or less known to Canadians are Philippe Roy, the Canadian Minister in Paris, and Arsene Henry, the French Minister in Ottawa, Mlle. Lucienne Radisse, the French violinist who played here quite recently, and the French Ambassador, Maurice Palaeologue, with a very noticeable resemblance to Clemenceau. Others of the more eminent people shown here are Marshal Lyantey, in civilian dress, Andre Maurois, Pirandello, the Italian dramatist, both very striking heads, and Firmin Roz, who is known to many Canadians as the director of the Canadian students' house at Paris.

Star 15/3/32

## TWENTY YEARS AGO.

Montreal.—The twenty-ninth Spring Exhibition opened at the Art Gallery, Phillips Square last evening with a private view which was unusually largely attended, over eight hundred members of the Art Association and their friends being present. The occasion had an added interest by reason of the fact that this exhibition is the last which will be held in the present building. The guests were received at the entrance by Mr H. V. Meredith and by Mrs. Meredith.

## To Receive At Exhibition.

Receiving tomorrow evening at the opening of the forty-ninth annual spring exhibition at the Art Association of Montreal are: Mr. H. B. Walker, the president, his daughter, Mrs. George R. Marler, and the vice-president, Dr. C. F. Martin, and Mrs. Martin.

Star 16/3/32

# DR. A. D. BLACKADER DIES IN HOSPITAL

Star 14/3/32  
Outstanding Physician and  
McGill Professor III  
Only Few Days

(From Last Night's Late Editions)  
Funeral services for Dr. Alexander Dougall Blackader, who died at the Royal Victoria Hospital this forenoon following a week's illness, will be held Wednesday afternoon at 2.30 o'clock at St. George's Church, of which he was a member. Rev. Canon A. P. Gower-Rees, the rector, will officiate.

Dr. Blackader, M.A., M.D., C.M., LL.D., M.R.C.S., one of Canada's most distinguished physicians and emeritus professor of pharmacology, therapeutics and pediatrics at McGill University, was a native son of Montreal, being born here in 1847, the son of Francis Fraser Blackader and Margaret Fringie Drummond.

Following scholastic training he entered McGill University, graduating in Arts in 1870 and in medicine the following year. Further training at St. Thomas' Hospital, London, England, and at Vienna and Prague followed his entrance to the practice of medicine.

## FOUNDATION FOR EMINENCE.

The foundation for his later eminence as a specialist in children's diseases was laid during the early practice of his profession in England. Before he came back to Montreal in 1877 he acted as resident physician at the great Ormond Street Hospital for Sick Children in London.

Back in his native city Dr. Blackader began his long and arduous fight against the existing high mortality rate among children. Appointment to various hospitals followed shortly after his return. In 1885 he was named physician to the General Hospital. He was also consulting physician to the Protestant Infants' Home, the Montreal Dispensary, Montreal Foundling and Babies' Hospital and chairman of the medical board of Alexandra Hospital.

## HEALTH OF YOUNG.

A great part of his efforts was devoted to educating the public of the importance of guarding the health of the young. A frequent speaker and writer, his fame as a child specialist soon spread beyond the border of his native land. Recognition of his eminence in his particular field came with his election as president of the American Pediatric Society, in addition to high office and membership in other national and international societies devoted to the advancement of child health.

His long and distinguished association with the medical faculty at McGill University began only a few years after his return to Montreal. His resignation as a professor was accepted regretfully by the Board of Governors in 1921, thus closing a teaching career at the university extending over three decades.

## HONORED WITH DEGREE

McGill, which he served so long and well, honored him with the degree of Doctor of Laws, honoris causa, the same year during the Graduate Reunion of 1921.

Among the colorful incidents in his career was his service as assistant surgeon to the Montreal Garrison Artillery during the Fenian Raid of 1870. His only son, Capt. Gordon H. Blackader, of the 42nd Battalion, was killed overseas during the Great War.

The survivors include his wife, formerly Miss K. E. Skelton; one daughter, Mrs. J. Colin Kemp, of Montreal; three brothers, W. B. Blackader and Louis Blackader, of Montreal, and Dr. Edward Blackader of Toronto, and one sister, Miss Alice Blackader, of Montreal.

## DEAN PAYS TRIBUTE

Dean C. F. Martin, of the medical faculty at McGill, in paying tribute to an esteemed colleague of long standing, said: "In the passing of Dr. Blackader, the medical profession and the community have sustained a very grievous loss. For many years he had been a professor of children's diseases and therapeutics at McGill University, and as a writer, a teacher and a practitioner, he was known and esteemed both on this continent and in Great Britain.

"In spite of his advanced years he was still very active in professional work till a week ago, and continued not only his duties as medical adviser to the Bank of Montreal, but also as editor emeritus to the Canadian Medical Journal. It was due to his efforts alone that this journal was brought up to a state of excellence which made it one of the best journals of its kind in the British Empire.

"It is perhaps more in a personal way that his loss is most keenly felt, for Dr. Blackader stood among his professional colleagues as a type which expressed the very highest ideals of his profession and exemplified both in work and in deed the truest character of the perfect gentleman."

## Activity in Art Circles In U.S.A.

Star 16/3/32

The Boston Museum of Fine Arts, which is now under a new director, Philip Hendy, who has lately come out from England, is about to hang in its galleries a collection of recently painted pictures by European artists, representing newer movements in European art. Till now the museum has had no picture on view more modern than Renoir and Claude Monet.

The Metropolitan Museum in New York remains more conservative and has few if any examples of the newer painting. Still more conservative is the Kansas City gallery, a rich gallery with millions to spend, and a clause in its charter, which forbids it to acquire any work of art till the artist has been dead at least 30 years.

\* \* \*

The first number of a new art publication, the Arts Weekly, was issued in New York at the beginning of March. It continues and replaces the monthly, The Arts, which will no longer be published. The new weekly, besides dealing with painting and sculpture, has sections given to drama, films, architecture and music.

\* \* \*

An exhibition has lately been held in the Pennsylvania Museum of Art at Philadelphia of "objects of every day life in which perfect adaptability and good taste are merged." There would appear to be nothing very new in this, but the exhibition was, in point of fact, one of articles made by machinery in mass production, and it was claimed that "the objects displayed, while satisfying a high artistic standard, will be available to the average consumer because of their low cost and wide distribution." This exhibition of what was also called "housekeeping apartment art" was intended to show the results which can be got by means of good designing for mechanical workmanship.

## Portraits Of Montrealers On View

Star 16/3/32

Oscar de Lall, a Russian artist who has recently come to Montreal, has a small collection of his portrait drawings in charcoal on view at the New Gallery, which has just removed from Drummond street to new quarters at 1407 Crescent street. Mr. de Lall handles his medium effectively and, since the subjects of his drawings are all ladies and gentlemen, mostly ladies, well known in Montreal society, every visitor to the gallery will be able to judge, from one or more of them, of their success as portraits. A fault of several of them is that they are rather too stiff and posed, as if the sitters had been rather too conscious of the fact that they were sitting for their portraits, but there are others in which there is more feeling of life and movement.

In the same gallery there are a number of landscape oil pictures by Hutton Mitchell, very characteristic works which show something of the varieties of style with which he paints his different subjects.

## Coming Art Exhibitions In Montreal

Star 16/3/32

The formal opening and private view of the Spring Exhibition of the Art Association of Montreal is taking place tomorrow evening, Thursday, March 17, and the exhibition will be open to the public from Friday morning onwards.

\* \* \*

Norman Howard, English painter and illustrator, well known to many people in Montreal, returned here about a week ago from New York, having just come back from a long journey in Egypt, Palestine and Trans-Jordan. In the course of it

he went with a light-car expedition across the Syrian desert to the famous but rather inaccessible rock city, Petra. Other places in which he has painted have been Thebes and Karnak. He will probably hold an exhibition of his work in Montreal before long.

\* \* \*

By special arrangement, the annual exhibition of oil pictures by Robert Pilot, A.R.C.A., will be held at the Arts Club, Victoria St. and will open next Friday.

## MODERNISTIC ART SEVERELY SCORED

Gazette 16/3/32

Painters Are Led Astray by  
Critics, Says E. Wylie  
Grier, P.R.C.A.

## INDIVIDUALITY LOST

Effect of Internationalism  
Pointed Out in Lecture  
to Women's Art  
Society

No good painting was ever done to please the critics; imagine Whistler trying to produce a picture that Ruskin would like, or Sickert one to win the approval of Roger Fry, suggested E. Wylie Grier, president of the Royal Canadian Academy, yesterday during a lecture which constituted, as he said of an article written by Chesterton, "a biting arraignment of the self-expressionists or egomaniacs who compose the majority of ultra-modernists." Mr. Grier addressed the Women's Art Society at a meeting held in Stevenson Hall, and quoted extensively from writers on the subject of modernistic painting.

After many a laughter-provoking thrust at the modernists, and a display of slides made from their pictures, Mr. Grier concluded by saying: "To be fair to my enemies, I think modernism has within its ranks men who have something to say; there is something fine in its welter of ugliness." There were some artists who had gained something from it, he believed, showing a picture by Fleetwood Walker by way of illustration.

The anti-national character of modern art was pointed out by writers whom Mr. Grier quoted. The editor of the English magazine, The Studio, had written that there was far too much internationalism in it. Young artists were turning their backs upon their own countries. Paris was the centre, a conglomeration of races producing what was known as modern art, or, curiously enough, modern French art. In the melting pot the individuality and the craftsman his craftsmanship. All these people, of every race, were painting the same fat woman, the same cardboard tree, the same apple on a napkin, the same assortment of geometric shapes, and it was impossible to say of any one of them whether it was the work of a German or a Japanese.

The critics were trying to make the painters conform to a hidebound code. One result of the new jargon was to alienate the painter still further from the public. The word "abstraction" had had a most paralyzing effect. "Rhythm" played the same part in much of this criticism as did stoved prunes in the life of the average boarding house, said Mr. Grier.

Examples of the charm of the 1860 school were shown on the screen, the first being Manet's "Lady With a Parasol." Pictures by several of the pre-Raphaelites followed, after which appeared examples of the modernist type of painting.

The gravest and most alarming aspect of modernistic art was its indication of widespread degeneracy, of psychopathic conditions, the speaker commented.

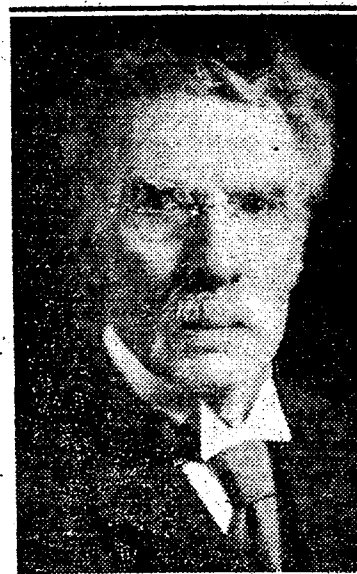
Mr. Grier quoted from a letter he had written to The Times when in England to present an address to H.R.H. Princess Louise commemorating the fiftieth anniversary of the founding of the Royal Canadian Academy. In his communication, which the London newspaper used for a featured article, he had said that an iniquitous compact existed between the art dealers and the critics. Fine work being limited in quantity, the dealers were getting the critics to praise rubbish, of which the supply was inexhaustible.

Among the fetiches of modern art Mr. Grier spoke of Cezanne. He had been a conscientious, plodding man, with a message which he had failed to express clearly, and many a painter had consequently been led astray by him. Examples of pictures by Cezanne were shown, contrasted with them being works of those who were "influenced" by him. Gauguin and Van Gogh had talent, but were not deities, the speaker said.

Mrs. C. L. Henderson presided. After the meeting tea was served.

An exhibition of paintings by members of the studio group was held in an adjoining room, being arranged by the convener, Mrs. L. A. Maclean.

## Died Monday



Dr. A. D. Blackader, who died at the Royal Victoria Hospital Monday after a notable career.

Photo by Blank & Stroller.  
"Star" 14/3/32

Gazette 16/3/32

## A GOOD PHYSICIAN PASSES.

Many citizens of Montreal will personally regret the passing of Dr. A. D. Blackader for the reason that at one time or another he had been called to attend them as children. His long career in this city and his very extensive practice made his name a household word for more than one generation. Few men were better known on the streets, where his familiar figure was to be seen at all hours of the day, and night, too, for that matter, during the more active years of his practice. Health was given him to continue his good work almost until the end, and in his eighties his mind was keen and his body active, so that he was able to go about his business as briskly as a man of half his years.

Dr. Blackader was a native of Montreal and was one of numerous graduates of McGill University who achieved fame as medical practitioners and added lustre to that great institution. His knowledge and skill were recognized all over North America and in Great Britain as well. It was in 1871 that he received his medical degree at McGill, after which he studied in London, Vienna and Prague. For a while he was a ship's surgeon, and when he settled down to practice in Montreal he was well-qualified for his life's work—that of healing. He was particularly skilled in the treatment of children's diseases. He was a family doctor in the real sense of the word and always remained so. He rendered valuable service to McGill over a long period of years as lecturer and professor, and also found time to take an active practical interest in better housing and sanitary conditions generally. Despite all these activities, Dr. Blackader found time for golf and angling and was a member of several clubs. His career, indeed, was a remarkably active one and his passing at the ripe age of 84 will leave a void in many circles. There is widespread sorrow in his death, for a very well-known, useful and conscientious citizen of Montreal has gone to his reward.

## BEADS FOUND IN SAND OF TOMB IN MEXICO

Excavators Add Objects to  
Already Rich Treasure

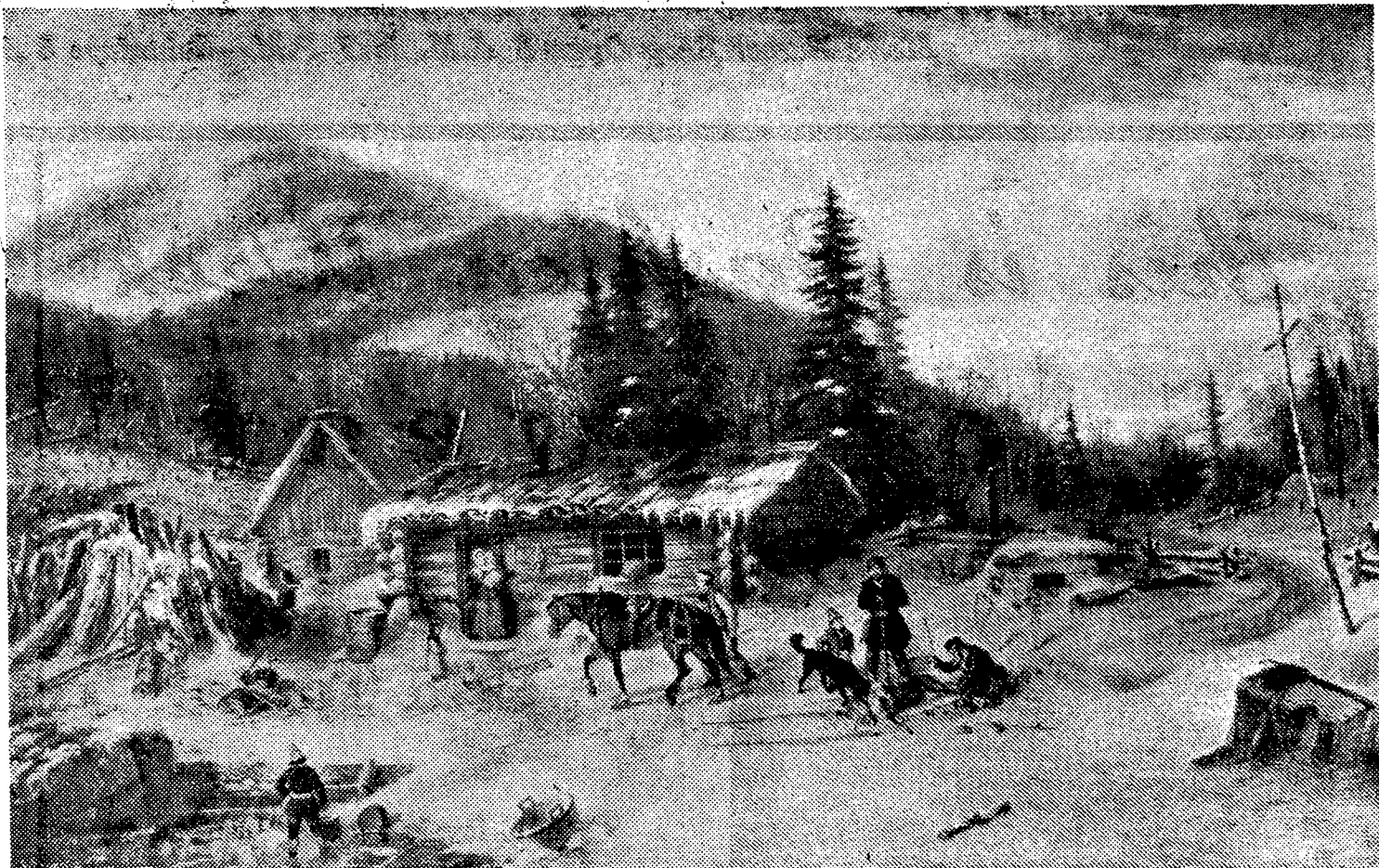
MEXICO CITY, March 16—(A. P.)

—A small bagful of pearl and gold beads, some of them almost too small to handle, was added yesterday to the Oaxaca treasure trove, recently discovered in a Mixtec tomb at Monte-Alban.

Prof. Alonzo Caso and his aides carefully screened the sandy dust on the floor of the tomb for several weeks to add these small objects to the treasure, which was moved here recently and was described as one of the richest archaeological finds ever turned up on the American continent.

Some of the beads brought here were so small that the finest needle would not penetrate their perforations, and the excavators have been convinced that many still smaller ones have been lost in the sandy floor of the tomb.





BRINGING IN THE DEER  
By CORNELIUS KRIEGHOFF

In the collection of Mr. H. A. Norton.

Though records of Cornelius Krieghoff's early life do not exist, it is practically certain that he was born in Amsterdam in or about 1815, of a German father and a Dutch mother. He appears to have come to America when he was just over twenty, since he was in the United States Army from 1837 to 1840, and may have fought in the Seminole war, which was going on at the time. After 1840 he went about the country giving music lessons. He was for a time in Toronto and then came to Montreal. It is not known when he began painting but he exhibited, as a member of the Montreal Society of Artists, a number of pictures in the Society's first exhibition, in 1847. Finding it difficult to make a living by his art in Montreal, he moved in 1853 to Quebec, which was his home for most of the rest of his life. He went to Europe in 1869 but returned to Quebec in 1871 and, in the following year, moved to Chicago, where he died a few months later, in 1872.

Krieghoff's pictures are chiefly scenes of Habitant or Indian life, sometimes with landscape settings. Many of the best of them are in the possession of Quebec and Montreal families, and some are in England, where they were taken by officers of the Quebec garrison, who bought them from the painter.

PRESSE, MONTREAL, SAMEDI 19 MARS 1932

AU SALON DE PEINTURE DES ARTISTES CANADIENS



En haut, à gauche: Le temps des sucres, tableau par Narcisse Poirier. A droite: Hiver à Saint-Fidèle, par Alex Jackson, de Toronto. En bas, à gauche: Pêcheur gaspésien, par André Biéler. A droite: Paysage d'Hochelaga par Marc-Aurèle Fortin. — (Clichés la "Presse").

## Art Association Has Forty-ninth Annual Spring Exhibition

Star 18/3/32

The forty-ninth Spring Exhibition of the Art Association of Montreal is well up to the standard of those which have preceded it in recent years. The number of the exhibitors is very large and many new or little known artists find an opportunity of showing their work to the public; most of them, of course, come from Montreal or its neighborhood, but nearly all parts of the Dominion are represented, from east to west. There are very few, if any pictures which stand out conspicuously, and this is all the more true because most of the exhibits are of a fairly modest size. On the other hand there is a good allowance of works of an unusual or experimental kind, some few with a little of the sort of originality which is close to eccentricity,—pictures of the kind that help to relieve the respectable solemnity which afflicts most exhibitions of this sort. The Hanging Committee has been as lenient, not to say generous, as ever and has let in a number of works which could quite well have been spared.

Among the members of the Royal Canadian Academy and other senior and better known artists who have work here are G. Horne Russell, F. S. Coburn, A. Y. Jackson, Maurice Cullen, Alphonse Jongs, Alfred Laliberte, Albert H. Robinson, H. Ross Perrigard, F. McGillivray Knowles, Charles de Belle, John Hammond, Paul Earle, Alfred Mickle, Archibald Browne, Wilfred Barnes, J. Melville Miller, Elizabeth S. Nutt, Hugh Jones, Charles W. Simpson, Robert Pilot, Paul Caron, Percy Nobbs, George Fox, Alice Des Claves, Kathleen Morris and Peter Sheppard.

Pictures, of which a larger proportion than usual are in water color or pastel, are shown by George C. Adams, Carl Ahrens, Mrs. Melita Aitken, M. Alexander, Frank D. Allison, Mrs. D. M. Bagley, G. S. Bagley, Janet S. Bartman, Richard Baxter, Harold Beament, F. Bechman, Jack Beder, Olga Bell, Alexander Bercovitch, Hans Berends, Andre Bieler, Charles R. Bone, Marjorie Borden, L. Holland Bouchard, Guy Brock, K. S. Brodie, St. George Burgoyne, G. L. Camerero, Robert G. Campbell, Hazel M. Caverhill, J. Charlebois, Aileen A. Cherry, T. L. E. Constantineau.

Muriel Cottingham, John G. Crabtree, Frederick G. Cross, Eleanor E. Curry, Kathleen Daly, Barbara M. C. d'Arcy, Berthe Des Claves, Isabelle Dodwell, Frank Downey, Mrs. Gillelan G. Duclos, Mary A. Eastlake, H. Valentine Fanshaw, Marc Aurele Fortin, Aylene Charlebois-Gauthier, Roland Gissing, Constance M. Griffin, Ida G. Hamilton, Edith A. Harding, Elizabeth M. Harold, James Henderson, Frank Hennessey, Ruth Henshaw, M. R. Holland, Ida M. Huddell, Mary Hughes, Lucy Jarvis,

Dorothy Johnson, Rachel Julien, C. W. Kelsey, E. Jerrine Kinton, Ernestine Knopf, Lila McGillivray Knowles, Jean Douglas Kyle, Gert Lamartine, J. H. Lee-Smith, Marianne Lee-Smith, Agnes Lefort, Marguerite Lemieux, Winnifred D. Lewis, R. H. Lindsay, Mabel Lockerby, Walter C. Lohse, Beatrice M. Long, Gordon W. K. Lyman, Lorna Macaulay, T. R. MacDonald, D. H. MacFarlane, Mary Mack, Betty Maw, David McGill, Margaret McGill, Mrs. Christian McKiel, Elizabeth McLeod, Charles M. Mendell, Ruth Miller, David B. Milne, Hutton Mitchell, Andre Morency, Kathleen M. Morris, A. R. C. A., Reed Muir, Mrs. Jean Munro, Alec J. Musgrove, Ernst Newmann, Allison Newton, Mina Nott, Norma Overend, Jean Palardy, Frank S. Panabaker, A. M. Pattison, D. A. J. Pavitt, George D. Pepper, Phyllis M. Percival, Gordon Pfeiffer, Narcisse Poirier, Albert Riecker, Eric Riordon, Tom Roberts, Sarah M. Robertson, Doris Evans Ross, Stanley Royle, Charles J. Saxe, Ethel Seath, Kathleen Shackleton, Frank Shadlock, Valentin Shebaeff, Peter C. Sheppard, A.R.C.A., Louis Shklar, Henry J. Simpkins, Lynn Sissons, Freda Pemberton Smith, H. Leslie Smith, Marjorie Smith, Owen Staples, O.S.A., W. L. Stevenson, Joseph Sulyok-Papp, Thurstan Topham, Marjorie Hughson Tozer, N.S.S.A., Charles Tulley, Edward Tulley, Desmond Vachell, Mrs. Catherine H. Van Tuyl, Roger Viau, E. M. B. Warren, R.B.A., Adelaide Webster, William P. Weston, Peter White, P. Roy Wilson, R. L. Wright, Jack Young.

Etchings, drawings and designs are shown by several of the artists mentioned above and also by John J. Barry, Ruth O. Bell, Maude B. Blachford, Dorothy R. Coles, G. K. Crowe, Oscar De Lall, A. L. Ewan, Marc Aurele Fortin, Arline Generaux, Isobel Hardie, J. Burn Helme, Eve Heneker, Nicholas Hornyansky, William A. Howard, Leonard Hutchinson, James Kennedy, Maurice LeBel, Margaret MacKenzie, Edgar S. Marrotte, A.R.I.B.A., S. H. Maw, Iva Haisman McPhee, Richard W. Moore, Louis Muhlstok, Koenraad Nijenhuis, John Greene Pierce, William Rigg, Margrethe Siversleth, Noel Sorbonne, Pamela Tansey, G. Vanderpoll, Rose Wiselberg, W. J. Wood, J. LeRoy Zwicker.

The section of sculpture is, as usual, small but some interesting work is shown by Sonie Apter, Janet Shelsy Bartman, Frank P. Chambers, A. Cinq-Mars, E. W. Clarke, Dorothy R. Coles, Sylvia Daoust, Mme. E. L. de Montigny Giguere, dora Goodfellow, Alfred Laliberte, C. A., Jessie MacPherson, H. McRae Miller, John Sloan, Elzear Soucy, Marjorie S. Stevenson, John Vaillancourt, Orson Wheeler, M. Zimmerman, A. Zoltvany-Smith.

## ART ASSOCIATION'S SPRING EXHIBITION IS 49TH OF SERIES Gazette 18/3/32

Some Five Hundred Works  
Greet Invited Guests at  
Private View

WIDE RANGE IN DISPLAY

Jury of Selection Has Shown  
Open Mind, Older and New-  
er Schools Being Well  
Represented

Nearly five hundred works comprise the forty-ninth Spring Exhibition of the Art Association of Montreal, which opened with a private view last night. The show is interesting and contains much meritorious work. As ever, it gives good representation to those younger painters who are sincerely endeavoring to make progress. Throughout this big collection there are works that might be catalogued as "odd," but the jury of selection has shown an open mind, leaving it to the picture-loving public to praise or condemn.

There is, as usual, a substantial foundation in the array of works by artists who have "arrived," this section, too, being marked by diversity of viewpoint. It is evident that the painters with the "modern" outlook have many followers, but, generally speaking, the exhibition is well balanced.

Incidentally, the exhibition marks the gift by the Montreal sculptor, Alfred Laliberte, R.C.A., of two bronze statuettes—"Le Fondeur," a man pouring metal from a ladle, and "Le Laveur d'Or," a prospector washing dirt in a pan. These two examples are a welcome addition to the Art Gallery's permanent collection.

Maurice Cullen, R.C.A., shows two Laurentian scenes, "The North River," with a birch and spruce-edged bend in that stream, a stretch of snowy landscape and a distant mountain of pink and purple tones; and "The Cache River," a forceful pastel with a glimpse of distant Mont Tremblant, curving stream, ice and river-side vegetation. G. Horne Russell, R.C.A., besides a dignified portrait of his wife, and some New Brunswick fishing port scenes, shows "On the Cape Breton Coast," which is spirited in treatment, and charged with atmosphere, with waves breaking in foam on a rocky shore. Charles W. Simpson, R.C.A., shows his love for delicate contrasts in "Sunlight and Shadow"—a port scene with ice-bound shipping gleaming in the sun. "Ice in the Harbor," also has sunny qualities. Wilfred M. Barnes, A.R.C.A., besides an oil of a countryside under a deluge of rain, has two crisply handled pastels—"The Embankment," with a powerful locomotive hauling freight cars, and "The Iceberg," in which the massive crystal mound is being carefully shunned by a seafarer. Poetic in theme is "Evening Song," a landscape by Archibald Browne, R.C.A. A change in subject is shown by F. S. Coburn, R.C.A., with two skiing scenes—"Cross Country," with devotees of the sport about to descend a slope, and "The Fortunate Skier," which is particularly happy in the placing of the figure in the snowy landscape, with distant hills against a cloud-bank that bands the glowing late afternoon sky. Two logging scenes are also from his brush. Paul B. Earle, A.R.C.A., shows his habitual skill in the management of tones in a series of landscapes. A. Y. Jackson, R.C.A., O.S.A., has three canvases in typical vein, and Alfred Mickle, A.R.C.A., shows a Quebec scene.

Robert W. Pilot, A.R.C.A., besides a "View of Perce, P.Q." and "Melting Snow, Grand Manan, N.B." has a capital painting of autumn atmosphere in "Indian Summer, P.Q."—Quebec with the massive bulk of the Chateau Frontenac against a glowing, sunny sky and a stretch of river with ferryboat and schooner partly screened by trees in gay leaf on the Levis shore. The handling of the rich color and blue shadows is skillful. Charles de Belle, A.R.C.A., has a group of characteristic works. John Hammond, R.C.A., exhibits a New Brunswick landscape and a glimpse of Saint John harbor, and F. McG. Knowles, R.C.A., shows a stretch of sea, sun-gilded rocks and distant ship in "Between Sunset and the Moon." "Sun Play," by Hal Ross Perrigard, A.R.C.A., has rocks in sunlight, a narrow stream and a cabin, and a wicker and a summer landscape are the offerings of Albert H. Robinson, R.C.A.

A striking portrait of Sir Charles Gordon is by Alphonse Jongs, who also signs a portrait of Mme. Paul Rodier. Two portraits are the contribution of A. Sheriff Scott, one a dignified likeness of the late Archdeacon J. G. Norton, M.A., D.D., and the other a portrait of the painter's daughter Sheila, which has been done with insight and sympathy. The sitter with head resting on hand is apparently mentally "digesting" a passage in the open book on which her other hand rests. The tones are low and well managed, the brown of the dress being relieved by bands of dull orange. In placing and modelling the work is distinctly pleasing. Kathleen Shackleton has two portraits in pastel, the same medium being employed for a portrait of Mrs. Donald Macaulay, by Lorna Lomer Macaulay.

Strong in handling is "Pêcheur, Gaspe River," by Andre Bieler, while Harold Beament is successful in his winter landscape with bridge and stream, entitled "Thaw." Paul Caron finds inspiration in habitants and their sleighs in a setting of old buildings, and George G. Fox still goes to the sea for subjects, a strong interpretation of rocks and waves being "After the Storm." European scenes are contributed by Hugh G. Jones and David McGill has found sympathetic material at Bale St. Paul. J. Melville Miller, R.C.A., shows watercolors, "Winter Morning" being an especially attractive subject. Rita Mount, besides shipping scenes, has a freely handled and effective study of logs, horses and blue sleighs in "The Sawmill, Ste. Genevieve." Churches at Vercheres and Boucherville are the subjects of watercolors by Percy E. Nobbs, R.C.A., A.R.I.B.A., and "Autumn on the North West Arm, Halifax," is among the works by Elizabeth Styling Nutt, A.R.C.A.

Quebec and its environs have attracted Gordon E. Pfeiffer, who shows the Basilica in sunlight with a religious procession entering, an

abandoned outdoor oven, nuns with children outside Hotel Dieu Chapel, and a plowing scene at Laval. Stanley Royle, R.E.A., A.R.W.A., has a fine study of a negro boy, and a quarry scene which well suggests the bulk of the rocky palisades. Th.M. Schintz invests his cowboy activities with a western breeziness, some good charcoals of bucking horses also being signed by him. Watercolors are handled with freedom and strength by Henry J. Simpkins, who has caught the spirit of the season in "Spring Morning," with its bare trees and old cottage. "The Fisherman" is another work of good, sound qualities. Accomplished watercolors marked by fine drawing and happy choice of subject are from the brush of Ernest Cormier, whose contributions are ever a source of strength to this section. All are Continental scenes done with a "washy" freedom that shows the charm and possibilities of this medium. A. M. Pattison has a watercolor of Chaboillez Square on a rainy day.

Flowers have proved attractive to many of the contributors. Alberta Cleland shows phlox and some capially-painted peonies in green-blue bowl; Hortense M. Gordon, A.R.C.A., exhibits a canvas entitled, "Garden Flowers"; Ethel Hecht has rendered tulips in tempera; Ruby LeBoutillier has a faithfully-rendered study of daffodils against a curtain, her other watercolor being a Louis XVI. period bedroom in the Metropolitan Museum, New York. She also shows a design of paneling for a Georgian dining-room. Jean M. Maclean has a painting of phlox and delphinium; red and white roses are the subjects of watercolors by Harry E. G. Ricketts; Constance A. Rooke has a crisp pastel of phlox; Grace Watterson sends "Spring Flowers," and peonies are the subject of paintings by Mrs. Lillian Hingston and by Jane C. Luke.

Others exhibiting are George C. Adams, Carl Ahrens, Mrs. Melita Aitken, M. Alexander, Frank D. Allison, Mrs. D. M. Bagley, G. S. Bagley, Janet Shelsy Bartman, Richard Baxter, F. Bechman, Jack Beder, Olga Bell, Alexander Bercovitch, Hans Berends, Charles R. Bone, Marjorie Borden, Lorne Holland Bouchard, Guy Brock, St. George Burgoyne, George L. Camerero, Robert G. Campbell, Hazel M. Caverhill, J. Charlebois, Aileen A. Cherry, T. L. E. Constantineau, Muriel Cottingham, John G. Crabtree, Frederick G. Cross, Eleanor E. Curry, Kathleen Daly, Barbara M. C. d'Arcy, Alice Des Claves, A.R.C.A., Berthe Des Claves, Isabelle Dodwell, Frank Downey, Mrs. Gillelan G. Duclos, Mary A. Eastlake, H. Valentine Fanshaw, Marc Aurele Fortin, Aylene Charlebois-Gauthier, Roland Gissing, Constance M. Griffin, Ida Gertrude Hamilton, Edith A. Harding, Elizabeth M. Harold, James Henderson, Frank Hennessey, Ruth B. Henshaw, M. R. Holland, Ida M. Huddell, Mary Hughes, Lucy Jarvis, Dorothy Johnson, Rachel Julien, C. W. Kelsey, E. Jerrine Kinton, Ernestine Knopf, Lila C. McGillivray Knowles, Jean Douglas Kyle, Gert Lamartine, J. H. Lee-Smith, Marianne Lee-Smith, Agnes Lefort, Marguerite Lemieux, Winnifred D. Lewis, R. H. Lindsay, Mabel Lockerby, Walter C. Lohse, Beatrice M. Long, Gordon W. K. Lyman, T. R. MacDonald, D. H. MacFarlane, Mary Mack, Betty Maw, Margaret McGill, Mrs. Christian McKiel, Elizabeth McLeod, Charles M. Mendell, Ruth Miller, David B. Milne, Hutton Mitchell, Andre Morency, Kathleen M. Morris, A.R.C.A., Reed Muir, Mrs. Jean Munro, Alec J. Musgrove, Ernst Newmann, Allison Newton, Mina Nott, Norma Overend, Jean Palardy, Frank S. Panabaker, A. M. Pattison, D. A. J. Pavitt, George D. Pepper, Phyllis M. Percival, Narcisse Poirier, Albert Riecker, Eric Riordon, Tom Roberts, Sarah M. Robertson, Doris Evans Ross, Charles J. Saxe, Ethel Seath, Frank Shadlock, Valentin Shebaeff, Peter C. Sheppard, A.R.C.A., Louis Shklar, Lynn Sissons, Freda Pemberton Smith, H. Leslie Smith, Marjorie Smith, Owen Staples, O.S.A., W. L. Stevenson, Joseph Sulyok-Papp, Thurstan Topham, Marjorie Hughson Tozer, N.S.S.A., Charles Tulley, Edward Tulley, Desmond Vachell, Mrs. Catherine H. Van Tuyl, Roger Viau, E. M. B. Warren, R.B.A., Adelaide Webster, William P. Weston, Peter White, P. Roy Wilson, R. L. Wright, Jack Young.

In the section of Architecture the exhibitors are Raphael Bolland, D. Brousseau, Robert G. Campbell, A.I.L.A. (Brit.), A. T. Galt, Durnford, Robert and F. R. Fidd-day, E. Jerrine Kinton, Henri S. LaBelle, Gert Lamartine, Lawson and Little, Ruby LeBoutillier, Gordon W. K. Lyman, Nobbs and Hyde, Lucien Parent, Perry and Luke, F. St. Pierre, Jean N. Savard, R.A.I.C., Shorey and Ritchie. In the section of etchings, drawings and designs those showing work are John J. Barry, Ruth O. Bell, Maude B. Blachford, Dorothy R. Coles, G. K. Crowe, Oscar De Lall, Mrs. G. Gillelan Duclos, A. L. Ewan, Marc Aurele Fortin, Arline Generaux, Isobel Hardie, J. Burn Helme, Eve Heneker, M. R. Holland, Nicholas Hornyansky, William A. Howard, Leonard Hutchinson, C. W. Kelsey, James Kennedy, E. Jerrine Kinton, Maurice LeBel, Gordon W. K. Lyman, Margaret MacKenzie, Edgar S. Marrotte, A.R.I.B.A., S. H. Maw, Mrs. Christian McKiel, Iva Haisman McPhee, Richard W. Moore, Louis Muhlstok, Ernst Neumann, Koenraad Nijenhuis, John Greene Pierce, William Rigg, Tom Roberts, Sarah M. Robertson, Th. M. Schintz, Frank Shadlock, Margrethe Siversleth, Marjorie Smith, Noel Sorbonne, Pamela Tansey, G. Vanderpoll, P. Roy Wilson, Rose Wiselberg, W. J. Wood, J. LeRoy Zwicker.

Those contributing to the Sculpture section are Sonie Apter, Janet Shelsy Bartman, Frank P. Chambers, A. Cinq-Mars, E. W. Clarke, Dorothy R. Coles, Sylvia Daoust, Mme. E. L. de Montigny Giguere, dora Goodfellow, Alfred Laliberte, R. C. A., Jessie MacPherson, H. McRae Miller, John Sloan, Elzear Soucy, Marjorie S. Stevenson, John A. Vaillancourt, Orson Wheeler, M. Zimmerman, A. Zoltvany-Smith.



Star 18/3/32

Annual Spring Exhibition

Very Largely Attended.

Nearly six hundred guests attended the forty-ninth annual Spring Exhibition held by the president and council of the Art Association of Montreal last evening. Receiving the guests at the head of the grand stair-

way were the president, Mr. H. B. Walker, his daughter Mrs. George C. Marler, the vice-president, Dr. C. F. Martin, and Mrs. Martin.

Among those present were: Mr. and Mrs. B. W. Coghlin, Mr. Robertson Gibb, Mrs. E. L. Weston, Mr. Harold Beament, Miss Edith N. Harding, Mr. Valentin Shebaeff, Mr. A. D. Kyle, Miss Jean D. Kyle, Mrs. J. S. McLachlan, the Misses McLachlan, Mr. Arthur Browning, Mr. W. H. Curle, Mr. G. Horne Russell, R.C.A., Mr. and Mrs. Norman Russell, Dr. and Mrs. A. G. Nicholls, Mr. W. F. Carsley, Mr. and Mrs. Theo H. Wardlaw, Miss Elsie G. Dewey, Mr. and Mrs. Daniel Cream, Miss Cream, Mr. and Mrs. John Fair, Miss Louisa Fair, Mrs. John Stairs, Lieut.-Col. and Mrs. E. M. Renouf, Mr. and Mrs. Edward Renouf, Miss Ethel Renouf, Mr. Hanbury, A. Budden, Mr. E. L. Wren, Mr. and Mrs. Arthur W. McMaster, Dr. and Mrs. C. J. Patton, Mr. P. W. McLagan, Mr. P. S. Stevenson, Mr. C. W. Kelsey, Mr. C. Levin, Mr. and Mrs. H. J. Griswold, Mr. and Mrs. Beck, of Baden, Switzerland, Mr. P. Emma of Baden; Mr. and Mrs. A. J. Wood, Mr. Lorne H. Bouchard, Mr. and Mrs. T. de G. Stewart, Miss Hazel Kearan, of Toronto; Miss Hildee Fiddes, Mr. and Mrs. Charles A. Lewis, Miss Dougherty, Mr. and Mrs. Clement Coles, Miss Mary Fraser, Miss Kathleen Shackleton, Mr. Lorne Holland Boucher, Dr. and Mrs. E. T. Cleveland, Mr. J. V. Jacoby, Mr. H. S. Jacoby, Dr. H. B. Cushing, Mr. Walter Cushing, Mrs. Anson McKim, Miss K. M. Campbell, Miss Mary E. Campbell, Dr. W. D. Lighthall, Mrs. William Kydd, Mrs. John Hyde, Mr. George A. Campbell, K.C.; Mr. R. H. Mather, Mr. John C. Heaton, Mr. F. R. Heaton, Miss Jessie M. Norris, Miss Harriet L. Stone, Mrs. C. Jephcott, Mrs. H. Stuart Hamilton, Mr. M. A. Fortier, Miss Harriet L. Stone, Mr. W. A. C. Hamilton, Mr. E. E. Duckworth, Miss Janet A. Paterson, Miss J. L. Reid, Miss Annie S. Kinder, Miss Catherine Ferguson, Miss A. M. Parent, Miss M. Dulcie Ray, Mr. F. Constantineau, Mr. Abercromby Bowman, Mr. Jack Young, Mrs. R. R. Thompson, Miss Elizabeth Harold, Prof. Robert R. Thompson, Miss Eleanor Perry, Miss Constance Griffin, Mrs. O. F. Partland, Miss Winnifred D. Lewis.

Mr. and Mrs. Rufus C. Holden.

Miss Joan Hodgson, Mr. Reed Muir, Mr. L. B. McFarlane, Mr. and Mrs. W. G. Angus, Mr. C. S. Cameron, Mrs. Cook, Miss Cameron, Mrs. R. R. Macaulay, Mr. Pemberton Smith, Mrs. E. T. Lambert, Mr. K. MacDonald, Mr. and Mrs. A. Sheriff Scott, Mr. A. E. Abbott, Mr. John W. Ross, Mrs. E. B. Luke, Mrs. Morley C. Luke, Mr. F. Buchanan, Mr. Harold G. Dawson, Dr. M. Cook of Ottawa; Miss Honor McEntyre.

Mr. Mostn Lewis, Mr. Brian Meredith, Mr. W. F. C. E. Burnett and Miss Burnett, Miss Eva Bruneau, Miss Ada Kirkham, Miss Kate Kirkham, Mr. R. H. Dubuc, Miss Hilda M. Wilson, Mr. John M. Loggie, Mr. and Mrs. J. B. Rowntree, Miss Bertha E. Blachford, Mr. Robert G. Campbell, Dr. A. E. Orr, Mr. Charles J. Saxe, Mrs. Lillian Saxe Holmes, Mrs. W. R. Baker, Mr. Hugh G. Jones, Mr. A. W. Ridout, Mr. A. Guy Ross, Miss Elizabeth Fisher, Mrs. A. E. Garrow, Mr. C. S. Hulme, Mrs. Walter Vaughan, Mr. and Mrs. William I. Bishop, Mr. P. Roy Wilson, Mrs. H. T. Bovey, Miss Mona Cragg, Mr. James Stockwell, Mr. J. Charlebois, Miss Annie Hamilton, Miss A. F. Bulman, Miss Ida M. Huddell, Mr. George W. S. Henderson, Miss Beatrice Donnelly, Mrs. S. A. Stephen, Miss Isabelle Dodwell, Mr. A. J. Soper, Miss Laurel Soper, Mr. Joseph Suspk-Papp, Miss Lorraine Slessor, Mr. Walter R. Gurd, Mr. G. Vanderpoll, Dr. and Mrs. George A. Brown, Mrs. Basil Brown, of Somerville, N.J.; Mrs. Fred A. Lallemand, Mr. John Lallemand, Miss Sophy L. Elliott, Miss Mona Elliott, Mr. and Mrs. Frank Findlay, Mr. and Mrs. C. A. Bishop, Miss Florence Greaves, Mrs. F. Campbell Stewart, Mrs. Frank Burleigh, and Mrs. D. Stewart-Johnston, of Winnipeg; Mr. and Mrs. E. L. Judah, Miss Maude B. Blachford, Miss Ethel Derrick, Miss E. M. Harold, Mrs. D. J. Munn and Mary Munn, Mr. John Green Pierce, Mr. J. O'Connor Lynch, Mr. and Mrs. W. C. Wigham, Miss Freida Wigham, Miss Gwyneth Wigham, Mrs. Leila Morrison, Miss Louise Shaw, Mr. Hans Berends, Miss Muriel Shaw, Miss Alberta Cleland, Mrs. Meredith Burton, Miss Ernestine Knopf, Mr. George C. Marler, Mr. Walter C. Lohse, Dr. H. P. Mailhot, Brig.-Gen. E. de B. Panet, Mrs. W. D. Le Boutillier, Mr. and Mrs. J. Clarence Watterson, Mrs. D. W. Ross, Mrs. C. L. Henderson, Miss Eleanor Davidson, Dr. and Mrs. A. H. MacCordick, Mrs. R. M. Mitchell, Miss J. Mildred Robertson, Miss K. D. Malcouironne, Miss Christine Stewart, Miss M. F. Hadrill, Miss Alice James, Miss Julia McFee, Mrs. B. M. Long, Miss Marjorie White, Miss Lucy Hodge, Mr. R. P. Jellett, Miss Violette, Lafleur, Miss S. Goodfellow, Miss Macfarlane, of White Plains, New York; Mr. D. M. McGown, Mr. and Mrs. A. M. Pattison, Miss Ruby Le Boutillier, Miss E. Anderson, Mr. Charles MacDonald, Mr. and Mrs. Gerald M. Markham, Mr. Victor Rushbrooke, Mrs. E. L. Weston, Miss Grace Hope, Mr. George K. McDougall, Mrs. James McDougall, Miss Elsie McDougall, Mr. H. K. Warren Hale, Mr. C. H. McLean, Miss Gertrude Malden, Mrs. D. W. Campbell.

Miss Beryl Butler, Mrs. Godfrey Burr, Miss Elsie Lang, Miss Bessie G. Hall, Mr. J. A. Gauthier, Miss D. Bradford, Miss Brenda Patton, Mr. H. Leslie Smith, Miss Marjorie Campbell, Miss Isabelle Archibald, Miss Hazel Archibald, of Vancouver; Miss Helen Patching, Mrs. C. Chisholm, Miss Williams-Moore, Mr. A. Zoltvany Smith, Miss Kathleen Potter, Dr. C. R. Bourne, Mr. George H. Townsend, Dr. D. Grant Campbell, Miss Marguerite Lemieux, Miss Anna Dube, Mr. R. H. Barron, Mr. Owen V. Portland, Miss Marcelle Ste. Marie, Mr. John Vaillancourt, Miss Vivian Holland, Miss Winsome Holland, Mr. H. Walter Dorken, Mr. W. Dorken, Miss Edna Dorken, Miss Marguerite Dorken, Miss Marie Louise Wheeler.

Mrs. A. F. Dunlop, Miss D. Dunlop, Miss Elizabeth C. Smith, Mr. T. Irving, Miss Frances Pendleton, Mr. George B. Moxon, Miss Helen G. Boa, Mr. Ernest Alexander, Miss L. A. Duguid, Miss Jessie Beattie, Mr. James Hutchison, Mr. and Mrs. S. R. Noble, Miss Margaret Robinson.

Mrs. Henry Munderloh, Miss Jessie W. Johnstone, Colonel and Mrs. Robert Starke, Mr. and Mrs. J. B. Fellows, Miss Rae Fellowes, Miss M. E. Bennet, Miss Lily Freeman, Mr. and Mrs. A. G. Charlebois, Mr. George Hodge, Mrs. Owen E. Owens, Miss C. V. Barrett, Mr. T. P. Fitzgerald, Mr. Edgar Berliner, Prof. Henry Armstrong, Mr. and Mrs. Frank D. Clark, Mr. J. D. Morphet, Mr. George C. Smith, Mr. and Mrs. Arthur Lyman, Miss Ruth Williams, Mr. Joseph Fortier, Mr. Oscar De Salle, Mr. Edward Desbarats, Mr. G. Lamartine, Mr. Orson Wheeler, Miss Wilson, Dr. J. T. Donald, Dr. and Mrs. J. McK. Wathen, Mrs. E. L. Chadwick, Miss Hester Chadwick, Mr. G. S. Badgley, Mr. G. E. Moberley, Mrs. H. A. Budden, Mr. E. R. F. Chaffey, Mrs. A. H. S. Stead, of Winnipeg; Mr. L. Muhstock, Mr. E. B. Hosmer, Mrs. Howard Pillow, Mrs. Claude Lecocq, Dr. Charles J. Patton, Mrs. W. de M. Marier, Miss Mary Louis, Mrs. W. Colle, Mrs. Jean Munro, Miss Maude Davidson, Mr. D. Binny Robertson, Miss Binny Robertson, Mrs. J. T. Ayers, Miss J. L. McConnell, Miss H. M. Giles, Mrs. Jas. B. Pringle, Mr. W. S. Leonard, Mrs. Burland, Mrs. W. Grant, Miss Ida Beck, Mr. H. W. Mayrand, the Misses F. E. and M. E. Currie, Miss C. Davidson, Mr. Edgar S. Mariotte, Miss Clements, Mrs. Grace McLaren, Miss Barbara Dougherty, Mr. G. C. Seybold, Mr. and Mrs. James F. Slessor, Mr. Robert R. Boronow, Mr. R. H. Mather, Miss Molly McGee, Miss Jessie W. Johnstone, Mr. Charles Tully, Dr. and Mrs. Alfred Whitehead, Miss Dorothy Allan, Mr. D. M. Johnson, Miss Eleanor Johnson, Miss Jean Johnson, Miss M. E. Hardie, Mrs. Robertson, of Kingston, Ont., Mrs. C. T. Williams, Miss Annie C. Reynolds, the Misses Williams, Mr. George A. Campbell, Mrs. John Hyde, Rev. L. A. Maclean, Miss Eileen Maclean, Mr. Ronald Wark, Mr. George O. A. Brown, Miss Mary H. Lees, Mr. D. B. Seely, Mrs. Norman Brown, Mr. W. A. Desbarats, Miss Meodora Goodfellow, Mr. Arthur Terroux, Mr. W. D. Robertson, Mr. and Mrs. Paul Caron and Miss Dorothy R. Coles.

Pictures by Horne Russell Win Praise

Star 23/3/32

It is some years since work in water color by G. Horne Russell, R.C.A., has been seen in Montreal exhibitions, but the show of his work which is now on view at W. Scott and Son's gallery on Drummond street will make every one who sees it hope that, having taken the medium up again, Mr. Russell will not soon desert it. The pictures, with one exception, a study of the head of a fisherman, are of the sea and the shore, which Mr. Russell knows so thoroughly that he has been able to paint them in the boldest and simplest manner. In two of the most successful of the pictures here, hanging at the far end of the gallery, of the color and movement of the sea, in one case during a storm of wind, in the other just after it, one can wonder which is the more remarkable, the truth of the effect or the simplicity of the means by which it has been got. The sea is painted in many conditions and in many of the colors which it can take on,—smooth seas and breakers among rocks. In one moonlight is reflected from the water under a dark blue night sky broken by clouds, in another a ship is being towed into harbor in the evening twilight. Boats appear in only a few of the pictures, but one of the most attractive is of a fishing boat, with its sail hoisted to dry, in an evening light after rain. But all the pictures have some interest of their own and contribute to make an exhibition which is very well worth seeing.

Pictures at Art Association Have Wide Variety in Theme

Star . March 23, 1932

One striking feature of the Spring Exhibition of the Art Association of Montreal is the large proportion of water colors among the pictures; another is the noticeable effect of advertising art on some of the painting; there are a number of pictures which would make very good posters and a few of them might have been painted with that end in view. There are very few pictures that can be called outstanding, there are some that are unusual or even eccentric and some which make one wonder why they were let in and hung; most of these last are fairly small, which may have been the reason.

Water colors make up just a quarter of the pictures shown, and there are good ones among them. Ernest Cormier sneds four of his pictures of places in Italy and Spain, and other views in Italy are by W. K. Gordon Lynah and Janet Bartman. Mina Nott's "Old boathouse,"

"Spring morning" and others by Henry J. Simpkins, Eleanor Curry's "Winter in Ottawa," views of Montreal and Quebec, in his familiar manner, by Paul Caron, and Owen Staples' gaily colored view of Toronto bay are worth notice. Other good water colors are the flower pictures by Mrs. Melita Aitken and Ruby Le Boutillier, Hugh Jones' European pictures, Percy Nobbs' of Quebec churches, J. Lee-Grayson's views in Saskatchewan, Andre Mowency's "Matienee d'automne" and Frederick Cross' "Evening on the range."

A large proportion of the exhibitors are older and better known painters, but one of the purposes of these spring shows is to give people who are younger or, at present, less well known here a chance of having their work seen. One of the best pictures by a painter of the last kind is "Quarry Face Pattern," a cliff of many colored rock, by Stanley Royle, R.B.A., A.R.W.A., of Halifax, who has also a very good study of a Negro boy's head, called "Jerry." T. M. Schintz has pictures and drawings, full of movement, of cowboys and horses, P. Roy Wilson has a pleasant pastel and some etchings of places in England, Jane C. Luke has a good bunch of peonies. There are happy light and color in Edith Harding's "The barnyard" and movement in Eurlmond Constantineau's "La coupe de bois." Other pictures to be mentioned are Frank Allison's "Gerona," Mrs. Jean Munro's "Springtime, Lower Montreal," Mrs. Christian McKiel's pastel of "The old fisherman," with work by Jean Douglas Kyle, James Henderson and Phyllis Percival, and Gert Lamartine's revival of an old art in an enamel gesso of the Crucifixion.

Some of the snior or more established painters send pictures of a kind that they have made rather familiar and, in some cases, pictures that have been exhibited in Montreal before. Portraits are few; among them are Alphonse Jonger's vivid portrait of Sir Charles Gordon, G. Horne Russell's of Mrs. Russell and a little one by A. Sherriff Scott of Archdeacon J. G. Norton. Mr. Horne Russell has also some marine pictures and two excellent studies of fishing boats. There are some very effective sea pictures by George Fox and one by E. Jerrine Kinton, some charming views of pleasant places by Berthe Des Clayes, a very interesting picture of the "Haldimand Hills" by Frank Panabaker, characteristic works by Maurice Cullen and St. George Burgoyne, winter harbour scenes by Charles Simpson, and two dark toned, dramatic pictures by Charles de Belle. In two of the four good examples of F. S. Coburn's work there are people who have given up sleighing and taken to skis, and Andre Bieler's "Pecheur Gaspeien" is a clever and vigorous study of a half length.

Among drawings, other than those that have been mentioned, Louis Muhstock studies of heads, Koenraad Nijenhuis' "Portrait of Mr. L. T." and those by Marjorie Smith,

William Howard, G. K. Crowe, William Rigg and Mrs. Gillelan Duclos are worth notice, as are the etchings of John J. Barry, G. Vanderpoll and Nicholas Hornyansky. C. W. Kelsey has an effective design for stained glass.

Of pictures which are interesting or surprising on account of certain originalities of vision or technique there are Valentin Shebaeff's rather Oriental decorations, of which "The Miner" is the most successful, Marc Aurele Fortin's "Landscape at Hochelaga," Peter White's "Lake O'Hara" and the pictures of Frank Shadlock, Kathleen Daly, G. S. Bagley, Dorothy Johnson, Betty Maw, William P. Weston, David Milne, Alyn Gauthier-Charlebois and Norma Overend. A large picture called "Dancer" is conspicuous only by its size and position.

The exhibit of sculpture is not large. It includes four of Alfred Laliberte's admirable little figures, two of which have been given by him to the Art Association. Most of the other works are busts but among these are some good ones, notably those by Frank P. Chambers, H. McRae Miller, John Sloan, Jessie MacPherson, Sylvia Daoust, and one in glazed terra-cotta by Janet Bartman.

Architecture takes up very little space with photographs and drawings chiefly of comfortable houses and school buildings. There are some photographs of a garden designed by R. G. Campbell, A. I. L. A., and a large design for an elaborate new lay-out of the Bonsecours Market and its surroundings by Raphael Boilard.

Winter Scenes By Robert Pilot Now on View

Star 23/3/32

The yearly exhibition of the work of Robert W. Pilot, A.R.C.A., is being held this year at the Arts Club on Victoria street. Mr. Pilot is one of the comparatively few Canadian landscape painters who do not devote themselves specially to pictures of snow scenes, and this fact contributes a good deal to the cheerfulness of the present exhibition. The pictures are mostly of a kind that it is a pleasure to look at in the climatic and other conditions of the present season. There are, as a matter of fact, three winter pictures, one of Lewis and two of Perth, and the larger of the Perth pictures, on a gray day in late winter, is one of the best pictures here. But in nearly all the other pictures there is plenty of sun and color. Some of them were painted in Morocco and Tangiers; in one of these, of the silk market at Tetuan, there is an abundance of bright color, while a fine effect of quite another kind is in a view of the town of Tetuan seen from a height, lying in a valley in front of a big mountain which is seen through a haze.

Some of the pictures are of places in Nova Scotia and Newfoundland, shore scenes, with one very good one of rocks and surf. Most of them were painted in the province of Quebec and especially in the neighborhood of Sillery and Beauport; Sillery church appears conspicuously in several of them. There is bright sunlight in most of these and in many of them autumn reds and yellows contrasting with the white of Quebec houses, so that they are very pleasant pictures of the real color of Canada in its best season of the year.

MISS M. LAING DEAD

Gazette March 22/32 Oldest Member of Erskine Church Was in 84th Year

The oldest member of Erskine Church, Miss Marion Laing, died suddenly yesterday in her 84th year. She was the eldest daughter of the late Murdoch Laing. Born in Quebec, she had spent most of her life in Montreal. In her earlier years Miss Laing was known for her ability as an artist, having studied in Paris and elsewhere, and frequently exhibited her work at the gallery of the Art Association. The funeral will take place tomorrow at 2.30 p.m. from the residence of her brother, James N. Laing, 1741 Cedar avenue.

Artists Will Barter Paintings For Food

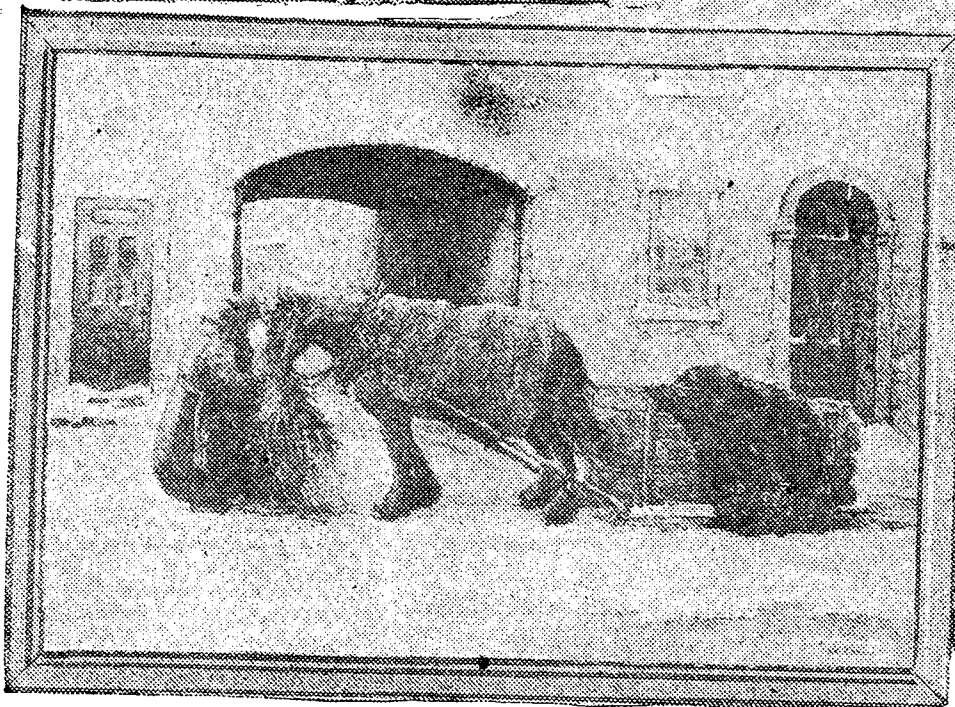
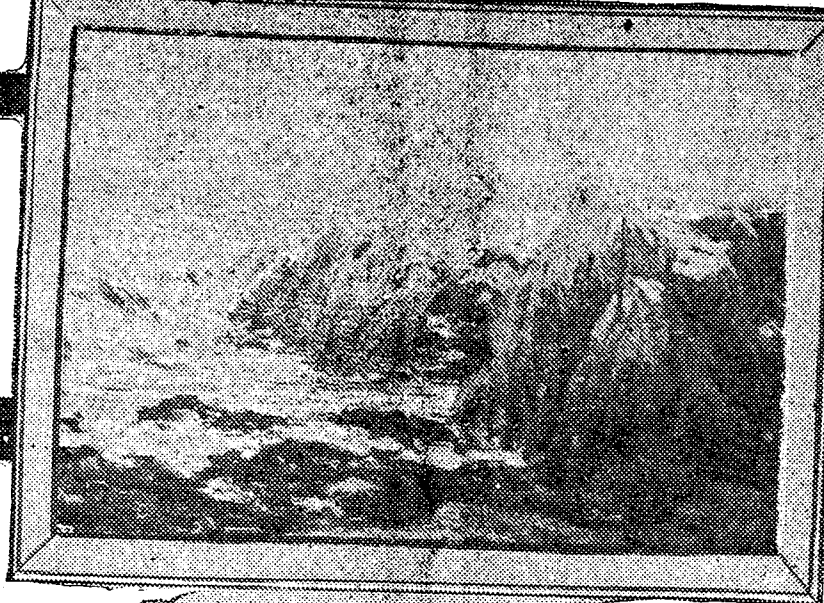
Star 2/3/32

NEW YORK, April 2.—(A.P.)—The Society of Independent Artists opened its annual exhibition in Grand Central Palace last night, with members willing to barter their works for what you have. Many have expressed readiness to exchange their paintings for dental work, clothing, rent, food, or anything that is offered them.



## AU SALON DU PRINTEMPS DE L'ASSOCIATION DES ARTS

Le Patrie March 29, 1932



L'exposition semi-annuelle du printemps, dont l'ouverture vient d'avoir lieu à la Galerie des Arts, rue Sherbrooke ouest, comprend un nombre considérable des genres les plus variés, en peinture, en sculpture et en architecture. On voit ici quelques-unes des œuvres exposées: en haut, à gauche, portrait de Sir Charles Gorden; à droite, "Between sun and the moon", de F. M. Knowles; en bas, à gauche, "Midi", de Paul Caron, et à droite, un bronze de Alfred Laliberté, "Le laveur d'or". (Photos "La Patrie").

Star 23/3/32

## PORTRAIT FROM PARIS

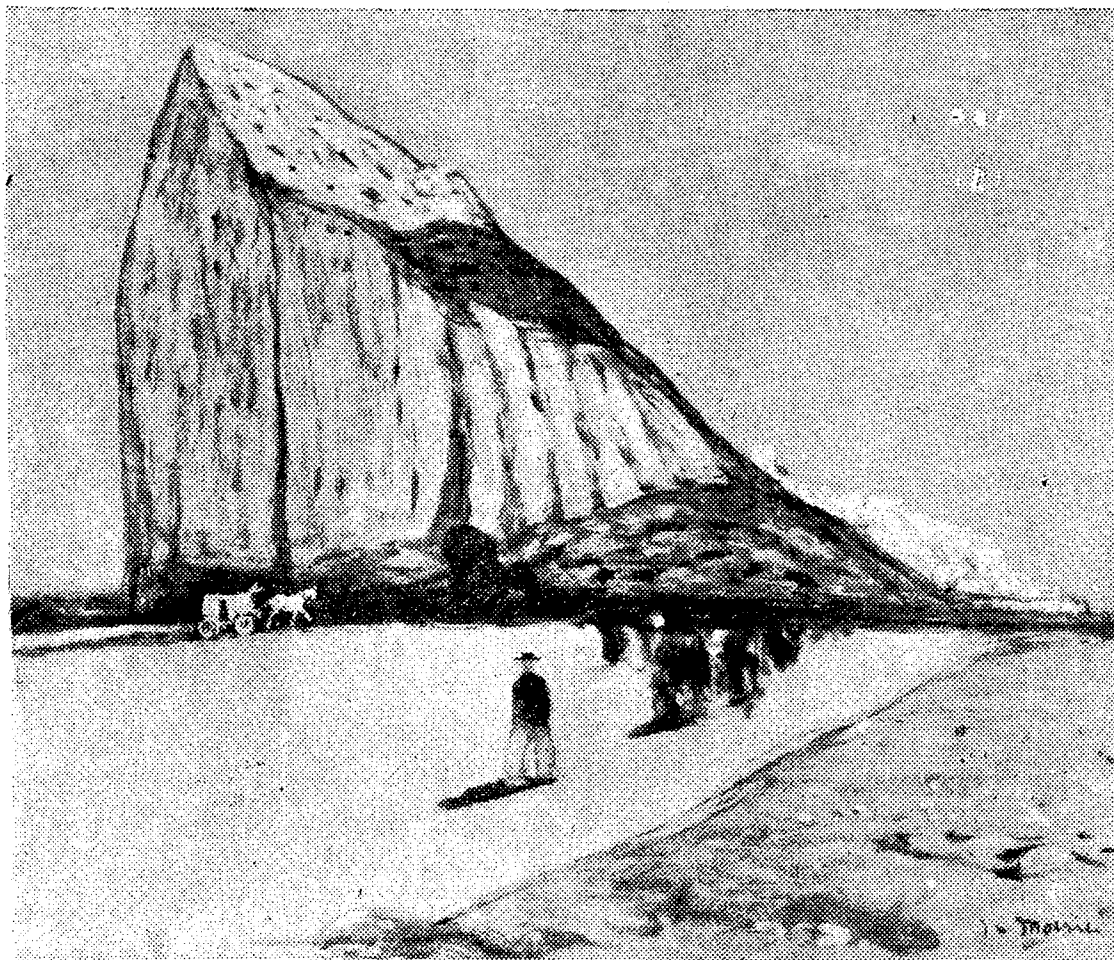


SELF-PORTRAIT  
by Henri Beau.

The painter and subject of this portrait, Henri Beau, is a Canadian born in Montreal, who now lives and works in Paris. His works, which have been admired by French critics, include pictures of some of the ports of northern France, places which have a particular interest for Canadians as the ports from which the first settlers of Canada sailed.

Star 30/3/32

## "THE ROCK"



GIBRALTAR

By J. W. Morrice, R. C. A.

An exhibition of pictures by the late J. W. Morrice will open at W. Scott and Sons' gallery on April 2nd.



# Pictures on View at McCord Museum Are Rich in Historical Interest

Star 23/3/32

The fine arts in Canada have a fairly long and quite honorable history, but not much is known about it and that by only a few people; any general knowledge of the subject is rather confined to painting since the earlier part of the 19th century. Good

work, of many kinds, which was done before that by both English and French Canadians has been quite commonly ignored and sometimes, unfortunately, considered too unimportant to be worth preserving. Recently more knowledge has been gathered and a beginning has been made with bringing the owners of older Canadian works of art to a better understanding of the value of their possessions.

The exhibition, called "The Artist in Canada," which is now open at the McCord Museum, is a very small one and does no more than give a bare outline of the history of Canadian arts, but it contains some very good things which are samples of what probably exists in large quantities in many places in this province. Pictures make up the larger part of the exhibition and, since Canadian painting is shown from the earliest to the latest time, many pictures are by recent painters whose work is well known, so that the older works are the more interesting. There is nothing by the older painters of French Canada, but one of them, Pierre LeBer, is represented by photographs of two of his pictures which belong to the Sisters of the Congregation; one of these is a portrait of the Venerable Marguerite Bourgeoys. By another French painter of the end of the 18th century, de Beaucourt, there is a portrait of one of his negro slaves, painted while he was living at Montreal in 1796.

Officers of the British army in Canada made many sketches and small water colors, and some of them are here. The most remarkable of them is General Townshend's little portrait of Wolfe. There are several other portraits, including several generations of the McCord family, but a few of them are of more interest as portraits than as pictures.

Among the landscapes and views of Montreal and Quebec there are some good pictures, but all of them have historical interest. Several are by Sir George Back and other ex-

plorers but some of the best are the city views. General views of Montreal include a very good one made at the end of the 18th century by George Womer and another, made in 1832, by James Duncan, who has put in the two towers of Notre Dame, which were then existed only in the architect's plans. These are both views from the mountain; a very good view from St. Helen's Island is in a sketch book by George Heriot, who, besides being Deputy Postmaster General of British North America, was an able water-color painter. Among a number of pictures of old buildings which no longer exist or have been much altered are the excellent drawings by Alfred Rimmer and those by John Walker and Lieut. W. O. Carlisle. One surprising picture, made as lately as 1882, shows the second Erskine Church, at the corner of St. Catherine and Peel Sts., with a foreground, presumably on Peel St., of a country lane and a farm. There are more than sixty pictures on view, many of them belonging to the Museum and others lent by private owners and the Art Association.

In table cases in the middle of the room there are a number of photographs of churches and other buildings of interest in this province and some pieces of woodcarving, from churches. But most interesting of all is the small collection of work of Quebec silversmiths, lent by Prof. Ramsay Traquair. Some of these silversmiths have not yet been identified. A chalice, with a French base and stem of the 18th century, has a cup made in the 19th century by R. Henedry of Montreal; a beautiful oval plate of the 18th century is by Francois Renvoyez of Quebec; and other good pieces are an incense boat, a smaller chalice, some large holy water buckets, a censer and several wine tasters and other smaller pieces.

This very valuable exhibition is open every day but only in the afternoon. It is well explained by a good descriptive catalogue which contains much information about the pictures and their painters. H. P. B.

## TREND OF CANADIAN ART FORM SHOWN

McCord Museum Displays  
Paintings Covering Period  
from 18th Century  
Gazette 24/3/32  
COLLECTION IS UNIQUE

Notable Examples of Work  
in Silver, Wood and Iron  
Round Out Selective  
Exhibition

An exhibition of paintings intended to show the trend in this art in Canada from the latter part of the 18th century to the present day is now on view at the McCord National Museum at McGill University. It has been prepared with great care and at some trouble and presents a most interesting study of the works of some of the Dominion's foremost painters. There are also displayed some examples of work in silver, wood-carving and iron.

The first two exhibits are of special interest, the first being a portrait of General James Wolfe by Brigadier-General Townshend, made just before the capture of Quebec, and providing a specimen of the work done by English officers during their campaigns here. The second is the painting of a negro slave by de Beaucourt, the first native painter in Canada, and at one time governor of Three Rivers and of Montreal. The first landscape shown is called "Early Montreal" and is by T. Womer. There are several other specimens of 18th century work.

Two portraits by Louis DuLongpre of Hon. Thomas McCord and Mrs. McCord, 1812 and 1813, show something of the style of this period. There are also works by George Heriot, Robert Field, James Duncan, R. Sproule and John Walker, most of them being watercolors.

In the mid-19th century period, a number of portraits, watercolors and scenic views have been collected, among these being one by Cornelius Krieghoff, called "Chippewa Indians," and another, "Habitants Attacked by Wolves," by William Raphael. The works of F. A. Verner, Theophile Hamel, W. G. R. Hind and Otto R. Jacobi are all represented, and there is an attractive watercolor of the Perce Rocks, by John Fraser. This section of the exhibit is well filled, and the paintings have been arranged as much as possible in order so as to show the trend during this period.

### LATER PICTURES.

The last part of the collection deals with a few typical works of the 20th century, sufficient to show the contrast in treatment and theme over those of former years. Of particular interest is a scene called the "Lower St. Lawrence," painted by G. Maurice Cullen, in 1897, and displaying his methods at that date. Specimens of the work of Henri Julien, Clarence Gagnon, F. S. Cockburn and A. Y. Jackson offer an interesting comparison with the earlier pictures on display.

One of the cases is devoted to a small display of miniatures on ivory, featured by one done by John Ramage of James McGill in the 18th century. These works of Ramage are very valuable and the museum authorities would be pleased to know if there are any other of his miniatures anywhere in the city or in Canada.

The exhibit, though small, is of great interest and is rendered particularly so by a carefully-prepared catalogue arranged by Mrs. Dorothy Warren, of the museum staff, explaining the scenes in the paintings and telling a little of the artists and their lives. The exhibit has been called "The Artist in Canada."

A list of those who have assisted by lending pictures to the museum for this event follows: Ramsay Traquair, Paul Amos, R. O. Sweetz, the Art Association of Montreal, Mrs. W. Brynner, Miss B. Montizambert, W. R. Watson, Mrs. R. L. Crombie, Mrs. A. R. G. Howard, Brooke Claxton, Gordon Neilson, Dr. and Mrs. W. D. Lighthall, W. H. Jackson, Sidney Carter, and the Architectural Department of McGill.

## Newer Painters Exhibit Work At Morgan's

Star 23/3/32

A little group of free-thinkers in painting has just opened an exhibition of their works on the sixth floor of the building of Henry Morgan and Co. Six painters are represented—Andre Bieler, Marc Aurele Fortin, Elizabeth Frost, Edwin Holgate, George Holt and John Lyman. With rather more light than is to be got in most picture galleries the pictures have an abundance of color, a sort of light-heartedness and a freedom from convention and responsibility that make a very cheerful show.

More than a third of the work here is by Mr. Lyman. He has several portraits; one very interesting one, of J. E. H. Esq, is hard in its lines but very effective with its deep shadows; the little full length of Mrs. W. A. B. is quite different in its treatment but almost as successful. The study of hot sunlight on a road in Spain in the "Yellow Landscape" is good so is the small nude called "Pearl Necklace" and the gaily colored picture of bathers on a beach. There is good light, and a touch of caricature in the figures, and trees against snow in "Sunday Morning". Mr. Lyman shows some good drawings, two figure studies, an Arab woman and "The Abandoned Nymph" and a few successful water colors, of which "Sid Djedidi" a village scene in Tunis is one of the best.

Andre Bieler's "Dejeuner sur l'Herbe" is the only large picture in the exhibition. It is broadly painted in a high key but is not so successful as some of his smaller pictures. There is strong drawing and painting in two portrait studies, especially in "La chemise bleue". One of the best of his pictures is the well drawn "Interieur" of a woman putting on her shoe and there are several pleasant little landscapes, particularly "En Gaspesie", a picture of boats on the shore, and "Sur la place" of pale grey buildings against a strong blue sky.

Mr. Holgate's portrait of "Paul Trapper" is a direct study of formless simplicity. One of the happiest of his pictures here is the Laurentian Landscape, a picture of green hills, trees and water, and there is good color in his other sketches, especially in one of Quebec Labrador and one of Natashquan. His "Winter" is a pleasant, formal decoration and there is a most interesting effect of blue shadows on snow in "Laurentian Lake", with a rather too obviously formalized sky. He has also two good charcoal drawings, an academic nude and a portrait of a man.

Elizabeth Frost shows only three small pictures. Mr. Fortin's work is mostly of a kind that he has often shown before, but his two pastels of Westmount and Hochelaga are rather newer, gay with color and much more successful in the treatment of the sky. Mr. Holt is a young painter of some promise, who

## London Notes Of Interest In Art World

Star 23/3/32

The introduction of a general tariff in Great Britain after so long a period of free trade is causing troubles in many directions, and to artists as much as to other people. A duty of 10 per cent has to be paid on works of art coming in from abroad, and this applies to works sent for exhibition as much as to those that have been sold to British buyers. Pictures and sculpture for the Royal Academy exhibition are being sent in this month and they are coming from foreign artists and from British artists living abroad. Most of these people seem to have forgotten to make any arrangements for the payment of the duty, which is levied on the price which the artist puts on his work. The officers of the customs, it is good to hear, are being sympathetic and helpful, but it will be hard on the artists if this unexpected delay makes their work too late for the exhibition.

Big exhibitions of foreign work are becoming regular events in London, and the latest proposal for an exhibition is for one of American art, which will possibly be held in 1933. The first suggestion was for an exhibition of work by Whistler and Sargent, who, though they were Americans, were almost English by residence; this has grown to a plan to include all American artists, and it is suggested that architecture, which is the "foremost American art," ought to be represented in some way. It is hoped that the arrival in London of American Ambassador of Mr. Andrew Mellon, who is a very distinguished art collector, will stimulate interest in the proposal and help it to take shape.

evidently has plenty of ambition. He shows some quite slightly painted water-color sketches and some drawings which are much more successful than his oil pictures.

There are two other exhibits besides the pictures and drawings. One is a model and a set of photographs of Richard Eve's ingenious and effective stage settings for the Repertory Theatre's production of "The Adding Machine". The other is a set of plans by Hazen Sise for a house in New York; a comfortably arranged house, meant not to be looked at but lived in, with its best rooms at the top.

## EXHIBITION OF OILS MARKED BY VARIETY

Gazette March 22/32

Interesting Collection of R.  
W. Pilot's Paintings at  
Arts Club

ON VIEW FOR FORTNIGHT

Painter Has Found Con-  
genial Subjects in Quebec,  
Ontario, the Maritimes  
and Morocco

Variety in subject, season and treatment marks the collection of oils by Robert W. Pilot, A.R.C.A., on view in the Arts Club, Victoria street. While Quebec and its environs have, as ever, proved a congenial sketching ground, there is work done in Nova Scotia, Ontario and Morocco. The effect of this exhibition, which will be on view for a fortnight, is distinctly bracing and shows the many-sidedness of this Montreal painter's talent. There is evidence, too, that the autumnal season, with its manifest opportunity to justifiably revel in brilliant color, is interesting him, and the result is gratifying. He has been successful in his transcripts of nature in her garb of flame, gold and russet, the works under this head showing a frank, free abandon that suggests unalloyed enjoyment in the task. The color is clean, the values just and the compositions effective.

Quiet in tone are the offerings from Nova Scotia—"Environs of Lunenburg," with its cloudy sky, sand and water; "The Dockyard, Lunenburg," higher in tone, with faint sunlight flushing the water, schooners at anchor, a schooner on the stocks and distant wooded shore, and "Fishing Fleet, N.S.," a study of dancing blue sea and the fishing fleet at its moorings. "Quidi Vidi, Newfoundland," is more sombre in tone—rocky cliff, fish houses, wharves, distant sailing ship and a lowering sun. The painting indicates a bit of shore far from friendly in bad weather. There is, too, ample hint of submerged menace in "Rocks and Surf." Friendlier in mood is the stretch of sunlit sea with fishing craft in "Sheep by the Sea." The effect of balmy atmosphere is convincingly suggested and the placing of the sheep, cropping grass on the cliff-top, and two figures is most happy. Perce Rock aglow in sunlight backed by a rainbow is another atmospheric subject that is convincing.

Souvenirs of a journey to Morocco include "Arab House, Tangiers," with figures seated on the shady side of a building, street with steps and white buildings beyond; "Tetuan, Morocco," which well suggests the bulk of distant blue mountains with the white buildings of the city in the valley at their base; "The Mosque of Sidi Saidi, Morocco," with its sunsplashed shaded street, square tower and graceful arched doorway to the building; and "The Silk Market, Tetuan," a work richer in color, showing a merchant in vari-hued robes seated in shadow outside a building.

Winter is the season of "The Presbytery, Levis, P.Q.," with its grey sky, big building with spire, quaint houses and bare poplars. Another study of snow is a view of Perth, Ontario, in which the church steeple plays its decorative part, the higher color-notes being supplied by the jumble of buildings about the church. Elms and poplars edge

the river where in patches the water has flooded the ice. Similar in theme is "March Morning, Perth."

Quebec has always held a strong attraction for Mr. Pilot, going back to a time when the docks, schooners and ferryboats furnished him with pictorial material before he essayed to depict the sweep of river and noble heights of Quebec City as seen from Levis, and in this locale he seems really at home. Certainly there is vigor and freedom in his handling of scenes about the ancient Capital. Distinctly of this old province is the "Farm at Montmorency," with its quaint house and outbuildings, glimpse of blue water and distant shore with bush flushed with autumn tones. "The White House, Beauport," serves as a fine foil for the gay hues of trees in fall leaf. "The Beauport Road," with figures and an ox-cart, is another attractive work. "The Maple Tree, Beauport," is strongly brushed in and shows a characteristic practice of this province—the building of houses at an angle to the road. "View from the Battlefields, Quebec," is a fine performance—distant church, river road, mud, water, and trees flaunting joyous colors that are echoed on the wooded distant shore. "Sillery, P.Q.," is another sound example of a sunny autumn day with church on a bluff, noble trees in the foreground and over all a sky filled with moving clouds. High in key is the painting of "Church, St. Michel, P.Q.," and strong sunlight marks "House of the Congregation, Montreal."

The show throughout is interesting, and the Quebec group especially reveals a distinct achievement in capturing the subtleties of autumn tones and atmosphere. With these pictures for comrades there is no room for gloom.

## NEW YORKERS VIEW ART FROM CANADA

Collection Assembled by  
Lawren Harris Shown at  
The Roerich Museum

(Special to The Gazette.)

New York, March 20. — Large numbers of American art lovers are taking advantage of the opportunity to view a comprehensive collection of paintings by contemporary Canadian artists, assembled by Lawren Harris and presented, under the patronage of the Hon. Liam Duncan Herdridge, K.C., Canadian Minister to the United States and Mrs. Herdridge, by International Art Center of The Roerich Museum, 310 Riverside Drive.

The exhibition contains examples of work inspired by the coasts of Labrador and Greenland; by the fishing villages of Nova Scotia, New Brunswick and Gaspe; by the north shore of the St. Lawrence River in French Canada; by the Lake Superior region of Northern Ontario; by the Rocky Mountains of British Columbia and by the West coast country.

Most of the artists show a characteristic tendency to respond to the remote and sterner moods of nature which appeal more to the spirit than to the senses. A catalogue note justly observing that these artists "have experimented in their own way with their own materials and have primarily been interested in finding a distinctively Canadian expression synchronizing with the mood of their own time and place."

To the average American lover of art this group of paintings by Canadian artists will no doubt excite quite a medley of different reactions. It will be seen as a definite linking of the old with the new—linking mountains and snows that are older than history with the present-day life of a nation that is still new, rugged and optimistic.

By way of contrast there is "Mountains" and "From the North Shore, Lake Superior," by Lawren Harris, which seem to freeze one's attention by what might be termed their severity, while Edwin Holgate's "Laurentian Hills" with varying color values imparts a more intimate and sympathetic message as do "Old Store at Salern, Ontario," by A. J. Casson; "Ontario Hill Town," by Harris and "On Lake St. Louis," by Sarah Robertson.

In addition to Lawren Harris, who assembled the collection the work of the following artists is included: Edwin Holgate, A. Y. Jackson, Arthur Lismer, A. J. Casson, F. H. Varley, Emily Carr, L. L. Fitzgerald, Prudence Heward, Bess Housser, Yvonne McKague, Isabel McLaughlin, Lillian Newton, Sarah Robertson and George Pepper.

## ART REFLECTOR OF HUMAN CONDITIONS

Gazette 31/3/32  
Alfred W. Martin Addresses  
Members of Art Association of Montreal

### EXAMPLES ARE SHOWN

The "Divine Comedy" of Dante Best Interpretation of Spirit of the Middle Ages

Every work of art is an expression and interpretation of human life; the incarnation of the particular ideal of life dominant at the time of its production, said Alfred W. Martin, M.A., S.T.B., who addressed the Art Association of Montreal last night on "Art as an interpretation of human life."

The artist, he went on, may not be aware of it, but the particular political, social, religious and moral atmosphere in which he lives will be reproduced to some extent in his work be it poem, drama, cathedral or picture.

"As nothing can equal the Divine Comedy of Dante in its interpretation of the middle ages, so Tennyson's 'In Memoriam' best denotes the spirit of the nineteenth century. In the study of art, we must touch on the four different epochs into which its expression is divided; ancient, mediaeval, renaissance and modern. From the study of the architecture of ancient Egypt and of the Syrians and Babylonians, we see that it was an age of terror and despotism. Out of their crude stereotyped attempt at expression grew the art of Greece, allowing free spirit of expression in its evolution.

"The reason Venice had no poet or philosopher and scarcely any artist of note was because the despotism of its council often repressed free expression. On the other hand, Florence worked out the problem of true democracy and made possible its expression in art and poetry. As Greek art developed, the human form began to take on individuality of form and expression and exhibit more and more the Grecian ideal, the harmonious development of the physical and intellectual. The Greek creed also made itself felt in the artistic expression of the age; the belief that this life was final, the end Hades. In physical and intellectual type, the Greek was far above us, but no spiritual concept in their creed. The two motives most often seen on Athenian buildings were 'Know thyself' and 'Nothing too much' a doctrine of things rather than spirituality.

### STOICS AND EPICUREANS.

"From that era, sprang the following one of despair. Everything whispered of death and decay. Stoics and Epicureans represented the two classes that flourished and Marcus Aurelius strove faithfully to uphold the empire by personal example, but in vain. Then came the spread of Christianity with the idea of a new life beyond the sky; the idea of the vanity of earthly pomp and pleasure and the doctrine of self-denial. The old Greek creed gave way to mediaeval ideas and this change showed most plainly in the art of the time. The ascetic severity of the Greek temple gave way to the Gothic cathedral. The church prohibited the study of the nude and the ecclesiastical domination of art obtained power.

"In the thirteenth century came the reaction from this state and the era of the renaissance began. The moroseness and austerity gave way and the splendid gospel of freedom produced its results. Today we have advanced still further. In this modern era, it is not enough to glorify some saint or soldier or king; every child of man has his opportunity. We abhor the idea of standing on the backs of the dumb multitude," Mr. Martin concluded, "or of offering our shoulders to others. The spirit of modern art is the spirit of freedom and progress in greater degree than ever before. In consequence, its expression becomes works which we cannot match in any era which has gone before."

The lecture was illustrated with slides exemplary of the points Mr. Martin was making. In the chair was Dr. C. W. Colby.

## MCGILL SALARIES SUFFER REDUCTION

Professorial, Administrative and Staffs Treated on Graded System 1932.

### STUDENT FEES GOING UP

Gazette April 5th  
Museum Situation to Be Studied by Committee—  
Various Appointments and Promotions

A reduction in salaries on a sliding scale of from eleven to three per cent. for the professorial, administrative and maintenance staffs of McGill University was decided upon at a special meeting of the Board of Governors held in the Canadian Pacific Railway building yesterday morning. The new schedule will come into force on June 1 for "as short a period as possible."

Every member of the staff at McGill will be affected by the reduction from Sir Arthur Currie, principal, down to the humblest groundsman. The scale has been carefully worked out so that the higher salaries will receive the largest cuts and so down proportionately. The step has been taken only after the most careful consideration, and with it comes the announcement that the student fees, already the highest at any university in Canada, will probably be raised in the near future.

McGill has been forced to take these steps because of general financial conditions. The university depends largely upon the income from investments, grants, and bequests for her existence, and these sources of income have been somewhat diminished in the last few years. The salary reductions that come into effect in June will result in a saving to the university of about \$85,000, and the contemplated increase in fees will bring additional income at a time when it is badly needed at this important institution of learning.

The following promotions and appointments were announced, following the meeting: Dr. J. P. Day, from associate to professor of economics; Dr. R. L. Conklin, from assistant professor to professor of animal pathology; Dr. Gavin Miller, from assistant demonstrator to demonstrator in surgery; Dr. Dudley Ross, from assistant demonstrator to demonstrator in surgery; H. B. Parker, Governors' fellow on Corporation; Dr. E. I. Rexford, Governors' fellow on Corporation; Dr. F. M. G. Johnson, Macdonald professor of inorganic chemistry; Professor F. Clarke, Macdonald professor of education; Dr. Otto Maass, Macdonald professor of physical chemistry; Professor R. E. Jamieson, re-appointed as a member of the main committee of the Canadian Engineering Standards Association; Dr. C. A. Macintosh, assistant demonstrator in surgery.

The question of museums was brought up and the following committee was appointed to consider the situation at McGill: Sir Arthur Currie, chairman; Dr. Charles F. Martin, Dr. T. H. Clark, Dr. J. J. O'Neill, Prof. T. W. L. MacDermot, Dr. G. R. Lomer, Dr. Arthur Willey, Prof. F. E. Lloyd, Prof. F. Clarke, Cleveland Morgan, Dr. W. H. Brittain, E. L. Judah, and Prof. R. Traquair.

### VALUE OF MUSEUMS.

In this connection, Sir Arthur Currie, principal, stated that "in the 16 museums at McGill I believe we have a treasure house the value of which we know not. It is certainly many hundreds of thousands; it might be millions; I do not know."

"If knowledge of the money value is meagre to a degree, it is equally certain that their value as instruments of education has not begun to be appreciated. Britain could pay her war debts to the United States by transferring to that country the possession of the contents of her museums and art galleries; but such a suggestion would be unequivocally and unanimously condemned."

"We are an educational institution, and yet we shamefully neglect to use as we can and should the most potential educational force in our possession. People do not remember 25 per cent. of what they read; but it is asserted that we remember 70 per cent. of what we see. Probably all of us have read much about the battle of Waterloo, have been entertained while reading, but we have largely forgotten. To those who have seen the field itself, the memory cannot fade; and how much a large scale model of the field would help us! How much better educated in Canadian history the children of Montreal would be if all of them could visit the McCord Museum, if all the ex-

hibits were set out as they should be, and if a scholarly curator were in charge of all our museums."

"We have not even begun to use museums in this country as they can and should be used; neither have we used them as they are used in the United States, in Great Britain, France and Germany. The degree of civilization to which any nation, city or province has attained is best shown by the character of its public museums and the liberality with which they are maintained. There is no other form of social or educational service that possesses such an effective key."

"The backwardness of a community is very effectively shown by the neglect of museums, and by the neglect to use such museums as we have. You do not find museums among uncivilized or backward peoples."

"I know of no more effective contribution that McGill could make to education than to use her museum material, and such material as would come to her, as it could be used. I believe that for the sake of that possible contribution, for the sake of the enjoyment and satisfaction, not only of themselves, but of their children, for the sake of their own self-respect, the citizens of Montreal should help McGill to put up a proper museum."

Two resolutions of regret were passed upon the deaths of Mr. Justice John Sprott Archibald, for many years a member of the board of governors, and of Dr. Alexander D. Blackader, emeritus professor of pharmacology, therapeutics and pediatrics.

The following appointments of members of the staff to the faculty of graduate studies were announced: Prof. F. M. G. Johnson, who becomes vice-chairman of the faculty, Prof. E. W. Archibald, Prof. H. Barton, Associate Prof. John Beattie, Professor J. W. Bridges, Dean Douglas Clarke, Prof. T. H. Clark, Prof. F. Clarke, Prof. P. E. Corbett, Assistant Prof. J. G. Coulson, Prof. J. P. Day, Prof. R. del. French, Associate Prof. W. L. Graff, Assistant Prof. P. H. H. Gray, Associate Prof. W. H. Hatcher, Prof. C. W. Hendel, Associate Prof. C. L. Huskins, Prof. R. E. Jamieson, Associate Prof. G. E. Le Maitre, Prof. N. B. MacLean, Prof. J. C. Meakins, Prof. E. G. D. Murray, Prof. J. J. O'Neill, Prof. W. G. Penfield, Prof. A. J. D. Porteous, Associate Prof. Paul Villard and Associate Prof. G. A. Wallace.

### GIFTS AND BEQUESTS.

The following gifts and bequests were acknowledged:

To the university from Dr. Francis McLennan, \$150 for special museum work; Miss Isabella C. McLennan, \$100 for special museum work; anonymously, \$250 to continue the course of lectures in "Voice Production" in the Faculty of Arts; New York Graduates' Society, \$60, annual contribution to the Dawson Fund; Mr. T. B. Macaulay, a bronze memorial medal commemorating the opening of a law library in Tokyo, Japan, bearing on the reverse side a poem in classical Chinese characters.

To the Faculty of Medicine: Anonymously, \$25,000 for cancer research; from Mrs. J. R. Fraser, \$1,200, being the second instalment of her three years' scholarships in Obstetrics and Gynaecology.

To the Faculty of Engineering: From the Montreal Women's Auxiliary, \$125 to be placed to the credit of the loan fund established by this organization.

To Macdonald College: From Mr. Walter M. Stewart, \$3,500 towards the Library Fund, Founder's Day celebration and skating rink; Mrs. Sarah Emma Hill, Stanstead, bequest of her house and lot, valued at between \$3,000 and \$4,000.

To the Library: From Mrs. Emma Shearer Wood, \$772, to the Emma Shearer Wood Fund; Miss Isabella C. McLennan, \$240, for the travelling libraries and \$25 for the museum fund.

To the McCord Museum: From Miss M. Shanly, portrait, engraving, mezzotint, Charles James Fox, after Sir Joshua Reynolds; Miss Mabel Molson, Armoire, French-Canadian workmanship, early eighteenth century.

To the Redpath Museum: From Prof. S. C. Davidson, Harvard University, fine specimen of Dinosaur tracks from Mexico.

## MANN COMPLETES PORTRAIT OF KING

Star 9/4/32  
Noted English Artist's  
Work Will Be Hung  
in London Club

NEW YORK, April 9 — (Star Special).—Harrington Mann, internationally known English painter, returned here recently from England, where he recently completed a portrait of King George.

He arrived on the French liner Ile de France. The portrait depicts His Majesty in the Garter robes worn over the uniform of a Field Marshal. It is the latest portrait of the British ruler and the only painting of recent years in which the King has posed in the attire of Field Marshal.

Mr. Mann was reluctant to discuss the sittings. He said, however, that "they were excellent." He painted the portrait in three weeks. It will be shown for three months at the Royal Academy before being hung at the Junior United Service Club in London. This club of army and navy officers commissioned Mr. Mann to do the painting. He made a special trip to England for this purpose. He resides in New York.

## INDIVIDUAL NOTE MARKS ART WORKS

Gazette 30/3/32  
Six Painters Contribute to  
Display at Henry Morgan  
Galleries

### OPEN UNTIL APRIL 9

Andre Bieler, Marc-Aurele Fortin, Elizabeth Frost, Edwin H. Holgate, Geo. Holt, John Lyman Represented

Inaugurated with a private view yesterday afternoon, a collection of paintings and drawings by artists who express themselves in an individual way drew a good attendance to the galleries of Henry Morgan & Co., Limited, Phillips Square. The exhibition, open to the general public today and until April 9, is exceedingly well arranged, and to good advantage displays the work of Andre Bieler, Marc-Aurele Fortin, Elizabeth Frost, Edwin H. Holgate, George Holt and John Lyman—all painters from whom something independent is usually expected. The enjoyment of pictures depends in large measure on viewpoint—a matter personal to the spectator, but, approached with an open mind, the show has much that is commendable and in the generally frank manner of attack the bulk of the work will appear refreshing to many.

The largest representation is that by Mr. Lyman, whose paintings of circuses, sent from abroad a few years ago, rather irritated some writers of the press. Here he has no circus scenes, and since settling in Montreal and opening a studio here, he has, in one instance, forsaken the glare of the Pyrenees country for the bracing air of a Canadian winter scene, with trees, a toboggan, horsemen, pedestrians and snow-fences. A gay note is sounded in a beach scene where the hues of the bathing costumes, wraps and parasol are backed by the blue of the water. "Yellow Landscape" well suggests sunlight on rocky hills and a road on which equestrians travel. "La Freniere" is an attractive impression of autumn—buildings and a winding brook with elms in sunlight and shadow. There is strong light on the buildings in "St. George's, Bermuda," and the arrangement of the lines of buildings and wharves has interested him in "The Flag Staff, Bermuda." "Pearl Necklace" is a directly painted nude on a green cushion. Among the portraits is one of a man in grey, seated on a fawn chair and reading a book. Nice in lighting is a woman reading—"By the Window." Good in atmosphere is "Ile Jesu," with buildings, trees and a passing auto. Mr. Lyman's drawings form an interesting record of his travels.

Andre Bieler, represented by characteristic works, is most ambitious in "Le Dejeuner sur l'Herbe"—three girls having a picnic lunch in the shade of trees on the banks of a stream. It is a boldly brushed work and modern to the inclusion of a thermos bottle. "La Chemise Bleue" shows a red-headed farm laborer on rising ground with bush and buildings in the background. Paintings of tulips make gay color, the arrangement of the blooms being effective. Drawings and watercolors by this artist are also shown.

Marc-Aurele Fortin finds much congenial material in Hochelaga—city glimpses done in his usual manner. A Laurentian landscape in autumn has sound color, and there is good structure and solidity to the old stone house shaded by a tree in vivid leaf. Besides a crisply handled watercolor of a view in Hochelaga, Mr. Fortin shows two boldly executed pastels.

Canadiana  
Now on View  
In New York

Star 5/4/32

The interior of the Manoir Richelieu at Murray Bay is known to many Canadians, but perhaps to even more visitors from the United States. One of the most attractive features of that interior is the great collection of Canadian pictures, prints, maps, etc., which cover the walls. It is probably the largest and most important collection of its kind that exists. A small selection of it, made up of about eighty of the best examples, has been temporarily removed to be exhibited at the International Antiques Exhibition now being held in New York. An article in the New York Sun describes this exhibit, which contains many scarce old prints of Canadian cities, rivers and waterfalls, some rare maps, prints of events in Canadian history and portraits of explorers, statesmen and others. As the Sun article says, students and collectors can realize from it "just how interesting and comprehensive the Manoir Richelieu collection of Canadiana has become and how important a record it forms of scenes and events which have passed forever."



## FRENCH ARTIST IS STUDYING SCENERY

Gazette March 25/32  
Marius H. Robert, of L'illustration, Sees Good Material Here

Canada and the United States will furnish the scenic beauty for the twelfth volume of paintings of different countries of the world by Marius Hubert Robert, noted French artist, attached to L'illustration, of Paris. Mme. Robert, who will write the letterpress of the volume, accompanies her husband. They have only been in Montreal for a day, but already express admiration for what they have seen and feel that there is a wealth of material at hand. The habitant life of the province appeals strongly to M. Robert, who originally is from Normandy, and the language reminds him of the years of his boyhood.

During the war, he was, for a time, official painter to the army of General Gerard in Lorraine. He entered the service of his country as a poet, then became artist, and went back when his work was finished to the ranks, from which he rose, as he put it, to the "giddy heights of a corporal."

Last summer, he went through Asia Minor, painting in Turkey, and the year before that was in Indo-China. The official book of the recent French Colonial Exposition in Paris is in the press, all the work of M. Robert. He and his wife went right across Africa from Algiers to Timbuctoo in a caravan, which included sleeping quarters and kitchen, presented by the French Government, in order to paint the life in the French colonies there for purposes of propaganda. During the war, he presented a number of his paintings to be sold in aid of the hospitals in London, and had the honor of having three bought by Queen Mary. He has exhibited in Paris, London, New York, Washington, San Francisco, Buffalo, Boston, Philadelphia and Buenos Aires. He hopes to have an exhibit of his work here before he leaves for the west. This would comprise scenes in Normandy, Brittany and Palestine.

The itinerary of M. Robert will take him right through from Montreal to Vancouver, then down to San Francisco and back across the American continent. The trip is expected to last about six months. While they are in the city, Mme. Robert thinks she may address some clubs on experiences on their voyages, illustrated by films made during their wanderings.

## CANADIAN ARTIST DIES IN TORONTO

Gazette 11/4/32  
F. McGillivray Knowles Was Known Widely for Portraits and Landscapes

Toronto, April 10.—F. McGillivray Knowles, Canadian artist, is dead here. Mr. Knowles, who was in his 75th year, died of a heart attack Saturday night after several days' illness.

A resident of New York since 1915, Mr. Knowles was a frequent visitor to Toronto. He was spending the winter here.

A member of the Royal Canadian Academy, Mr. Knowles was widely known for his portraits and landscapes. His canvases included many French-Canadian landscapes. He had also been an art teacher.

Funeral services will be held at St. Paul's Church (Anglican), Toronto, on Tuesday.

He was married twice. His first wife, Miss Elizabeth A. Beach, of Brockville, Ont., herself an artist of marked talent, and an A.R.C.A., whom he married in 1890, died in 1928. A year ago he married Miss Lila Taylor, a St. Thomas, Ont., schoolteacher, who survives.

Born in Syracuse, N.Y., the son of William J. Knowles, of Guelph, Ont., and Jessie I. (Strachan) Knowles of Quebec City, he was educated in art at Toronto, Philadelphia, New York, and art schools of England and France.

He received honorable mention in the Pan-American Buffalo Exposition in 1901; and a medal at the Panama Pacific Exposition in San Francisco, 1915.

## ARMOUR ANTIQUE IS DECLARED FAKE

LONDON, April 1. — (Special Cable to The Star. Copyright.)—An attack on the authenticity of the famous "Gothic Armour," one of the greatest treasures in the Metropolitan Museum of New York, is made by Charles R. Beard, the leading British expert on armour. He asserts that this antique consists of old pieces put together by an ingenious Paris dealer.

The Metropolitan's armour has, asserts Beard, no traceable pedigree, its component parts are of contradictory national styles and the armours' marks present an astonishing confusion. "In no part of the armour does any sign of real fusion of any of these national and inharmonious styles appear," Mr. Beard said.

## WORKS OF FRENCH ARTIST ON DISPLAY

Gazette 11/4/32  
Exhibition at Art Gallery Finds Marius Hubert-Robert in Happy Mood

(By Mr. Lawrence)

The exhibition of pictures by Marius Hubert-Robert, which opened in the Print Room of the Art Gallery on Saturday, finds one of France's better-known artists in his happiest moods. The paintings, a collection of water-colors and oils, are scenes from Dordogne in France, and in the Holy Land.

The effects of heat and color are particularly well conveyed, but the feeling for the more subtle moods in French villages and by lazy streams, are no less cleverly presented. In contrast is a water-color of a scene on the banks of the Dead Sea, where the utter desolation and queer darkness brings one up sharply in comparison with the luxuries of nature which are placed beside it. Another water-color of the olive trees in Palestine caught them when their purple blossoms are at their height. Is charming, as is an oil of the law courts at Rouen. The Riviera has provided some studies, one of Cannes, taken from the east at an elevation, giving a happy study of the white houses among the dark hillsides with the red rock of the district showing up vividly in the background.

Blue seas and sailing vessels are given their place in some of the larger canvases in oil. Brilliant coloring and the haze of the sun are the mainstays of these. If some of the primary colors seem to be crude, they are intentionally so; only in this manner could the strong impressions be brought out. Delicacy can be found in a study of a mosque in Palestine taken the moment after sunset. There is a shimmering purple fluorescence over the scene, totally unlike a similar subject when the moon has risen. Probably not more than a few hours separated the two in point of time, but there is all the difference in the world between the pictures.

Mr. Hubert-Robert has left humanity almost alone, allowing nature to exhibit its beauties without aid. In a few of the paintings, figures do appear, and in every case they add vitally to the effect.

It is uncertain whether Palestine or Normandy will make the most appeal to visitors. Those who know neither may be taken more with the exotic atmosphere of the east, but the quiet studies of northern France are no less charming in a more delicate sense. The artist is in Canada to make one of his well-known books of the Dominion and the United States. He has already done eleven of these of various countries of the world, and has picked out a few spots in Montreal for inclusion in his next.

The exhibition remains open until April 24.

## Conversation Pieces Advance In Value

There was a pleasant custom, particularly in England and to a rather less extent in France, in the eighteenth century for people to have their portraits painted, not singly, but in groups. Families and groups of friends would be painted together, not posed to be painted, but engaged in some sort of occupation; parties of people playing cards or fishing or doing anything which might bring a party of people together. Pictures of this kind were known as Conversation Pieces and many of them are to be found in English country houses. A few of them are by painters of good reputation, Hogarth among them, but mostly they are by quite inferior painters and sometimes are so bad that it is only the interest of the people or of the grouping that saves the picture.

A loan exhibition of pictures of this kind was held in London two years ago and interest in such works has increased enormously in England since then. As one consequence of this their value has increased greatly and a picture of the kind by a painter who was hardly known, Arthur Devis, was sold in London lately for more than \$10,000. Another consequence is that painters have taken to making pictures of the same kind, which is one more instance of the very strange influence of fashion on art.

## SHOW OF MORRICE PAINTINGS ON VIEW

Gazette 6/4/32  
Fine Exhibition of Canadian Artist's Work at Scott's Galleries

### SOME THIRTY CANVASES

Wide Range of Noted Spots Covered in Collection Marked by Spirit of Places Visited

An artistic event of unusual interest is now in progress in the exhibition of paintings by J. W. Morrice on view at the galleries of W. Scott and Sons, 1490 Drummond street. A one-man show by Morrice is a rare occurrence. He himself cared too little about publicity to stage one during his lifetime; but after his death in 1924 an exhibition of his work was held at the Galleries Simonson in Paris and a memorial exhibition was held early in 1925 at the Montreal Art Gallery.

The present collection, which contains about 30 canvases, bears vivid evidence of why Morrice has won greater acclaim than any other Canadian artist, not only at home, but in Europe. It is a very representative collection which will appeal to many tastes, containing as it does examples of his work in his early, middle and modern periods.

A charming example of his earlier work is seen in "Old House, Montreal," with its rich tactile values in the warm red brick of the house and the deep snow shadowed by a leafless tree. Another Canadian subject is "Sugar Camp, Quebec," depicting a log cabin against deep woods on a dull winter day. Snow-filled air is skilfully handled in "Le bac de Quebec, with its ice-blocked river flowing between snowy banks.

For his other subjects, Mr. Morrice has gone far abroad—Venice, Antwerp, Algiers, Provence, Trinidad, Paris, Havana—and in each instance he has captured, not only the pictorial content, the lighting and atmosphere, but the very spirit of the place.

"Outside the Mosque, Algiers," is occupied almost entirely by the sun-drenched, white-washed wall of the building, while subtly graded color is introduced in the doorways, and the foliage that fills the foreground. In one upper corner comes a crashing note of blue where a slit in the tropic sky shows above the indented wall.

"Landscape" is a lovely study of rolling, cultivated country carried out almost entirely in greens—deep blue-greens of trees and hedges and glinting yellow-greens of fields piled with grain.

One canvas of "Paysage, Trinidad" is reminiscent of Gauguin with its flat decorative treatment and brilliant foliage. The dazzling colors of tropical trees are dashing brushed in in "Cuba" in which a man is seated on a bench beside a flaming red bush.

### ROCK OF GIBRALTAR.

An unusual view of the big rock is shown in "Gibraltar," seen in the blinding sunlight from a sandy road. Effective little touches of local color appear in the costumed figures and gaily tinted carriage.

"Fangiers — les environs" and "Paysage, Provence" are striking canvases in Morrice's modern manner, their sure loose brush-work and their strict economy of means being masterpieces of technique.

The unbelievable blue of tropical water and green of foliage is strikingly combined in deceptively simple and rhythmic patterns in two canvases of "Paysage, Trinidad."

A richly-hued canvas, interesting both in draughtsmanship and color are done in his "middle" manner, is "The Doge's Palace, Venice," which shows the magnificent buildings in the late afternoon sun which pours over them from one side and drops its old rose-gold across the water.

A charming "Plage" with its gay little group on the sands and its far sweep of horizon suggests Boudin at his best. Two delightful canvases show the view from his studio window in Paris in spring and autumn respectively. "The Circus Girl" is an exotic figure with beautifully harmonized green, blue and rose in the drapery. A lovely salmon light on sailboats and its reflection in green water captures the eye in "Concarneau." "Pavilion Bleu, St. Cloud" is a sunny pastoral full of light and air vigorously brushed in. A stirring breeze blows through "The Regatta" with its ships in full sail on a choppy sea.

## HISTORY OF ART IS TOLD BY SPEAKER

Star 31/3/32  
Association Hears Alfred W. Martin On Life Of Period

Reviewing in 60 minutes 6,000 years of human history as expressed in sculpture, painting and architecture, Alfred W. Martin last night told members of the Art Association of Montreal how to interpret the life of the period from the products of the genius produced by it.

Mr. Martin divided history into the four great periods of Egypto-Assyrian, Greco-Roman, Medieval and Renaissance, and spoke of the artistic products of each. He illustrated them with lantern slides and urged his hearers to have more than a mere appreciation of the beauty of the works; to have an understanding through them of the times which made them possible.

Starting with the gigantic, geometric statues of Amenhopis III. at Thebes as an illustration of the stiff and unnatural art of the Egyptians, Mr. Martin drew the conclusion that the art of the time had no freedom.

### EGYPT TO GREECE.

From Egypt Mr. Martin leaped across the Mediterranean to Greece, where he showed the gradual translation of the ungainly conventional art of Egypt into something that became lighter and freer with the progress of freedom of the individual.

In the same period he included Rome, as the Greek influence pervaded all Roman culture after the conquest of the Greek city states by the great empire.

Art in all its expressions before the Renaissance was held in utter subjection by church and state and for that reason lacked quality, according to the speaker.

Mr. Martin remarked on the fact that in 787 A.D. ordinances were passed by the Church stating that it and the priests were the supreme authority on the composition of pictures and that the artist was subordinate to them.

"Only with the Renaissance of classical culture did painters and sculptors return to the warm colors,

the rounded figures of real life to produce the great line of artists culminating with Raphael and Michele Angelo," said Mr. Martin.

From the return to real life of the Renaissance dates the art of the present day. And with it started the gradual development of the appreciation of the common man and the drama of his life, according to the speaker.

Mr. Martin finished his address with the exhibiting of pictures showing dramatic highlights of peasants and fishermen, indicative, as he said, of the growing interest in the mass of humanity. An interest, as he pointed out, which had been shown in no other period of human history.

Dr. C. W. Colby introduced the speaker.

### NOTED ARTIST DIES



F. MCGILLIVRAY KNOWLES, R.C.A., Who Passed Away on Saturday Evening After a Brief Illness.

### LAST TRIBUTE PAID

Late F. McGillivray Knowles Buried at Toronto

Toronto, April 12.—The funeral of Farquhar McGillivray Knowles, eminent Canadian artist, was held here today. A distinguished group of artists paid a final tribute to their confere.

The late Mr. Knowles won distinction in portraiture and marine and landscape paintings. The service was conducted by Rev. Canon H. J. Cody, at St. Paul's Anglican Church.

The tribute of the Royal Canadian Academy was evidenced by the large number of members who were present. Among honorary pallbearers were E. Wylie Grier, G. A. Reid, Henry Spruatt, G. Hahn, E. Hahn, C. Williamson, C. W. Jefferys, F. Challoner and Scott Carter. Mr. Knowles died suddenly on Saturday.

## Exhibition of

Paintings and Drawings

By

Andre Bieler  
Marc-Aurele Fortin  
Elizabeth Frost

Edwin H. Holgate  
George Holt  
John Lyman

March 30th to April 9th

Morgan's—Sixth Floor.—Use North Elevators adjoining Morgan's Trust Bldg.

# THE WEEK'S REVIEW OF ART

## Color, Warmth, In Pictures By J. W. Morrice

No Canadian born painter has ever been better known outside of Canada than J. W. Morrice. He spent most of his life as an artist and painted in France, Spain and Algiers, and his work is as well represented in European galleries as in those of Canada. He sent comparatively few pictures to Canadian exhibitions and only one large collection of his work has been shown since his death in 1924, the memorial exhibition at the Montreal Art Association in 1925. There is therefore all the more interest in the small exhibition of his pictures which is now on view at W. Scott and Sons' gallery on Drummond Street, an exhibition which, though it consists of less than thirty pictures, is quite fairly representative of Morrice's work.

The exhibition shows pictures in both the earlier and later manner of Morrice's painting;—the more finished and realistic earlier pictures and the sketchier and more impressionistic later ones. A comparison of pictures with sketches seems to show that, while the earlier ones were built up from very slight sketches, the later ones were sometimes mere enlargements of the studies from which they were made. And the change of manner seems to have come at about the time when he gave up signing his pictures with initials and began to sign them "Morrice."

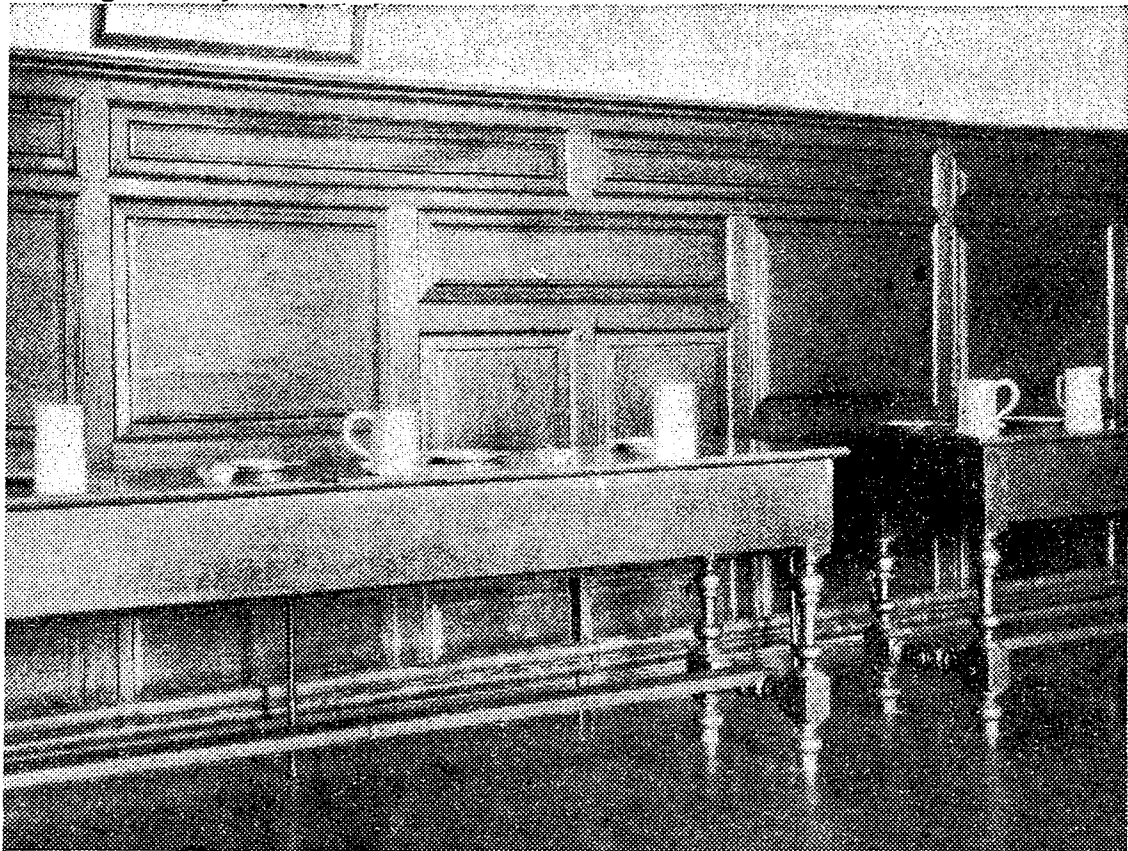
Above all things Morrice was a colourist, a lover of colour, light and warmth. One of the pictures here is just a study of the colour of Algerian sunlight on a blank wall, with little if anything else in the way of incident. Sunlight is in point of fact the principal subject of many of the pictures and it even contends with the striking form of the rock in the fine picture of Gibraltar. The little sketch of a "Plage" and some of the landscapes in Trinidad and Tangiers are full of sunlight. There is rather less sun, but abundance of colour in a picture of Venice and in one of a French race course. Two interesting studies, one in greens, the other in browns, are the two pictures of the same view, from his studio window in Paris, in spring and autumn.

There are only few Canadian pictures in the exhibition. One of the best of them is of an old house in Montreal, with strong red walls contrasting with snow in the foreground; another, apparently early work, is a very good sketch of a sugar camp in Quebec; "Le bac de Quebec" is a rather slight but very true sketch of a grey day in winter. One of the comparatively sunless pictures is the delightful cool green "Landscape," which might be in England or in northern France; it has much more form and composition than most of the others.

Figures seem to have interested

"Star"  
April 6, 1932

OLD QUEBEC



THE REFECTORY OF THE HOPITAL GENERAL, QUEBEC.

In the report on the architecture and furniture of the Hopital General at Quebec, by Ramsay Traquair and G. A. Neilson, published by McGill University, it is stated that there seems to be no doubt that this panelling was put into the refectory by the Recollet Fathers, from whom the building was taken over when the Hopital was founded by Monseigneur de Saint-Vallier in 1692. "If so it is the oldest panelling in Canada and in any case it is one of the most beautiful of our old rooms." It is of pine which has never been painted, and has turned to a fine dark brown colour.

The refectory tables are of a dark hardwood, which is not identified in the report. They are of a type which was made in the later part of the 16th century and, since some refectory tables are mentioned in the inventory of furniture taken over from the Recollets, it is possible that these tables are older than 1692. The accounts of the Hopital show that pewter ware was bought early in the 18th century and, according to tradition, some of this was given by Bishop de Saint-Vallier. The mugs and platters shown on the table are still in use and may be part of this 18th century pewter.

Morrice chiefly as incidents in a landscape and in one of the pictures here it can clearly be seen how he changed his mind about the placing of a figure. Ships and boats also were merely things which had colour and reflected light from their sails; they are hardly real boats which could float or sail. There are three figure pictures in this exhibition but they are far less interesting than the landscapes. In the best of them, of a "Circus Girl" in an oriental dress, it is not so much the girl herself as the blaze of colour in her dress and the draperies behind her that make the picture.

H. P. B.

## Buddhism and Art Closely Linked

Art has always had a very definite connection with all the world's principal religions and with none of them more than with Buddhism. This religion set up a distinct style in art, which has had a strong influence on the art of all the eastern countries to which Buddhism has spread. The art deals largely in representations of the founder of the religion and of scenes in his life and in those of his followers. Montreal possesses, in the Gest collection in the McGill University Library, a particularly representative display of this art and, further, one of the world's best libraries of Buddhist literature. It is understood that no collection of Buddhist scriptures so large and so complete exists in any western country—that is to say in any country outside of China. It includes a very large number of volumes of the Sutras, which contain the fundamental scriptures of Buddhism, and these are appropriately bound and cased in magnificent oriental brocades. Another treasure of the collection is a large number of big volumes which came from Lhasa and were formerly the property of the Dalai Lama.

The art section of the Gest collec-

tion includes many fine examples and one of the most important of these is a bronze figure of Buddha, of nearly life size, which was made in Japan at the time of the Chinese Ming dynasty, which came to an end in the middle of the 17th century.

Next Friday is the accepted date of the anniversary of Buddha's birth and it is natural that the McGill Library, with its important Buddhist collections should be a centre of the celebrations of the anniversary. Buddhism is one of the world's most widely spread religions and the census returns show that there are well over 10,000 Buddhists in Canada. The Chinese and Japanese residents of Montreal are considerable part of these. Arrangements have been made to give the Buddhists of Montreal access to the McGill Library next Friday, in order that they may decorate the rooms containing the Buddhist collections and celebrate the anniversary of the founder of their religion.

## MISS TATLER

### From The Look-out Herald 12/4/32

#### Contemporary British Paintings

I am urging everybody I know to visit the Art Gallery and take a look at the Exhibition of Contemporary British Paintings on view there just now. One of its chief charms is that it is an exhibition which offers variety—one gets so tired of one-man shows in Montreal because one so rarely has a chance to see anything else in the way of exhibitions. Among the British painters represented are Augustus John, Sir William Orpen, Dame Laura Knight, Walter Sickert, Dod Procter.—in fact, most of the famous British Academicians whose pictures have been talked of during the last few years. There is also a portrait of the artist done by Sir William Rothenstein, and two interesting studies by Lady Patricia Ramsay, daughter of the late Duke of Connaught.

#### Sensitive Work

The thing that struck me about the paintings after I had studied them for a space was the sensitiveness that had gone into them—a sensitiveness expressed equally in the color and the form of the pictures. It was that sensitiveness, I decided, that made them quite different from contemporary French and American or German painting, and one found it equally apparent in Walter Sickert's very modern "Chagworth Churchyard" and in Sir D. Y. Cameron's "Autumn in Menteith", more conventionally treated.

#### A French Painter

There is also another exhibition at the Art Gallery just now—an exhibition of landscapes by Marius Hubert Robert in the Print Room. Marius Hubert Robert is a grandson of the famous French painter of that name and he seems to have that travel complex which also makes Andre Maurois a rather unusual Frenchman. M. Robert's landscapes cover a wide field of territory and include a number of the world's famous beauty spots. His subjects range from a Normandy farmhouse to the Egyptian desert, from Jerusalem to Capri—but in all, the execution displays his own very individual style. Personally, I don't very much care for his style. Again, it reminds me of Andre Maurois. I can imagine Andre Maurois writing travel booklets for a great steamship company's

world tours—booklets which would find their ideal illustrator in M. Hubert Robert!

Star 16/4/32

## NOT REPRESENTATIVE OF CANADA

The Editor, Montreal Daily Star:

Sir,—One would think, on seeing an exhibition of Canadian art, installed with loud huzzas in the Boston Museum of Art this week, that "The Land of Snows" was a bleak, dreary waste of gaunt trees, stony ground and a paradise for imitators of crazy William Blake, for in this Ontario group, "Cranberry Lake" and Harris's work outdo anything our Independents of Boston in a barn on Fog Street can show.

Won't you send us, just once (for we never have had it), samples of real Canadian art I know so well—some of it a joy to live with; some glimpses of Lake Louise, and something like Sargent's "Lake O'Hara"—a feast for ever. Canada's painting grounds are the equal of any in the world. These things by the Group are a libel—Boston and Paris, fortunately, have outgrown them.

J. WILLIAM BELL

17 Canterbury Road,  
Newton Head, Mass., U.S.A.

## PAINTINGS PRESENTED Gazette 16/4/32

### P. D. Ross Gives Canadiana to National Gallery

Ottawa, April 15.—Four of the outstanding paintings exhibited at the annual exhibition of Canadian art here recently have been presented to the National Gallery by P. D. Ross, of Ottawa.

The pictures are "Doc Snider's House" by L. L. Fitzgerald, Winnipeg; "The End of the Winter" by James Henderson of Fort Qu'Appelle, Sask.; "Autumn in Algoma" by J. E. H. MacDonald, Toronto, and "The Readers" by L. A. C. Panton, Toronto.

Gazette 4/20/32

## ART DEALER SENTENCED

### Given Jail Term For Selling Spurious "Masterpieces"

Berlin, April 19.—Otto Wacker, an art dealer, charged with selling spurious "masterpieces" to the amount of about \$75,000, was sentenced today to one year in prison. He was arrested several weeks ago and put on trial early this month. The prosecution charged he had sold thirty counterfeit Van Gogh items in 1925-1928. His system was to buy copies of the master and to sign Van Gogh's name himself.

Star 4/20/32

## ARTISTS RECEIVE PICTURE AWARDS

The 49th spring exhibition at the Art Association of Montreal came to a close on Sunday afternoon. The total attendance of visitors to the galleries since the opening of the exhibition a month ago was 10757. The prizes given by Miss Jessie Dow for oil and water-color landscape paintings have been awarded this year as follows: To Robert Pilot, A.R.C.A., for his picture in oil entitled, "Indian Summer, P.Q."; and to J. Henry Simpkins for his water-color entitled, "Bonsecours Market", Montreal.



## LANDSCAPES STAND OUT IN ART EXHIBIT

Gazette 12/4/32  
Contemporary British Painting Widely Represented at Art Gallery Showing

MORE THAN 200 PICTURES

Many Lent by National Gallery—Most Prominent Present-Day Artists Are Represented

Contemporary British art is widely, if unevenly, represented at the exhibition now showing in the Lecture Hall of the Art Association of Montreal, Sherbrooke street west.

The show is attracting wide interest and, with the Spring show and paintings by Marius Hubert-Robert, drew over 2,000 persons to the Art Gallery between 2 and 5 o'clock on Sunday. Incidentally, next Sunday marks the closing of the Spring Show.

The place of honor goes easily to the landscapes; portraits are a bad second and still life not very much in the picture. Two of the best studies in the number of over two hundred are by Arnesby Brown, R.A. In one of these, "North Wind," he shows a storm coming up behind some rambling farmhouses with typical English countryside in the foreground. It is essentially a Brown, but the deftness of suggestion makes it a very attractive work. Closely following in merit is his "The Lane," nothing as far as scenic effect goes, but beautifully presented. The quietness of the atmosphere is forced on the observer most acutely. A landscape in contrast with these is Sir D. Y. Cameron's "Autumn in Menteith." Here a foreboding sky lowers over dark hills in the background; the remnants of the day's sun is struggling for a last penetration and wind is coming up. Cameron is also represented by "Ostia," a ruined temple standing high against a deep sky. This picture is more conventional. Almost as interesting as anything in the show is Adrian Stokes' "In the Dunes." At first sight, it appears nothing out of the ordinary. A deep blue pool in the foreground is surrounded by sand, sea grasses growing unevenly here and there.

Many of the paintings have been lent by the National Gallery at Ottawa and so are not new to the public, such works as Orpen's "Canadian Airman," Sargent's "Lord Byng," J. Kerr Lawson's "St. Paul's Cathedral," and Mark Fisher's "Sheep Shearing in a Barn," being very well known. Augustus John has a portrait of Sir Edwin Lutyens, which must be an early effort. It shows none of the technique which has placed him in the position he holds in the world of art.

### LAURA KNIGHT'S STUDIES.

Laura Knight has two studies, "Two Clowns and an Acrobat," crude and glaring, and "The Bedroom," very reminiscent of Mrs. Dod Proctor's academy sensation of a few years back. Glyn Philpot, R.A., is present with his "Man in Leather Jacket," a conscientious study without any outstanding merit. Charles Rickett's "Death of Montezuma" is widely known, and appears a less interesting work on second view. "On the Banks of the Orinoco," a large canvas by William Wallis, is a study in color, the scene being that of a leopard with a parrot of brilliant plumage in its claw. The school of modern Dutch type is represented in two studies taken by the Thames, J. Bateman's "Thames Wharf," and A. Stuart-Hill's "The Thames, London," both rather photographic. "Venice" is from the brush of Chas. Oppenheimer, and a 1907 work by David Muirhead, "Dark Night," dates quite a lot.

Included among the others whose works are shown are: Vanessa Bell, Guy Kortricht, Annie Swynnerton, Charles Knight, Evan Walters, with a study of Premier MacDonald; Ambrose McEvoy, with his portrait of Augustine Birrell, from the Ottawa gallery; Richard Sickert; Philip Connard, R.A., with a woman and still life; Walter Russell; Ernest Proctor, whose "The Grandfather," a stereoscopic picture, is hung next to Bertram Nichols' "Ragusa," a painstaking landscape, which shows neither up to advantage; Charles Shannon, R.A., with a work done in 1908; Dod Proctor; Sir William Rothenstein, with a self-portrait; Stanley Spencer, P. Wilson Steer, Harold Knight; Sir G. Clausen, R.A., with a picture of a storm which compares unfavorably with Arnesby Brown's similar study; W. Strang, R.A., Charles Cundall, Howard Somerville; Paul Nash, whose "Interior" might have been done by a schoolboy in his spare time; C. W. R. Nevinson, with "Waterfall," a study in brown and white, rather crude; Lady Patricia Ramsay, with two conventional flower and tree canvases and many others.

## MODERNIST SCHOOL HELD TO RIDICULE

Gazette 12/4/32  
Cave Drawings Linked with 'Distorted Effects' of Advanced Painting Today

ART HAS NO BOUNDARIES

Hutton Mitchell Finds Impulse in All Classes of Society—Dutch School Is Praised for Departure

The work of the so-called modernist school of painters was linked with that of the first cave-drawing artists by Hutton Mitchell last night when the novelist, painter and poet addressed a dinner of the Arts and Letters Club on the broad subject of "Art through the Ages." And the modernists were the recipients of no bouquets.

"Here is the figure of a woman," said Mr. Mitchell in the course of an address replete with humor and illustration, as he held up a cave drawing of what might have been a woman and might have been something else.

"It is obviously the work of one of the groups of X or 5 of the period. The artist was an iconoclast, a breaker of images. He took an original view of things. 'This is the way I see it,' he said, 'and that is enough for me. Wah!'"

"So you will observe," went on the speaker, "that the weird and distorted effects of our incompetents of the present day have precedent if not justification."

Mr. Mitchell declared the love of art and literature is confined to no one particular section of society. He had found it in a brick-layer in a Fleet Street bar—a man who quoted the 101 verses of Omar Khayyam and knew and loved Keats and Shelley but did not allow his taste for poetry to impair his taste for good English beer. And he had found it in a doctor, a member of the Physiological Research Society, who hoped Heaven would be a place where he could wear an old suit, puff an old pipe and go around sketching and painting all the odd nooks and corners of the heavenly kingdom.

The great love of art and literature and music inherent in man first found expression in far-off, misty days, said Mr. Mitchell. The first, primitive, hairy little man caught a glimpse of a gorgeous sunset or saw something in a woman's face no one had ever seen before and said "Wah!" or maybe, "Huh!" And that was the first poem. The exclamations gradually evolved into Paradise Lost and the Song of Solomon.

### TRIBUTE TO HOLLAND.

Paintings of bulls and bears found in ancient caves showed how the artists conveyed the suggestion of power in the fewest possible lines. And though Italy was the centre of art for hundreds of years and all roads led to Rome and Florence, Holland, despite its phlegmaticism, was the first country since cave-drawing days to bring down art, in its subjects, to the common things of everyday life and the common people, and Holland imparted a new meaning to the power of the brush.

The speaker judged art largely by "what a painting does to me." He said he did not care in what century a Botticelli saw birth; whether it was done in Florence or Griffintown; whether it was painted by Botticelli or whether it was painted, as Mr. Punch once said, by another artist of the same name. And art should have no room for fashion. Like beauty, it should remain. It certainly had no room for a "fashion which distorts, which sees nature through a colored glass, which interprets through the medium of a twisted optic nerve or which demands drink or dope before the beauty of it becomes apparent."

"Had Velasquez painted Philip the Fourth of Spain with blue hair and a green chin," suggested Mr. Mitchell, "it is open to doubt whether the head of that monarch in the National Gallery would be considered, as it is today, one of the world's greatest portraits."

John Anderson, president of the Arts and Letters Club, presided. Entertainment was furnished by Miss Marguerite Austin, violinist and a newcomer to Montreal who earned a rich meed of applause and by Mrs. Franklin West, soprano, well-known to radio audiences. The accompanists were Thomas Burke, who was the orchestra leader on the S. S. Prince David which was wrecked recently off Bermuda, and Percy French. Cyril Stackard, of the club's musical programme committee, was in charge of the entertainment.

## PROMINENT ARTIST, F. M. KNOWLES DIES IN HIS 75TH YEAR

Toronto Globe  
Canadian Art Loses Distinguished and Dashing Contributor

FUNERAL TOMORROW By M.E. Hammond

A distinguished and dashing figure in Canadian art passed away on Saturday evening in the death of F. McGillivray Knowles, R.C.A., after a brief illness, due to heart disease. Mr. Knowles, who was in his seventy-fifth year, died at his apartment, York Manor, Jarvis Street, where he and Mrs. Knowles were spending the winter, his summer studio since 1927 being in the White Mountains at Riverton, N.H. Both in Canada and the United States Mr. Knowles had won high place by his marines, landscapes and portraits, excelling in all three fields of his art. The remains are at Miles Funeral Chapel, 30 St. Clair Avenue West. The funeral service will be held at St. Paul's Church, Bloor Street, tomorrow afternoon at 2.30 o'clock. Interment will be at Mount Pleasant Cemetery. Many of his former friends in art will participate in the last honors.

Mr. Knowles was born at Elora on May 22, 1857. Through his father, William Knowles, who was a native of Cork, Ireland, there was relationship with Sheridan Knowles, playwright and writer, and with R. B. Sheridan, the author of "The School for Scandal." His mother was born in Aberdeenshire. Mr. Knowles was educated at the Elora public and high schools, and as a youth he came to Toronto and entered the photographic studio of Notman & Fraser, receiving his first art instruction from John A. Fraser, R.C.A. Later he studied in Philadelphia, New York, London and Paris. He continued his quest of knowledge during many visits to Europe, reaping the fruit during a half-century's practice of painting and teaching.

### Early Connections Here.

Toronto was the centre of most of Mr. Knowles' long professional career. He taught art at Westbourne School and at the Ontario Ladies' College, Whitby, and for years conducted a class at his studio. His success as a teacher is indicated by the standing reached by such pupils as Elizabeth McGillivray Knowles, Harry Britton, Frank S. Panabaker and Florence McGillivray.

He knew his art thoroughly, possessed a vigorous, determined personality, and was not without temperament. Yet he was kindly and generous, and often imparted a genuine poetry as well as realism into his canvases. While his portraits were marked by strong characterization and his landscapes breathed the spirit of outdoor Canada, especially of the Laurentians and the St. Lawrence villages, his best work probably was in his marines, with their mastery of the structure of waves and the majesty of full-rigged ships. Occasionally he made an excursion into an allegorical theme, such as "The Finding of Leander by Hero."

For many years the Knowles studio on Bloor Street West, converted from a luxurious stable of an earlier day, was a Saturday night rendezvous for lovers of painting, music and literature. When Mr. and Mrs. Knowles removed to New York in 1915 they were banqueting by a party of hundreds of Toronto friends.

### Continental-Wide Figure.

Mr. Knowles was a member of various art bodies in both Canada and the United States, including the Associated Artists of America. He was Vice-President of the Ontario Society of Artists in 1901, became associate of the Royal Canadian Academy in 1888 and R.C.A. in 1898. He was twice married, first in 1885 to Elizabeth Beach of Ottawa, a connection of Sir Michael Hicks-Beach, who died in 1928, after a long career as a painter, and in April, 1931, to Miss Lila Taylor of Granton, Ont., then a teacher at Alma College, St. Thomas.

Mr. Knowles is survived by his widow; by two brothers, William James, Toronto, and Arthur Strachan, Sydney, Australia; by four sisters, Mrs. Roy B. Hollister, Miss Emma Knowles, Miss Jessie Knowles, Pasadena, Cal., and Mrs. Frank Franklin, Hollywood, Cal.; also by two nieces, Miss Lillian Knowles, Toronto, and Miss Beatrice Knowles, New York.

General regret was expressed yesterday among Toronto artists at news of Mr. Knowles' death. E. Wylie Grier, President of the Royal Canadian Academy, said: "Mr. Knowles was a virile and versatile painter. He was equally successful in his marines and his landscapes. His last exhibition in Toronto, last November, showed no falling off in power. His work was recognized as retaining its excellence of color and vigor of handling. His passing deprives Canada of a notable figure among its painters."

## MODERNIST ATROCITIES IN ART

"Times" March 16/32

DR. INGE ON SIMPLE NONSENSE

The members of the Royal Institute of Painters in Water Colours celebrated their 123rd exhibition by a dinner held at the Institute, Piccadilly, last night, with the president, Sir David Murray, R.A., in the chair. The DUKE of ATLICH, proposing the toast of the Institute, said that these were difficult times for everybody, and he supposed no one was hit more quickly than the artist, especially the water colour artist. That extraordinary and diversified exhibition, however, showed how well those artists were keeping up their courage.

The PRESIDENT, in reply, said that he felt a little tired by the flood of vague highbrow generalities regarding the principles, practice, and politics of art indulged in by glib critics. They did not seem to enter into the real feelings of the artist and the absorbing joy he found in Nature's charms and in his constant effort, by the aid of really refined and accomplished technique, to render these with adequate skill. All art handed down from the past was distinguished by the pride the craftsman took in his work.

The DUKE of MARLBOROUGH replied to the toast of "The Guests," submitted by Mr. TERRICK WILLIAMS (vice-president).

The DEAN of ST. PAUL'S, who also responded, referred appreciatively to the pictures in the exhibition, but asked what they were to say of those modernist atrocities which happily were not admitted to the exhibition, though in one of the rooms of the French Exhibition certain specimens were set out for their marvel. What were they to say of sculptures which seemed to be modelled on the mysterious statues found on Easter Island or on the early efforts of the savages of West Africa? What were they to say of paintings some of which seemed to be the work of a bad mathematician and others to have come from the nursery of a very disagreeable child? (Laughter.) He hoped that the purer art which they saw on those walls might help before long to kill these abominations. They really were, he was convinced, simply nonsense, and he trusted that within the next 10 years the productions of these artists would have been banished to the bathroom or even farther. (Laughter.)

The MARQUESS of CARISBROOKE proposed the health of the President.

Among those who accepted invitations to be present were:—

The Swedish Minister, Lord Bertie of Thame, Lord Ritchie of Dundee, Lord Alreade, Lord Waverley, Lord Craigville, Lord Moynton, Lord Plender, Lord Dawson of Penn, Sir Frank Newnes, Sir Thomas Harder, Sir Edgar Horne, Sir Arthur Pinero, Sir C. Harcourt Smith, Sir Frederic Cowen, Sir Edward Wallington, Sir A. S. Cope, Sir Edwin Cooper, Sir F. C. Bowring, Sir William Llewellyn (President, Royal Academy of Arts), Sir H. Hughes-Stanton (President, Royal Society of Painters in Water Colours), Sir W. Reynolds Stephens (President, Royal Society of British Sculptors), the Mayor of Westminster, Mr. Julius Olson, R.A., Mr. L. Sylvester Sullivan, Mr. C. Reginald Grundy, Mr. H. H. Mason, Mr. Fred H. Pyman, Wing Commander Louis Greig, Alderman H. A. Cole, Mr. A. C. Carter, Mr. Anthony Frisner, Mr. W. J. Taylor, Mr. George W. Rutter, Mr. Eric MacLagan, Mr. E. G. Evans, the Masters of the Drapers', Merchant Tailors', Carpenters' and Painter Stainers' Companies, the Master of the Fine Art Trade Guild, Mr. Frederick S. Beaumont (hon. treasurer), and Mr. Reginald Blackmore (secretary).

## SPRING EXHIBITION VISITED BY 10,757

Gazette 19/4/32

Robert W. Pilot, A.R.C.A., and J. Henry Simpkins Win Jessie Dow Prizes

Marked interest was shown in the Spring Exhibition of the Art Association of Montreal which closed on Sunday, the attendance since the opening, March 17, being 10,757.

The award of the Miss Jessie Dow prizes of \$200 and \$100 respectively, for oil and watercolor, resulted as follows: for oil, Robert W. Pilot, A.R.C.A., of Montreal, for his painting entitled "Indian Summer" and for watercolor, J. Henry Simpkins, of Montreal, for his work entitled "Bonsecours Market."

The prize-winning oil by Mr. Pilot shows distant Quebec, with the Chateau Frontenac beneath a glowing sky, a stretch of the St. Lawrence with shipping and, in the foreground, trees in autumn leaf. Mr. Simpkins' watercolor is a view of east St. Paul street as seen from the corner of Jacques Cartier Square.

## MISS PEGGY NICOLL, ARTIST, SHERBROOKE STREET, MONTREAL.

I should suggest a Russian blouse and white flannels, for the summer time any way. It must be frightfully uncomfortable to wear a tie, a collar, a waistcoat — ad infinitum. I am certain that women would not stand upon their dignity. There would have been a revolt in our ranks at once. In this case the women certainly

are much more progressive than men. Just look at the difference the last twenty years have created in our fashions. From bulky, long skirts and tight waists we have developed a fashion of cloths that is the most comfortable in any weather. Why men persist in wearing the same sort of clothes their grandfather wore, passes my imagination.

I often sit on street corners, painting, and some of the expressions of misery on men's faces, as they plug along in the hot sun, are really enough to make one very sorry. They do not deserve pity, however, for it is within the power to be sensible.

Herald Miss Nicoll

## Vivid Colors In Works by Hubert-Robert

The print room of the Art Association is a blaze of color at present with the exhibition of pictures by Marius Hubert-Robert, a French painter who is a direct descendant of one of the better known French painters of the later part of the 18th century. The pictures are views of places in France and in Palestine, some in oil and a few in water color. Many of them have been reproduced very effectively in color, in L'illustration and other French magazines, and the oil paintings, with their clear, strong coloring, lend themselves particularly well to color printing, though some of the water colors, notably those of places on the French coast, are most successful as pictures.

Mr. Hubert-Robert is a lover of strong light and bright color. The colorings of many of these pictures is so vivid that a room full of them is almost uncomfortable, and in many of them there is so much light in the shadows that they almost cease to be shadows. Another result of this love of strong light is that the sunshine of France appears to be just as brilliant and hot as that of Palestine. It is this that makes the cooler toned sea pictures stand out among the rest.

With all their perhaps excessive brilliancy the pictures are full of well placed color effects and are always cleverly painted records of scenes that were well worth painting; very accomplished pictures which lose some of their distinction when seen grouped together, they make one of the most interesting exhibitions that have been shown at the Arts Association for some time.

### Art Association

### Centre of Interest

More than 2,000 persons visited the galleries of the Art Association of Montreal last Sunday between the hours of two and five o'clock. The 49th annual Spring Exhibition is now on view there as well as the exhibition of British Contemporary Painters and the exhibition of pictures of Palestine and Normandy by Marius Hubert-Robert of Paris.

The Spring Exhibition will close next Sunday, April 17th; the other two exhibitions will remain open till the end of the month.

An exhibition of flower pictures by the late Robert Holmes of Toronto will be held at the Art Association from April 27th to May 15th.

"Star" 13/4/32 MONTREAL



A BOY WITH GRAPES  
by Murillo  
In the collection of Mr. F. A. Lallemand, Montreal.

## Works of Many Schools and Periods Are Found in Lallemand Collection

Montreal contains many works of art and even some quite considerable collections of which the very existence is known only to their owners and their friends. Some of the older collections are well enough known by reputation, but many other collections have been and are still being made. At the back of a house on Sherbrooke street there stands one of the largest and best lighted picture galleries in the city, containing the collection of Mr. F. A. Lallemand. The collection which, though comparatively recently formed,

is quite a large one, contains works of many schools and periods. There are very few modern pictures, but there are in it a number of pictures by English painters of the 18th and early 19th centuries and some large works by Italian painters of the 17th century.

Among the English pictures are some interesting portraits, several by Beechey, one by Hoppner, a small one by Kneller and one by Ozias Humphrey, who was better known as a miniature painter. One of the Morland's is a good example and there is an attractive picture of horses by John Herring, and a good little group of figures by Wilkie. There is also scene of a country fair by the caricaturist, Rowlandson, who painted very few oil pictures. Among the landscapes there are some good sketches by Constable and the list also contains the names of Gainsborough, Nasmyth and Crome.

The Dutch pictures include two small heads by Rembrandt and Hals which have the approval of Dutch expert opinion; landscapes and figure pictures are by Steen, Brouwer, Teniers, Both, Vander Neer, and a still life by Weenix. The Italian pictures are not numerous. The principal of them are large examples of Domenichino, Guido Reni and Carlo Dolce, painters whose works have rather gone out of favor with collectors. Another interesting picture is an old copy of Luini, which is a beautiful piece of colour.

Several examples of Murillo are in the collection and some of Ribera. A very interesting Spanish landscape is attributed to Del Mazo, the son-in-law of Velasquez. The French pictures are few; the principal of them are two battle scenes by Courtois, several landscapes by Gaspard Pousin and a portrait by Mme. Vigee-Lebrun.

### NATIONAL GALLERY RECEIVES PAINTING

OTTAWA, April 16.—(C.P.)—Four of the outstanding paintings exhibited at the annual exhibition of Canadian art here recently have been presented to the National Gallery by Dr. P. D. Ross, of Ottawa. The pictures are "Doc Snider's House" by L. L. Fitzgerald, Winnipeg; "The End of the Winter" by James Henderson, Fort Qu'Appelle, Sask.; "Autumn in Algoma" by J. E. H. MacDonald, Toronto, and "The Readers" by L. A. C. Panton, Toronto.

## Exhibition of British Pictures Attracts Attention of Experts

A comparison between the styles and abilities of painters in Canada and Great Britain may be made with little trouble just now in the galleries of the Art Association of Montreal, since the Association's spring exhibition is still open, till the end of this week, upstairs while, downstairs in the lecture room, there is on view a collection of works by British painters, which has been brought out by the National Gallery of Canada. It would be as well not to push the comparison too far since the British pictures are mostly by a selection of the better or more successful painters, though some of them are not represented by their best work. The exhibition is, on the whole, one of sound and generally unpretentious work, most of which has a sort of sobriety which makes the collection look, at first glance, rather dull in contrast with the light and color in some of the Canadian pictures. While this collection does not represent all the best painting that is being done in Great Britain, and the pictures in it vary enormously in merit, there is hardly one of them that is not worth seeing.

This is called an exhibition of contemporary British painting, but some of the works in it are by men who have been dead for some years; these are mostly among the pictures which have been lent from the National Gallery at Ottawa to supplement those which have been brought out for this exhibition. Conspicuous among these Ottawa pictures are Orpen's fine portrait of a Canadian airman, Sargent's little sketch of the head of Lord Byng, Ambrose McEvoy's portrait of Augustine Birrell, a big and rather literal view in London by J. Kerr Lawson, and an odd example of the work of William Strang; others are by Annie Swynerton, Charles Shannon, Gerald Kelly and Alfred East.

Some of the portraits are among the most interesting things in the exhibition. It would be hard to find any much stronger contrast than there is between Augustus John's clever, slightly painted portrait, almost a caricature, of Sir Edwin Lutyens, Sir William Rothenstein's rather exactly painted Self-Portrait, with its strange, bright green shadows, and Glyn Philpot's very quiet

and reserved Man in a leather Jacket. The contrast is carried further by Orpen's little picture of a man in black, Evan Walter's sketchy portrait of Ramsay MacDonald, and Harold Knight's rather ghastly portrait of Ethel Bartlett, a very pale woman in white satin. Figure subjects always fill more space in European than in Canadian exhibitions; one very effective one here is Gemmell Hutchison's Sleep, a picture of an old woman with a baby sitting in firelight. Dame Laura Knight is represented by The Bedroom, a very exact illustration of a girl dressing and of her bedroom furniture, and by a more freely painted picture of clowns and acrobats. T. C. Dugdale's Old Mole looks like a good portrait; Ernest Proctor has a good, hard and formal picture of an old man with a baby, and Dod Proctor has two quite interesting pictures of girls. Philip Connard's Woman with Still Life is better as painting than as a picture.

The landscapes are all fairly small, but there are some good ones among them. Two nice green ones are John Nash's The Duck Pond, and Harold Harvey's The Drift Farm; there is good, moist English atmosphere in Arnesby Brown's two pictures. C. W. Nevins's Waterfall is a clever study almost in black and white, there is pleasant light on tree trunks in Ethelbert White's Early Spring, and true, pale London sunshine in J. Bateman's Thames Wharf. Other of the more interesting landscapes are by Bertram Nicholls, Charles Knight, Wilson Steer and Sir D. Y. Cameron. Richard Sickert, Henry Tonks and Sir Charles Holmes are not well represented. It is surprising to find a landscape by Lucien Pissarro in a collection of British pictures.

Two pictures which have an interest other than a purely artistic one are by Lady Patricia Ramsay; the picture of a group of Tiger Lilies is the better of these. Of other pictures, Paul Nash's Interior is a decorative pattern of the lines of window frames, and Dorothea Sharp's Hills of Cassis is a broadly painted effect of sunlight. The only really freakish picture in the exhibition is T. Lowinsky's Daphne, with its leaves curiously modelled in paint.

### SIZING US UP.

The Editor, Montreal Daily Star:  
Sir,—The mechanisms of business have thrown me, a stranger, upon your fair city for a few weeks, and without hope of ever being famous, I am intruding upon your space to tell you my impressions of Montreal. In the last ten years I've never gazed so many "black" eyes as I did on the day you changed your mayor. Till I saw they were also there after the whistle blew, I thought these statues on your buildings were bricklayers. You are quite in line with other big cities in having all your office buildings half empty. You have a wonderful rink and the makings of two good teams. You have a whole raft of English speaking Canadians who are missing a whole lot in life being above learning French. You have very pretty women

and girls, lots of them, but in the cafes and hotels one is forced to the conclusion that some of them don't seem particular about what their men friends look like. Your newspapers do not print enough general Canadian news from the middle and far west. When you get snow you certainly know how to get rid of it—all except what freezes and becomes icicles hanging over the poor pedestrian. Your talkies haven't enough variety—too much sex and heavy films. You have an excellent art gallery with free admission for Scotsmen and others on Sundays. You have a first class street car service, fine churches, and I'm certainly in love with your policemen and their uniforms. You can certainly explain by your bank buildings why these institutions can't pay more than 3 per cent. on savings accounts. You have a wonderful river—part of the year, some cab horses that won't last long, lots of good places to dine, and a real friendly citizenry. Without malice, for I'm not from Toronto.  
VISITOR.

## Exhibition in McGill Library Of Art Objects

For some years past it has been the custom to give exhibitions in the small upstairs gallery at the McGill University Library of treasures belonging to the library. Generally each exhibition has been confined to a particular type of art, to objects connected with some special person or country or dating from a special period of time. An exhibition which is now open there, under the name "Things, old and new," ranges in place from China to England and in time over almost two thousand years.

The most important part of the collection consists of Chinese books, manuscripts and other objects from the Gest collection belonging to the library. There are several of the 109 large volumes of the Kanjur, a collection of Buddhist Sutras, which was printed about the year 1759 for the Emperor Ch'ien-Lung—large books, splendidly printed in red and decorated with plates of figures of Buddhas. For comparison with these figures, several small bronze Buddhas are shown in the same case. There are also some smaller volumes of Sutras and some of the many volumes of the Chinese encyclopedia, of which this library contains one of the few existing copies. The bindings of these and the cases made to contain them are covered with fine brocades in gold and colors. Among other Chinese books there is a modern Chinese reprint of a treatise on architecture and decoration, made under the Sung dynasty, at the beginning of the twelfth century; there are admirable

woodcut illustrations in this and some of the other books shown. Chinese writing implements and inks in various form are also shown and, at the far end of the room a set of the reproductions, made by the British Museum of the very remarkable Buddhist paintings discovered in caves in Western China by Aurel Stein.

Some very interesting old Chinese manuscripts may be compared with some fragments of Egyptian manuscript, and with Sanskrit and Hebrew manuscripts, which are close by. There are, too, some very good European illuminated manuscripts of the 15th century belonging to the library. Among reproductions of manuscripts is the set of the sixth century Greek manuscript of the Book of Genesis, which belongs to the National Library at Vienna, probably the earliest and one of the most valuable of European illuminated manuscripts.

European printing is illustrated in this exhibition by a few early printed books and by a number of facsimiles of others, including books from the Gutenberg press. Modern work is shown, at the end of the gallery, by some specimens of fine printing, most of which is by English printers.



# THE WEEK'S REVIEW OF ART

## Native Arts Display Beauty And Usefulness

A perfect mosaic of beauty is now on view at the Palestre Nationale, Cherrier street, where an exhibition of Quebec handicraft, under the auspices of the Provincial School of Domestic Arts was opened last night by Hon. Adelard Godbout, Minister of Agriculture. While the work is all local—made in the Province of Quebec—peasant craft of widely different cultures by settlers of foreign origin lend infinite variety to the display.

Here are flaming Spanish and gypsy shawls and here the brilliant rugs of the Navajo; there the well-loved hooked rugs of the Quebec habitant. The shawls of Norway vie with the blouses of the smock-frocked Russians with their love of intricate design. There is Breton lace, Italian printed linen, and a score of other attractions. But through it all the visitor cannot but be impressed with the excellence of the French-Canadian crafts especially the weaving which need not give pride of place to any.

The large hall on the second floor of the building is given over to the exhibition, with its assortment of carpets, clothing, furniture and decorative arts of all sorts. The exhibition will be open until the end of April.

Probably the most interesting part of the display, for the city dweller who is not familiar with the arts of the countryside is that of the rustic looms and other tools, with which the habitants have made beautifully woven clothing, carpets and cushions.

But the most practical, as far as the industrial future of the native Quebec handicraft is probably shown in the display of furniture and decorative woodwork, which shows conclusively that if more widely known about this furniture would outlive the more expensive factory pieces in summer residences.

In accord with the campaign undertaken by J. C. Piche, chief forester of the province, to encourage the manufacture of furniture from the woods of our forests, this exhibition of domestically manufactured furniture ought to have valuable results. Much of the woodwork exhibited is fruit of the industry of pupils of the technical school of Montreal, and shows the result of careful training inspired by ideals of beauty and fine workmanship.

The exhibition will be open till April 30.

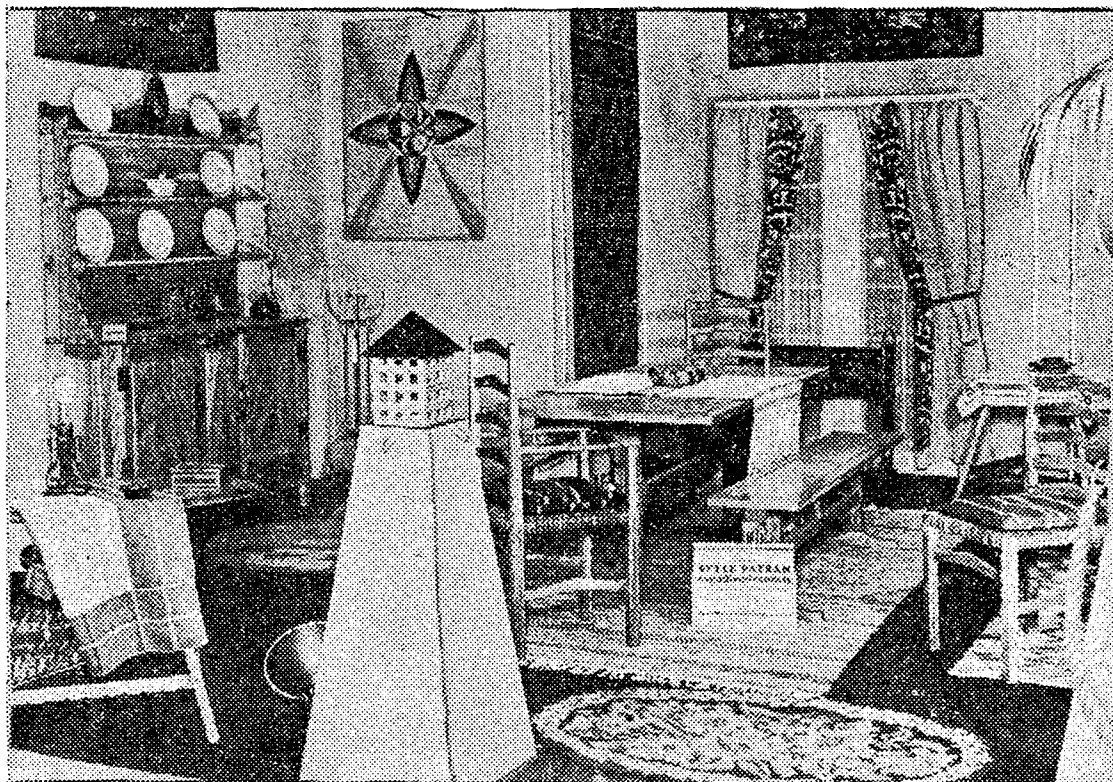
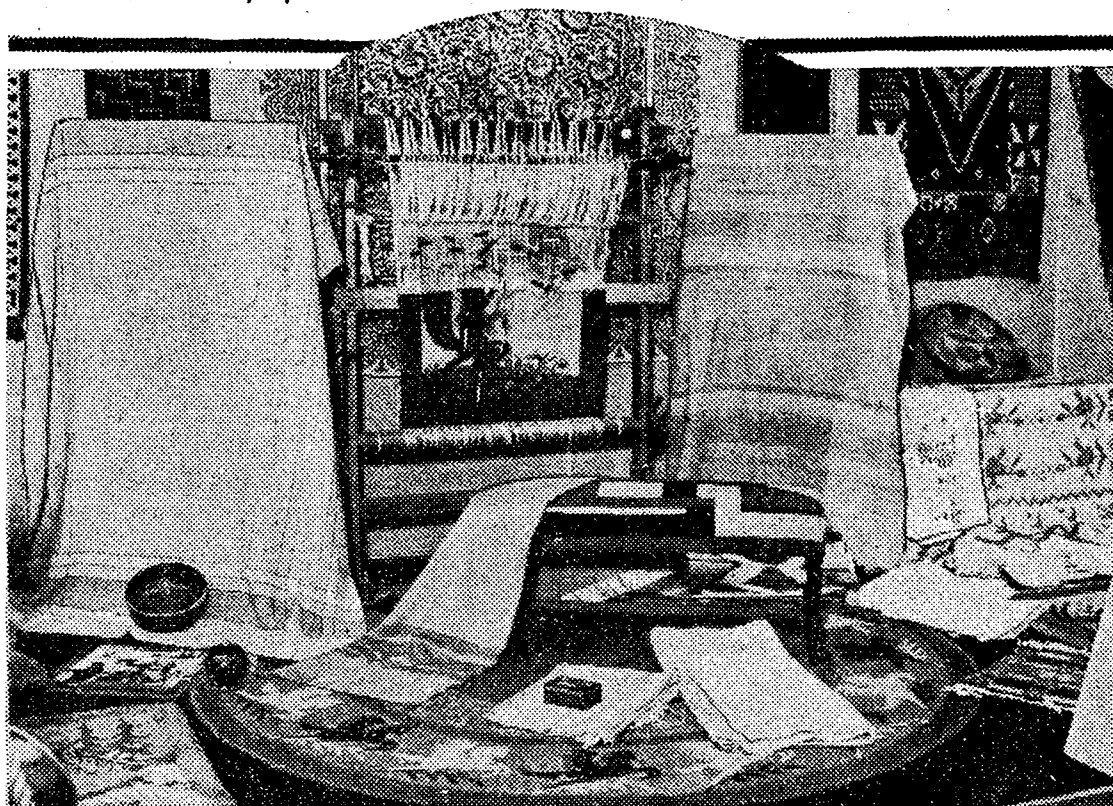
## Art Bureau Protects Public From Frauds

The American Art Dealers' Association, a trade organization, has set up an Art Service Bureau, the purpose of which is stated to be "to serve the public as a collective authority on all matters pertaining to the fine arts, from the authentication and restoration of the old masters to the proper hanging of a picture or a print." The first part of this purpose is evidently one for which there should be much use, to judge by the many disputes about works of art that have come into the American law courts in recent years. As the Association points out, a collective opinion is of more value than that of a single man, whatever his reputation as an expert. This is all the more true since the question of whether a work of an old master is authentic or not is largely, and in some cases entirely, a matter of opinion.

The bureau consists not only of members of the association but employs men whose knowledge or experience may be of value, and it will presumably be able to make use of the chemical, microscopical and other tests, which are now used in judging the age and origin of works of art. The members of the Association are able to use the services of the bureau for the examination of pictures which they have for sale, and quite lately several pictures were withdrawn from a sale after an investigation by the Authenticity Committee of the Art Dealers' Association.

## ARTS AND CRAFTS IN THE PROVINCE OF QUEBEC

Star 20/4/32



Some of the exhibits of the arts and crafts of residents in this Province now being shown at the Palestre Nationale on Cherrier street. In the centre of the upper picture is a loom of the type used for weaving rugs, one of which is seen half-finished on the machine. Several home-woven blankets and counterpanes are to be seen and on the floor is an excellent example of a circular hooked rug.

In the lower picture are examples of furniture made by Technical School students in Montreal together with more rugs, mats and curtains.

## News of Montreal Art Centres

The Watson Art Galleries will be closed at the end of this month and will remain closed till the autumn, when they will be reopened in another building. In connection with this removal an auction sale of a number of pictures from these galleries is to be held next Friday, by Fraser Brothers, in the Morgan Trust Building on City Councilors street, where they will be on view on Thursday of this week. The collection to be sold consists of more than a hundred pictures, of which a full, illustrated catalogue has been issued. Some of the more important of them are by Canadian painters. There are two of habitant life by Krieghoff, four Canadian landscapes by W. H. Bartlett, a picture of Holland by J. W. Morrice and a portrait study by W. H. Brymner. With these there are a landscape by Suzor Cote, a landscape and two pictures of figure subjects by Charles de Belle, a portrait study by Laura Muntz and six landscapes by Archibald Browne.

British painters are represented by two works of Sir Hughes Stanton, and one each by Ralph Peacock and Mouat Loudon. There are works by a number of modern European painters; some of the more prominent of these are Le Sidaner, by whom there are two pictures, Monticelli, Eugene Boudin, Mauve, Lhermitte, Bosboom, Mesdag and Weissenbruch.

Colored etchings and etchings in color are being shown by La Gravure Moderne on Sherbrooke street. The more important of them are the work of French and Belgian engravers and painters, among whom are Van Santen, Chobanian,

Luigini, Herker, Celos and Van Neste. Nearly all of these are produced by a combination of etching and monotype processes, the color being painted onto the etched plate. In a few of them different colored inks have been used in printing different parts of the etching, but in most of them ordinary brown or black inks have been used for the etching and the colors have been printed from the painted plate, presumably after the printing of the etched lines. In several of them parts of the surface appear to have received a grain, by means of aquatint or other process before the application of the color, and, while in some the etching makes a considerable part of the picture, in

others it is confined to a small part and is even used so sparingly that it can have served only as a guide to the painter and is hidden by the applied color. The method often produces a surprisingly close imitation of painting in oil or water colour and its results are very far removed from those of any ordinary etching process. The advance of methods of color printing has led to the revival and reproduction of many of the old colored prints—etchings or steel engravings colored in water color; there are in this exhibition a number of exact and successful reproductions of some of the colored sporting prints of 100 to 150 years ago, by Alken, Ackerman and others.

## HUNDRED PICTURES ARE NOW ON VIEW

Gazette 22/4/32  
At Morgan Trust for Watson  
Art Galleries Auction To-  
morrow Night

On view to the public today and until nine o'clock tonight, in the Morgan Trust auction salon, 2055 City Councilors street, will be the 100 paintings that are to be sold by auction tomorrow night at eight o'clock by Fraser Bros., under orders of the Watson Art Galleries.

These paintings, by both Canadian and well known Continental painters, go under the hammer, due to the fact that the galleries, known to Montrealers as on St. Catherine street west at Bishop street, are being closed. It is the intention of the Watson Art Galleries to open in the autumn at a site yet to be determined.

During the long period that these galleries have been on St. Catherine street west, they have been the scene of many general exhibitions, as well as group exhibitions and "one-man" shows, that have attracted thousands of picture-lovers. Careful selection has been made of the paintings that are to be auctioned and typical works of fine quality will be on view today.

The Canadian group includes, among others, works by A. de F. Suzor-Cote, R.C.A., Archibald Browne, R.C.A., the late W. J. Morrice, the late William Brymner, C.M.G., R.C.A., and of the earlier Canadian school, Krieghoff and Jacobi. Among European painters may be mentioned Lhermitte, Jures, Bosboom and many other outstanding painters. The pictures will be on view tomorrow until 5 p.m., the auction starting at eight o'clock.

## PAINTINGS SOLD AT BARGAIN PRICES

Star 25/4/32  
Only Two Works Top  
\$1000 At Big Morgan  
Sale

The opportunity to obtain valuable paintings by many well-known Canadian and European artists at bargain prices was seized upon by many who attended the auction sale last night of a collection of pictures from the Watson Art Galleries, carried out by Fraser Brothers at the Morgan Trust Auction Salon on City Councillors street. Of the 104 lots that were offered only two of the paintings topped the \$1,000 mark, the high price being paid for an exquisite pastel entitled "Summer-time," by the internationally famous Leon L'Ermitte, the bidding on this starting at \$200 and rising quickly to \$1,100. The other painting was a canvas by Sir D. Y. Cameron, R.A., R.S.A., entitled "A Scottish Idyll," a fine example of a poetic landscape by this eminent Scotch artist that was sold for \$1,050. A fine example of the work of B. J. Blommers, one of the masters of the 19th century, brought the third highest price, \$875 being paid for a delightful interior scene, "The Quiet Hour." Next in value came a work by Bernard Potnast, "The Pride of the Family," rich in color with the figures strikingly natural in pose. The bidding for this started at \$250 and quickly rose to \$850.

### CANADIAN WORKS SOLD.

While a number of the more important paintings failed to reach the reserve figure set, still there was a host of pictorial gems that were eagerly bidden for and sold for substantial figures, the works of the late William Brymner, C.M.G., R.C.A., the late J. W. Morrice, R.C.A., M. A. Suzor-Cote, R.C.A., and the late C. Kreighoff, finding ready purchasers among those who sought outstanding examples of Canadian art; while among the European artists the paintings by J. Sherrewitz, B. J. Blommers, Bernard de Hoog, Sir Hugh Stanton, Sanderson Wells, and Montagu Dawson were favored.

The sincere simplicity of De Hoog's painting of "Simple Contentment" caused this canvas, started at \$150 to rise to \$350, where it found a buyer; while a typical Scherrewitz painting "The Shell Fisher," starting at \$200 was run up to \$620 before the auctioneer's hammer fell. An unusually fine example of the small-scale greatness of Bosboom's art, "A Church Interior," for which the opening bid was \$100, was a bargain at \$285, while another De Hoog work, "The Two Mothers," offered at \$150 was sold for \$230.

A pretty canvas "Playtime" by L. Van der Tonge, depicting the happy relaxation of children, was bought for \$150, while two examples of Scherrewitz work, "Tending the Flock," a most pleasing pastoral scene and "In the Shade" in which the flickering sunlight beneath the cool shade of the trees is handled in a masterly way, found ready purchasers. Both started at \$200, and the first-mentioned sold for \$550, while "In the Shade" sold for \$275. Another painting on somewhat the same lines "Going to Pasture" by William Steelink, recognized as one of the great painters of sheep, was started at \$150 and was sold for \$320.

### MANY BARGAINS.

An opening bid of \$100 was taken to \$500 to secure another Scherrewitz painting "Loading Sand," while \$300 was paid for an effective domestic scene "Mother Darning" by Bernard de Hoog. Just \$100 was sufficient to buy a canvas by William Weissenbruch entitled "Evening near Laren" while two examples of the work of C. Kreighoff were considered good bargains, "Autumn Scene" selling for \$400, and "A Pioneer Homestead 1854" realising \$375, both pictures drawing an opening bid of \$150. "The Young Shepherd" by William Steelink, which started at \$25 was sold for \$150, the same price being paid for a panel by Anton Mauve, entitled "Evening."

A set of four hunting pictures by Sanderson Wells, R.I., which have never been reproduced found a ready purchaser at \$520 after spirited bidding, while Montague Dawson's vigorous sea painting "Homeward Bound" of a ship under full sail was acquired for \$340. "A Souvenir of Holland" by J. W. Morris, a typical example of this Canadian artist's work was purchased for \$385, while "A Laurentian Village," by Archibald Browne, R.C.A., was considered a bargain at \$225, as was Suzor-Cote's "Landscape near Arthabaska" at \$220.

Among other works which sold reasonably were two paintings by M. Guermacheff, "Dernier Rayonne," and "Last Rays of the Setting Sun," which fetched \$310 and \$230 respectively.

## Works of Art Sold at Bargain Prices in N.Y.

Star 25/4/32  
Collection Belonging Mar-  
chioness Curzon Realizes  
Only \$93,500

NEW YORK, April 23.—(U.P.)—Gentlemen with waxed mustaches and ladies with diamond-studded lorgnettes poured \$93,500 into the lap of the Marchioness Curzon of Kedleston last night, and carried away twice that value in paintings, tapestries and enamelled snuff boxes from the auction sale at the Anderson Galleries.

The star of the sale, Boucher's famous "Venus Consolant L'Amour," painted in 1751, sold for \$31,000. It was a gorgeous thing, and when the curtains parted and it burst into view the entire company of bidders broke into exclamations.

Madame Vigee-Lebrun, noted French artist who survived the revolution because she flattered so many of the terrorists, was the next most popular of the artists, and \$16,500 was paid for her portrait of the Duchesse de Polignac.

SIR JOSHUA REYNOLDS' famous portrait of Miss Katherine Angelo brought \$12,000, but his more unattractive portrait of Miss Frances Shepard went for only \$800.

Jean Baptiste Greuze, whose pastels reflect the most glorious age of France, was represented by two figures which brought \$4,600 and \$5,200.

The prices paid for the Marchioness' gorgeous tapestries were nothing short of criminal—according to the auctioneer. They averaged from \$1,200 to \$1,600. The tapestries were the work of Franz van Maelsaek, all signed in the selva, with the Brussels mark.

The smaller objects of art, perfume bottles, miniatures, snuff boxes and seals were snapped up at modest prices, despite their historic significance.

Louis XVI patch boxes averaged from \$40 to \$100, although Oudry's miniature of Madame de Pompadour rose to \$170 before the hammer fell.

At the conclusion of the auction of the Curzon art, two rare works, the property of the Countess of Erroll and of Major R. E. Partridge, M.C., found new homes in America.

An unnamed bidder paid \$3,600 for the Countess' "Portrait of the three children of Charles I," by Sir Anthony van Dyck—a portrait that was first in the collection of that famous king, and which has since been in the Erroll family.

The other work, by Johann Zoffany, R.A., "The Family of John Wallace, Esq.," brought only \$850. "At any other time," the auctioneer said at the close of the sale, "this collection would have netted at least \$200,000."

## Modern Art Both Praised And Censured

Star 20/4/32

Artists of the present day differ from those of former times not only in the pictures that they paint but in the fact that some of them have quite a lot to say about their art, while the older artists were generally rather silent. The exponents of the newest ideas in art have often the most to say, which is quite reasonable, since they may think, and others with them, that their art needs some sort of verbal explanation.

A statement of the ideals of some Canadian artists, and more particularly of the Toronto Group of Seven was made the other day at Vancouver by Arthur Lismer, A.R.C.A., who is a member of the group. "Likes and dislikes," he said, "have nothing to do with the appreciation of art. Art should rather be considered as a reflection of the times. The artist puts into his work just that spirit of modernism, or Victorianism, or Mediaevalism, or renaissance which echoes the age in which he lives. Nobody could paint a Rembrandt picture now. Even the easy, quiet vogue of Victorianism had its distinctive touch, which nobody living in this era of stress and tumult could properly present." He went on to claim that the Group of Seven are in the spirit of the times in Canada, and would be out of place in an older country.

The Dean of St. Paul's, the famous Dean Inge, made the following remarks at an exhibition in London. "What are we to think of sculpture apparently modelled on the early efforts of African savages or of paintings which seem to be the work of mad mathematicians or to come from the nursery of a very disagreeable child. I hope the examples of a purer art which are to be seen in this exhibition will do something to abolish such works which are, I am convinced, simple nonsense. I trust that during the next ten years they will be banished to the bathroom—or even further."

## PORTRAIT STUDIES SHOW HIGH MERIT

Gazette 25/4/32  
Work of Violet Keene Perin-  
chief and Minna Keene Ex-  
hibited at Morgan's

What can be done with the camera in skilled hands is admirably exemplified in the collection of subject and portrait-photographs by Violet Keene Perinchief, of Oakville, Ont., and by her mother, Mrs. Minna Keene, Fellow of the Royal Photographic Society, now on view in the gallery of Henry Morgan & Co., Limited, Phillips Square.

The day of torrid argument as to whether or not photography is an art has passed and if there still be any who question, a visit to this exhibition will supply an affirmative answer. It is a refreshing show and tends to strengthen the belief that Nature as it is has more attractiveness than the creations of some so-called modern painters. Thought has been shown in the arrangement and lighting of the subjects and the prints bear the stamp of wholesome naturalism and good taste.

Of more than usual interest to Montrealers is the fact that both exhibitors for many years made their home in Montreal. Mrs. Minna Keene, whose skill as a camera-artist won her the high distinction of F.R.P.S., will be remembered by the excellent work she did in South Africa and points abroad, and in various parts of this province, not to mention portrait studies of distinction. Nearly twenty prints represent her art—portraits and subject pictures that show happiness in selection and pose and appreciation for values that make them wholly satisfying. A more than ordinary gift for picture making is evidenced in "Plucking the Goose," "The Cup that Cheers," "Reading at Twilight" and "The Old Gardener," to mention a few of this attractive group. These prints have been shown in most of the European countries, South Africa, Australia and the leading cities of the United States.

Mrs. Perinchief, who to what she has learned from her mother adds a personality that is distinctive and individual, inclines rather more to portraiture and acquits herself capably. Her gallery of sitters is imposing—His Excellency the Earl of Bessborough, Her Excellency the Countess of Bessborough with the Hon. George St. Lawrence Neufville Ponsonby; Lady Moyra Ponsonby,

the Rt. Hon. R. B. Bennett; the late T. P. O'Connor, eminent parliamentarian; Sir John Martin-Harvey as Mathias in "The Bells" and also out of character; Lady Nancy Astor, M.P., St. John Irvine, dramatic critic and playwright; the Hon. Signa Guley in Court dress, John Collier, K.C., and an excellent portrait of Lady Drummond, of Montreal.

In the arrangement of her subject pictures skill is shown and the pictorial elements are interesting, the work in all branches suggesting the inescapable influence of taste, direction and reflection of a family devoted to art—her father, Caleb Keene, and her brother, Louis Keene, being painters of ability.

## FLOWER STUDIES SHOWN

Gazette 27/4/32  
Work of Late Robert Holmes  
at Art Association

Flower studies by the late Robert Holmes, R.C.A., occupy the walls of the Print Room of the Art Association of Montreal, the exhibit being made possible through the courtesy of the Art Gallery of Toronto.

The work of Mr. Holmes, who died in 1930, has been familiar to visitors at the exhibitions of the Royal Canadian Academy over a long period of years, but the present show gives a good idea of

the scope of his art and his ability as a watercolorist. Wild flowers were his specialty.

Born in Cannington, Ont., Mr. Holmes studied at the Toronto Art School and the Royal College of Art in London. He was elected A.R.C.A. in 1909 and R.C.A. in 1919. He became a member of the Ontario Society of Artists in 1909 and from 1919 until 1923 he was president of that body. He also was president of the Society of Graphic Arts, Toronto, 1909-1911. For many years he was connected with the Ontario College of Art, Toronto, as master of the departments of Design and Art History.

His art is represented in the National Gallery of Canada at Ottawa, by two watercolors—"Mosses and Flowers" and "Wild Geranium."

## WATER COLORS BY N. HOWARD SHOWN

Gazette 23/4/32  
Reveal Young British Art-  
ist's Mastery in Draught-  
manship and Color

Some very pleasing and effective water colors by Norman Howard, a young British artist who has exhibited at the Royal Academy, the New English Art Club, the International Society, etc., are now being shown at the Van Dyck Gallery, in the James A. Ogilvy's, Ltd., shop, St. Catherine street west. Sixty pictures in all are on view and, in addition to their artistic appeal provide an interesting travelogue through Egypt, the Near East, Europe and Canada.

Mr. Howard is a skilled draughtsman and has considerable feeling for color. He keeps these two qualities in separate compartments most of the time, however, achieving form and a strong, three-dimensional solidity by means of his pencil only and superimposing his color in clean flat washes. Only on rare occasions does he break away and handle paint as paint as in "The Estuary," a delicate atmospheric creation in blues and mauves of massed clouds over clear water. Here, as in his meticulously approached drawn subjects, he is strikingly successful.

In his eastern pictures, Mr. Howard gets the glaring light of sun on sand and the limitless distances of the desert. His rendering of the architecture of Egypt and Petrae with its towering columns and colossal masses is faithful and accurate, while the play of light and shadow on red sandstone and yellow sand is depicted in rich warm color.

The English scenes capture the quiet pastoral charm of the countryside, while the Canadian subjects show the familiar landscape in the widely differing dress of each season.

The exhibition will remain open until April 30 at 6 p.m.

## SYSTEM OF BARTER SATISFIES ARTISTS

Star 4/25/32  
Everything From Gold Teeth  
to Zoology Lessons Traded  
for Paintings

New York, April 24.—A lot of art was exchanged for gold fillings, fur jackets, room rent, a set of zoology lessons, and other things at the independent art show which closed tonight, and everybody—or almost everybody—went away happy.

Realizing that money is a bit scarce, the Society of Independent Artists decided to dispose of its works this year by barter, and the success of the idea is attested by the fact that twice as many paintings were wrapped up for customers as in former years.

There were some complications, A. S. Baylinson, secretary of the society, admitted.

For instance, Hettie Beatty, a sculptress, had offered some of her work in exchange for a saddle horse. But when a woman appeared with a saddle horse, Miss Beatty suddenly bethought herself of all the food such a big animal would eat. So she decided on an ocean trip instead.

Then there was George Z. Constant, who was offered a physician's services for a painting. Mr. Constant declined with thanks, saying he had just recuperated from a sinus operation, and he felt pretty well anyway.

Baylinson said all the works disposed of were of the most conservative type.

The artist Chaim found no takers for his abstract carving "The Lindbergh Family," mistaken by some uninitiated observers for a modernistic hatrack, but he did exchange another carving for some furniture.

Louis Maurer, who had offered his cubistic "George Washington" for barter, received two cans of sardines from a customer who forgot to take the picture.

David Diamondstein, who asked for a cottage on the Hudson, took 88 pounds of coffee for a water color.

An unidentified woman artist in Virginia wrote to say she would consider offers of underwear or hosiery in exchange for some of her work. Baylinson, who is married, declined to act as her agent.

Baylinson said 6,500 persons paid admission to the show during its 24 day run.



## PRUDENCE HEWARD SHOWS PAINTINGS

Gazette 27/4/32  
Exhibit Includes Canvases  
Loaned by National Gallery  
of Canada

Some striking work by Miss Prudence Heward, who has been called "an adopted daughter of the Group of Seven," is now on view at the galleries of W. Scott and Sons, 1420 Drummond street. The exhibition, which contains both portraits and landscapes, is marked by brilliant color, strong modelling and interesting rhythmic composition.

Miss Heward in her portraits never allows the setting to become just a background, but it is always an integral part of the picture. As a result her canvases are pervaded with unity of form, feeling, color and theme.

"Rolande," loaned by the National Gallery, of Canada, shows a sturdy young Canadiane with a bright pink pinafore over her convent black with its demure white collar while behind her stretches the farm and the land from which her type has sprung. The hills, the water, the grass and the sloped-roofed farmhouse complement the pink of the pinafore with their greens, mauves and greys.

In "The Immigrants," the figures of two young girls, drawn close together as though for mutual protection and comfort, form a poignant group. This feeling suffuses the canvas in the minor greying of all the colors.

"Portrait of Anne" is a delightful work depicting a little auburn-haired girl in a yellow smock surrounded by trees in blossom—a charming conception of life at spring. The figure of the seated girl in "Anna," loaned by the National Gallery of Canada, has a convincing solidity. "Three Sisters" is a large canvas distinguished by strong modelling. "Rolande and Pierrette" is another French-Canadian picture with two girls seated before a door in the sunlight. A nude, "Girl Under a Tree," has a sculptural quality, and the deep flesh tones form an effective contrast to the rich blues, greens and purples of the exotic, stylized landscape. Interesting lighting, atmosphere and design mark "At the Theatre" in which the spectator looks across the backs of the audience toward the stage.

The landscapes in the exhibition show treatment varying from the soft study of a rainy day on the McGill Campus and the impressionistic sketch of Venice to the crisp color and sharply defined design of houses bordering a winding roadway in "Caene" and the sun-drenched "The White Church."

Then there are plant studies. One of these with its curving green leaves against angular window frame and buildings is suggestive of Georgia O'Keeffe in its stressing of line and texture contrast.

The exhibition will remain open until May 7.

## ARTISTS MAY FORM WORLD-WIDE UNION

Gazette 30/4/32  
Action Likely at International Congress of Contemporary Art

Venice, April 29.—A world union of artists may be founded when the first International Congress of Contemporary Art meets here tomorrow. The congress will be simultaneous with the 15th biennial exposition of art, and will last until May 3.

The purpose of the congress is sketched as follows by the famous Italian critic, Ugo Ojetti, who will preside:

"In the life of today, the organization of classes has a pre-eminent importance. Everyone is organized to affirm the ideal and material necessity of living and working. Artists, wrongly believed incapable of union and discipline, now feel the need of adhering to principles of modern life, of discussing among themselves their common interests, of tightening and cordially maintaining contacts not only with those composing their own class but also with the society in the midst of which they live and for which they work."

Among the subjects to come up for discussion are: Legislation on the fine arts, with artists' rights, national and international contests and legislation on this subject, associations of artists and the syndical or union movement.

# THE WEEK'S REVIEW OF ART

## Canadian Flowers in Water-Color

Star 27/4/32

In the print room of the Art Association of Montreal there is now being shown a collection of water colour drawings of flowers by the late Robert Holmes, R.C.A., of Toronto. Mr. Holmes, who was born in England, lived long enough in Canada to get to know Canadian flowers and plants better than most Canadians know them; he was a lover of flowers and everything that grew out of the ground, and knew them so well that he painted them as a man might paint portraits of his old friends. They interested him to some extent as materials for decorative design and in some of the pictures in this exhibition they are put to some decorative purpose—in one leaves make a pattern against a black background—but the truth is not distorted for effect in any of them, and in most cases the flowers and plants are shown in their natural surroundings.

A large number of these flower pictures were painted by Mr. Holmes; they were familiar at exhibitions when he was alive, and he painted very little else. The collection in the exhibition at the Art Gallery is a small one, but it is quite representative and shows the character of his work. In all of them he is as much a lover of nature as an artist, and the aim is to give a careful and exact portrait of nature, with little effort for pictorial effect. The beauty of the pictures lies in the beauty of the flowers and leaves and in the skill of the painter. Many Canadians will be able to learn from these pictures much that they do not know about the flowers of their own country.

## Pictures by Norman Howard At Ogilvy's

Star 27/4/32

Pictures of very interesting places are to be seen in the exhibition of work by Norman Howard, which is on view in the VanDyck gallery of Jas. Ogilvy's, Limited. Many of them are of places in England, France and America, but some of the best were made in the course of a motor tour from Egypt through Arabia and Southern Syria. An amusing map of the route of this tour is in this exhibition. One important and rather inaccessible place which was visited was Petra and there are some striking pictures of the strangely constructed buildings there. Many other ones are of Egyptian buildings and landscapes.

The interest of the places is by no means the only attraction of Mr. Howard's pictures, most of which are in water color. They are full of admirable drawing and of clean and direct water color painting, and they show a fine feeling for effects of light and color. Some of the most striking of these effects are in pictures of hot sunlight on red stone in the Egyptian and Syrian views. This is particularly true of the Petra pictures, of some views of the Egyptian desert and the Nile, and of the little oil picture of the Ramesseum at Thebes. Several of the Egyptian drawings also give a great impression of the huge scale of the temples. By way of contrast in color there are the purple of the view of Mount Etna from the Straits of Messina, the cool greens of the English landscapes and the color of early autumn in a few Canadian pictures. Mr. Howard has a very happy skill in choosing places that are worth painting and in making the best of them.

## A MONTREAL PAINTER

Star 27/4/32



THE THREE SISTERS  
by Prudence Heward.

## Paintings by Prudence Heward Placed on Exhibition in Montreal

Star 27/4/32

An exhibition of the work of Prudence Heward at the Scott Galleries is opened today. This is the first time an exhibition of this artist's painting has been held in Montreal, and will consist of such important canvases as: "Rolande," a young French-Canadian girl—which received the praises of critics in Washington and New York when exhibited in those cities, and was also purchased for the National Gallery of Canada; "Nude under a Tree," recently exhibited in Toronto where it was spoken of as one of the finest nudes ever painted in Canada; "Girl on a Hill," which won the Wellington prize for painting and was later purchased for the National Gallery of Canada is, unfortunately, not in this exhibition as it is now being shown in New York, and then in Boston. These, and various other canvases are ample evidence that this young Montreal artist is endowed with quite exceptional talent.

Whether one styles her work as modern or not is of little moment—it is characterized by draughtsmanship of a high order, with spaces generously filled. In some cases I would find the modelling of figures too insistent—one becomes too conscious of the artist's understanding of planes and would feel happier if more was left to the imagination.

Miss Heward first studied under Wm. Brymner at the Montreal Art Association. It is interesting to note too how many of our most original and accomplished painters are Brymner students, and how the sympathy and understanding of the teacher encouraged them to develop their own individuality—and where could one find greater diversity than in the work of F. W. Hutchison, Clarence Gagnon, Emily Coonan, Edwin Holgate, Sarah Robertson, R. S. Hewton, and Lillias Newton, to name but a few of them; and Prudence Heward expresses an individuality that will

not be submerged in any exhibition.

It has been evident for some time that art in Canada is entering on a new phase—it essays to interpret the country more than ever before and at the same time is alive to present-day art developments abroad. Local reputations will mean less to us—we have had artists who were notable in Toronto and unknown in Montreal, and vice versa. Canadian art has not been thought much of at home, and almost unknown outside of Canada. A well-known American critic referring to art in Canada made the remark that the only art ever produced in Canada was the totem pole.

In the United States the vogue for modern French art has had the result of producing hundreds of imitators of Cezanne, Renoir, Matisse, etc. It may be a blessing that the more conservative Canadian collector has acquired none of this work apart from the two Cezannes and a Renoir acquired by Sir Wm. Van Horne over twenty years ago, there are probably not a dozen examples of it in Canada, and modern French art has not influenced the Canadian painter to the extent of developing imitators of it as it has in the U.S.A.

But the Canadian painters can no longer remain isolated; they will work with the idea of challenging opinions in New York or London, as well as Montreal and Toronto. During the last few years, Canadian exhibitors have been going on almost continuously in various American cities, and the wider field in prospect is likely to spur the artist on to more daring and original efforts.

The work of Prudence Heward may disturb some of our conventionally minded souls who like their pictures full of detail or painted obediently to long established formulas—but to those who have no preconceived ideas of art, this exhibition should prove very stimulating.

A. Y. JACKSON.

## Photographic Pictures Found Highly Artistic

Star 27/4/32

Even if the question whether photography is or is not an art is still unsettled, there can be no doubt that photographers can be artists, with great benefit to their photography, and that some of the photographs taken by such people are much better pictures than many works made by more generally accepted methods of art. Some photographs of this kind are now being shown in the building of Henry Morgan & Co. They are by Minna Keene, F.R.P.S., a very well known English pictorial photographer, and by her daughter, Violet Keene Perinchief.

Mrs. Keene's exhibits are all pictorial studies and they show well some of the things that can be done by means of careful posing and arrangement of light and by selective methods of printing and developing. One of the best of these is the picture of "Two Women Drinking Tea," in which, though the heads are in silhouette against the light of a window, there is a remarkable amount of detail in the shaded faces. There is a decorative arrangement of scythes and rakes carried by the two Breton peasants in "Darby and Joan," and effective composition in "The Burgomeister" and "The Great Hide Whip." Excellent studies of types, helped by good lighting, are in "The Morning Paper," "Old John," "Honesty," "Reading at Twilight" and "The Old Gardener," with something of interest in all the other photographs.

The work of Mrs. Perinchief also includes some pictorial studies, among which are some decorative arrangements of costumes and draperies; but most of the photographs which she shows are portraits. She has had many interesting sitters and has made good pictures of them by the use of posing and lighting. The Governor-General, Mr. Bennett and the late T. P. O'Connor are all shown busily writing, as is Lady Astor. There is an even better portrait of Mr. O'Connor, taken full face, and another well-known subject is Sir John Martin Harvey. Lady Bessborough is taken with her baby, and there are two very striking profiles of Lady Drummond and the late Lady Frances Balfour. The portrait of Caleb Keene is so arranged as to make a good picture; a study of the head of an old man and "The Diplomat" are full of character.

## Notes on Events In Art World

Star 27/4/32

Good examples of the work of good painters are among the pictures and drawings, belonging to Messrs. Wallis of the French Gallery, London, which are to be sold at auction by Walter Kearns on Friday evening. These pictures, or most of the more important of them, are by French, Belgian and Dutch painters. The oil pictures include works by L'Hermite, Eugene Boudin, Henner, Troyon, Roybet, Monticelli, Cottet, Cazin, Israels, B. de Hoog, Karl Heffner, Thaulow and J. Scherewitz. With these there are water colors and charcoal and pencil drawings by L'Hermite, Harpignies, William Maris, Mauve and Hobbom. There are only a few British pictures but among them are oil pictures by John Linnell, Sir D. Y. Cameron and E. A. Hornel and a water color by Byam Shaw.

Miss Lillian Freiman, who gave a small exhibition of her work in Montreal a few weeks ago, has just been showing these works in Ottawa, where they have made a great impression. The Ottawa papers speak of the originality and good draughtsmanship which characterize her pictures. The writer in the Ottawa Journal thinks so highly of her work that he claims Miss Freiman, who hails from Montreal, as an Ottawa painter.

## ADDED TO MUSEUM

Gazette 3/5/32  
Cheque Made to Longfellow  
Is Dated Aug. 29, 1859

(Special to The Gazette.)

Halifax, N.S., May 2.—A cheque from Longfellow's publishers, bearing endorsement in the poet's own handwriting has been added to the collection of Acadian historical relics at Grand Pre memorial chapel and museum, Grand Pre, N.S., located on the site of the old French village immortalized in the great poet's narrative masterpiece, "Evangeline."

The cheque is for a sum of a hundred and fifty dollars and was drawn on the Merchants' Bank, Boston, on August 29, 1859. This valuable relic was secured for Grand Pre museum through the efforts of L. M. Fortier, president, Annapolis-Royal Historical Association, and through the courtesy of Granville H. Norcross, of Boston, possessor of many Longfellow relics and one who has personal recollection of the poet.

Gazette May 9, 1932

## The Arthur De Casseres Galleries

157 New Bond Street, London, England,

beg to announce their Exhibition of

High-Class Selected Paintings

by old and modern masters at the

Windsor Hotel, Montreal, Ground Floor, Room 5

Inspection Invited

T. GAINSBOROUGH, R.A.  
SIR J. REYNOLDS, R.A.  
E. BONDIN  
H. HARPIGNIES  
H. ROUSSEAU

JOHN HOPPNER, R.A.  
GILBERT STUART  
R. J. BLOMMERS  
F. ZIEM  
JOSEF ISRAELS  
ETC., ETC.

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## ART COLLECTION IS TO BE AUCTIONED

Gazette 30/4/32

Comprehensive Exhibition of  
British and Continental  
Pictures Seen

The most comprehensive collection of British and continental paintings exhibited in Montreal this season will be sold at public auction at the salesroom of Walter M. Kearns, 1240 University street, this evening at 8 o'clock. The pictures, which have been brought to Montreal by Messrs. Wallis and Son, the French Gallery, London, will be on view until 6 p.m. They cover a wide range, from the school of Van Dyck to contemporary work, and include portraits, landscape and still life in oil, water-color and pencil. The general level of the paintings shown is well up to the standard set by former exhibitions from the French Gallery.

With more than a hundred pictures on view, it is not possible here to do more than suggest its contents. A striking canvas by A. Friedenson, "The River Frome," with luminous clouds scudding across a deep blue sky is full of the motion of the fresh breeze. Boudin is represented by a delicate pastel, "White Sails" and by one of his characteristic grey-blue oils, "A French Harbor" in which the masts and rigging of the boats form a pattern of fine filigree against the sky. There is a gripping emotional content in J. H. Hurre's "The Good Samaritan" which is accentuated by the dramatic lighting. Moonlight is cleverly treated in Prof. K. Heffner's study of the subject.

Icy-cold blue-green water and deep snow combine with the warm red of old bricks in "Winter at Bruges" by F. Thaulow to provide a canvas rich in color and tactile values. Another glimpse of Bruges in winter is provided in "Quai Vert" by Hallet. In less sombre mood, it depicts the play of golden sunlight on snow, water and the faces of the quaint old buildings. Steelink has two poetically treated pastorals of sheep in delicate green country with graceful trees and distances lost in dreamy haze.

The fine meticulous brushwork of Verboeckhoven is seen at its best in "The Farmyard," in which the beasts are treated with the exquisite care of miniatures. Vollon's "Still Life" of a golden ewer, musical instrument plate and fruit is a magnificent piece of color. Byam Shaw gets an intriguing effect in his water color of a girl in a quaint black cap and dress. "Near Laar-en" by A. M. Gorter has the deep harmonious repose of the country it depicts with its lush green grass and winding stream mirroring sky and trees.

A rarely exact balance in composition appears in de Bock's "The Drawbridge" with the windmill and rafts on one side weighing against the houses of the other while the bridge is poised slightly open in the centre. Behind the heavy equilibrium of this foreground, the sky rises, filled with soft grey clouds.

Sir D. Y. Cameron, R.A., R.S.A., is represented by "Loch Maree" with a deep indigo lake surrounded by warm reddish-brown rugged hills. S. Cursiter has some charming modern interiors with groups of lovely girls in the foreground. Atmospheric conditions are well handled in Weissenbruch's "The Coming Storm" with its lowering sky, wind-tossed trees and wheeling birds.

Among the other artists represented are Monticelli, Lhermitte, Israels, P. P. Ter Meulen, W. Maris, Vermorel, Wolter, Sir D. Murray, A. A. Scherewitz and Daubigny.

## lever Sketches f City in Winter Star 4/5/32

Some sketches of this city and this time in winter and early spring set up the larger part of an exhibition which Miss Berthe Deshayes is holding at her studio, 1158 Beaver Hall Square. These sketches, which are in pastel and many of them quite small, were made in the winter which is, it is hoped, just over and they show the melting ice and snow which were rather characteristic of this winter. They give many delightful color effects of blue reflections from snow and water and the bright greens of splashes of sunlight on evergreen trees. They also make good use of the fine taste which the inhabitants of this part of the world have in the use of paint. The strong reds, blues and yellows of houses and specially of sleighs make spots which light up the winter dullness of several of the landscapes; even the big sleighs used for snow clearing in Montreal have contributed color to some of the sketches.

A few pictures and studies of Canadian autumn and of spring in England, with bluebells and other flowers, and several of Miss Alice Deshayes little picture of horses, some of them miniatures, are also in this exhibition.

## BIDDING IS BRISK IN AUCTION OF ART Gazette 30/4/32

Over 100 French Gallery  
Pictures Included in Sale  
by Walter M. Kearns

TOP PRICE PAID IS \$840

"The Shellfisher," an Oil by  
J. H. Weissenbruch, Brings  
Highest Figure—Average  
About \$250

Some brisk bidding was indulged in last night at the auction rooms of Walter M. Kearns, University street, by art lovers of the city who had come either to buy or admire over 100 oil paintings and water color drawings, part of a collection the property of Wallis and Son, the French Gallery, London, England.

Top price paid was \$840 for an oil painting, "The Shellfisher," by J. H. Weissenbruch. Auctioneer Kearns started the ball rolling at \$500, this figure soon mounting to \$800 in three equal jumps of \$100. At \$300 the ardor of the bidders waned a trifle and sums offered fell from \$10 to \$5. At \$340 it was sold, and at a great bargain, Mr. Kearns asserted.

Two pictures, "Gossip," an oil painting of S. Cursiter, and "The Black Dress," also an oil by Byam Shaw went at \$20 apiece. The \$340 for the Weissenbruch and the two \$20 purchases represented the high and low of the evening. Roughly, the average price paid was between \$200 and \$250.

Countenances of the bidders presented still another picture. Expressions varied from keen anxiety to genuine anguish and from that to high glee when a purchaser felt he had got a real "buy." Most amusing scene of the evening came with the auction of an oil painting by K. Daubigny, "On the Seine." Bidding started at \$75 and at \$90 it was restricted solely to two ladies in the front row. Up and up went the bidding, \$5 a time, till the one who had persevered the longest took away the picture for \$150. A look of pleasure spread over the face of the conqueror and she leaned over to smile sweetly upon her rival who returned the look with a half-veiled scowl.

A water color of J. Israels, "Making Pancakes," was bought for \$575; an oil painting by J. Weiland, "A Happy Family," an interior, went for \$475; "Stormy Weather," one of Scherewitz's oil paintings was taken for only \$275, while one lucky bidder, for \$85 out-bid all others to get an oil painting by J. Vermorel, "Children by the Sea."

For one of W. B. Tholen's oil paintings, "An Autumn Day," \$475 was given, while "Edge of the Wood," an oil painting by P. P. Ter Meulen fetched \$355.

It took Auctioneer Kearns about three hours to dispose of the lot.

## BADEN-POWELL CAUSTIC Gazette 5/5/32 Scores This Year's Exhibit of Royal Academy

London, May 4. — Lord Baden-Powell, Chief Scout, who is a painter himself, is caustic today concerning this year's exhibition of the Royal Academy, which opened on Monday. "I was told there was a notable picture by a girl aged 15, but I thought a large number of the pictures must have been by girls of five," Lord Baden-Powell said. "I was glad to learn that at least one was by a girl of 15."

Dickens.

Mr. Henri Fabien, of the Department of Indian Affairs, has recently had a picture accepted and hung in the Paris Salon the subject being "The Ballerina" a portrait of Miss Betty Low. This is the second picture Mr. Fabien has had hung in the Paris Salon, the one last year being a portrait of his daughter "Jacqueline."

## EXHIBITION OPENS AT ROYAL ACADEMY

Inaugurates London Season  
—Social Activities to Culminate in Four Courts  
Gazette 30/4/32

(Special Cable to The New York Times and Montreal Gazette.)

London, April 29.—The usual brilliant private view of the Royal Academy's annual exhibition inaugurated the new London season today. For the next six weeks there will be a round of important social activities culminating in four courts at Buckingham Palace.

This year's Royal Academy show is not distinguished by any outstanding works, but it exhibits a high level general excellence. There is great disappointment that Augustus E. John had not finished any new pictures in time. The late Sir William Orpen is represented by the full quota of six pictures permitted to academicians, four portraits and two other striking canvases, a Hogarthian play scene from "Hamlet" he painted as a student in the Slade school, and "The Empty Bed."

There is a superb portrait of Lord Irwin painted for the Viceroy's house at New Delhi by Oswald Birley, whose study of Mahatma Gandhi was rejected by the committee. Sir William Rothenstein is showing "Morning At Benares."

There are new portraits of the King by Frederick Elwell and Harrington Mann, of the Queen by David Jagger and of Princess Elizabeth by Edmond Brock, and Sir John Lavery has painted one of last year's Court functions. Alfred Munnings has new pictures of horses, including Cameronian, the last Derby winner, and Dame Laura Knight has familiar behind-the-scenes glimpses of circus life. There is an interesting "Conservation Piece" by James Gunn of three well-known writers, Gilbert K. Chesterton, Hilaire Belloc and Maurice Baring. A portrait of Philip Guedalla was painted by Flora Lion and of Shane Leslie by R. G. Eves.

There are more still-life studies this year, especially of food and drink subjects, doubtless showing the influence of the recent French exhibition. George Belcher, famous portrayer of cockneys has done several pictures of China figures against old prints.

The picturization of the opening of the Canadian Parliament by Richard Jack, R.A., now of Montreal is here. Proceedings are at their most formal stage with plenty of life and color, but individuals are not easily recognizable. Quiet good-humor is the dominant note of Jack's portrait of Lord Bessborough, Governor-General of Canada.

## WORK OF YOUNGER ART GROUP SHOWN Gazette 4/5/32

Exhibition in Strathcona  
Hall Reveals Quite Promising Material

Some quite promising work is included in an exhibition of sketches by younger Montreal and Toronto artists which is being held in Strathcona Hall under the auspices of the Student Christian Association of McGill University. The collection is an uneven one, some of the work showing considerable technical knowledge while other portions look as though they were initial attempts in the medium. One can generalise so far, however, as to say that all these artists have been strongly influenced by the modern approach and that most of them are thoroughly familiar with Tom Thomson's "The Jack Pine" for a younger counterpart of that famous tree appears on many of the canvases.

As no catalogue was available at the show it is impossible to distinguish the pictures apart from their signatures. The most widely represented artist is D. McCarthy whose canvases include an effective rendition of a melting river and another of a group of ramshackle buildings with the roofs and the snow in the foreground touched by the sun.

Others exhibiting are: C. G. Ellis, Ruth M. Dingle, Naomi Jackson, Nancy M. Caudle, H. Sanderson, Webber, Casey and Curry.

## PAINTINGS BY SICKERT.

The Psalmist might equally have said of the making of pictures, "There is no end." I am reminded of the grave disability under which Canada lies owing to the fact that we seem to be the only country in the Empire which places a duty on the entry of antique works of art

by seeing that British artists living abroad who wish to exhibit their work in England are now liable to a ten per cent. duty on entry into England. A heated correspondence is now going on and the Council of the Imperial Arts League is taking the matter up. As things stand, artists are in the anomalous position of being unable to bring back to England their own pictures painted abroad without paying duty on them. The artistic world in London is, as usual, agog over the imminent opening of the Royal Academy, though the traditional studio Sunday seems to have fallen a little out of fashion. The most important art event at the moment is the exhibition of recent paintings by Richard Sickert A.R.A., now on view at the Beaux Arts Gallery, Bruton Place. The paintings are recent ones not before exhibited and present a marked new development of the early work of this well-known artist. The subjects are more varied, the design more daring, the color more glowing and the brush more vigorous. Mr. Sickert is, I think, a painter's painter: it is the fellow-artist who can best appreciate his treatment of the drab themes of mean streets and dingy bedrooms that his genius endows with life and poignant interest. He has now turned his attention to the mid-Victorian period in a series of paintings that he calls "English Echoes." A connoisseur of his subject, he has recaptured the period's charm and sentiment in forcible terms of dazzling light and glowing color.

## SKILLED AS TURNER.

Canadian women are so justly famed for their ability in handicraft that they may be interested in hearing of the skill of Lady Gertrude Crawford, who represents the turner's art among the members of the Soroptimist Club of Greater London. She has just received a gold medal specially struck in her honor for the exhibit of one of the most beautiful collections of ornamental wood turning shown at the forty-first prize competition of the Worshipful Company of Turners, now on view at the Guildhall. Lady Gertrude learned her art from her father who was a well-known amateur turner and she has practised this delicate and fascinating art since she was a quite small child.

## NO REQUEST MADE FOR WAR PICTURES

Gazette 3/5/32  
Loan of Canadian Memorial  
Collection Not Sought  
From Trustees

(By The Canadian Press.)

Ottawa, May 2.—No request has been received by the trustees of the Canadian National Gallery for a loan of the Canadian war memorial pictures with a view to exhibiting them in "Casa Loma," the former residence of Sir Henry Pellatt, it was stated here today.

The collection, made up of several hundred canvases, etchings, water-colors and pastels, is at present stored in the basement of a hockey rink in Ottawa. Eight canvases belonging to this collection adorn the walls of the Senate Chamber, while others are in the custody of the Dominion archivist, Dr. A. G. Doughty. The monetary value of the property is estimated at considerably over a million dollars, and its relegation to a basement has been necessitated by the fact that no building exists in the capital large enough to house the collection, exclusively for that purpose.

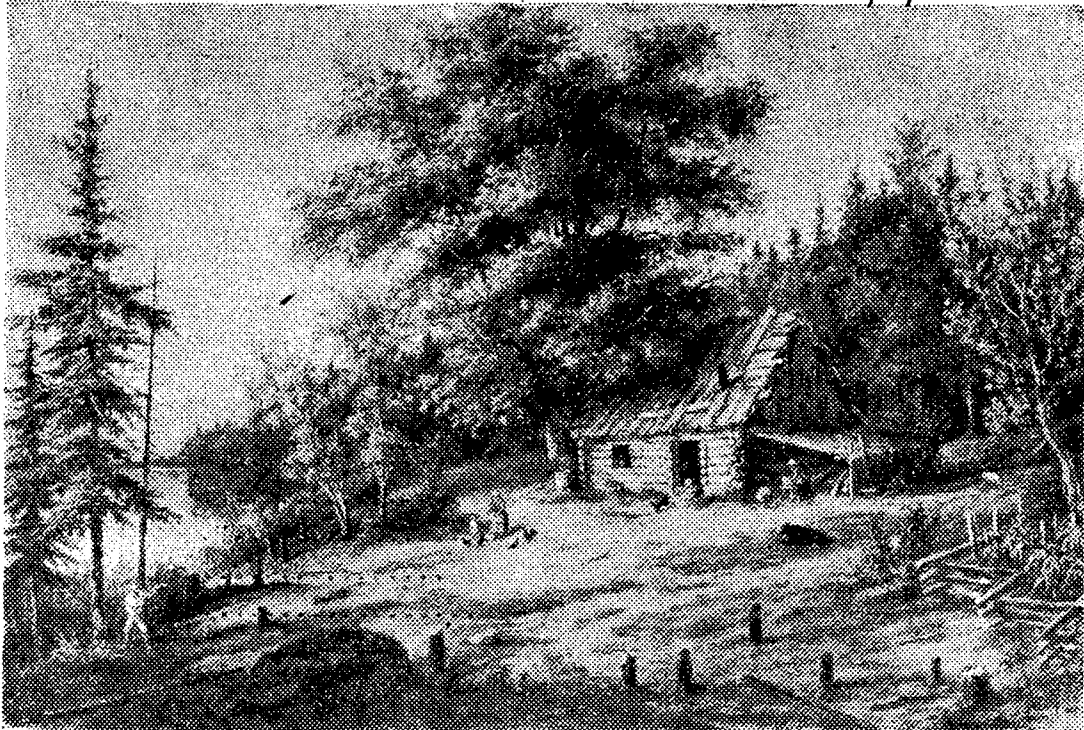
Canada owes the war memorial collection to the energy of Lord Beaverbrook who, in 1916, established a committee for the purpose of acquiring for Canada all pictorial records relating to the activities of Canadian troops overseas. Funds were secured by the sale of war photographs and by the leasing of moving pictures dealing with Canadian soldiers. With this money Lord Beaverbrook engaged the services of over 100 eminent British and Canadian artists. Among these were such outstanding men as the late Sir William Orpen, Augustus John, A. J. Munnings, Richard Jack and a host of others.

These artists were sent to France where they made their sketches on the field and in the actual theatre of operations. The committee also acquired such masterpieces as the Romney "Brant," and Sir Benjamin West's "Death of Wolfe." At the close of the War the entire collection was presented to the Government of Canada.

Some years ago custody of the collection was vested in the trustees of the National Gallery, but their accommodation is unequal to the task of having the pictures on exhibition.

More than 30,000 feet of motion picture film were turned over to Canada at the same time. Much of this has been lost, but the remainder is being preserved by the Government Motion Picture Bureau.





AUTUMN SCENE by Cornelius Krieghoff.

On the back of this picture there is a note in Krieghoff's writing, "Life in the backwoods of Canada Autumn scene."

—Courtesy of Watson Galleries.

## Art Association Buys Picture By J. W. Morrice

Star 4/5/32

The picture called "The race course," by J. W. Morrice, which was recently exhibited at Scott's gallery, has been bought by the Art Association of Montreal. It was one of the most striking pictures in the exhibition, a study chiefly in greens of a race course near Paris, in which the spectators and horses and a soldier give a few spots of contrasting color.

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A very important addition to the museum of the Art Association has been made recently by the loan of a collection of old English glass, belonging to Mr. Frank Smith. This collection, which fills a large case, contains some beautiful drinking glasses, of many patterns, some with enclosed air threads and white threads, dating from about the years 1725-50. There are also a number of fine specimens of colored glass, of rather later date, from about 1760 to 1830. There is only one specimen of Scottish glass, the others are all English.

## Studies of Habitant Life By F. S. Coburn

Star 4/5/32

The pictures by F. S. Coburn, which are now being shown at the Arts Club, Victoria street, are some of his earlier work and very different from the pictures which he has sent to exhibitions in recent years. They are nearly all oil pictures, but many of them are painted in black and white, intended to be reproduced as illustrations to Drummond's poems. These are dated 1896, and few, if any of the pictures being shown are less than 25 years old. Unlike most of Mr. Coburn's later work, they are essentially figure compositions, with little if any landscape. They are excellent studies of habitant life and surroundings and in all of them, whether in black and white or in color the composition and drawing are so effective that they are interesting as pictures quite apart from their value as illustrations.

## Younger Painters Exhibit Work At Strathcona Hall

Star 4/5/32

At Strathcona Hall, Sherbrooke street, the building of the Student Christian Association of McGill University, there is at present a Spring Exhibition of sketches and water colors by a number of younger Canadian painters. Most of the contributors belong to Montreal or Toronto, and among them are Naomi Jackson and Ruth Dingle of Montreal, Ethel Curry and Doris McCarthy of Toronto, and C. G. Eliot of Ottawa. The exhibition is open to the public every day of this week.

## ALPHONSE LECLAIRE DIES IN HIS 89TH YEAR

Star 4/5/32  
Former Merchant Was  
Editor and Wood Carver

Known throughout the province as an editor and an amateur wood carver, Alphonse Leclaire, former drygoods merchant, died yesterday at his home, 441 Strathcona avenue, Westmount, in his 89th year.



Alphonse Leclaire merchant. On his retirement he became editor of La Revue Canadienne, of which he was the proprietor.

In the past five years he had made a hobby of wood-carving, practically all the woodwork in the sanctuary of the Ville Manrese Church in Quebec being his work. He is survived by four sons, Rev. Guy Leclaire, Rev. Jean Leclaire, S.J.; Paul, chief engineer of the Harbor Commission of Montreal, and Edward, California; and six daughters, Mrs. T. R. Nelson, Mrs. P. A. Steele, Mrs. H. Whitley, Mrs. H. Tooby, Mrs. Hans Widenfelt, and Miss Juliette Leclaire, all of this city. There are also 14 grandchildren.

## JOSEPH SHER GIVES PAINTING EXHIBIT

Gazette 10/5/32

Showing Consists of 32 Pictures—Landscapes, Still Life and Portraits

Joseph Sher, whose work is known locally through the exhibitions of the Royal Canadian Academy Exhibition and the Art Association of Montreal, is now holding a one-man show at the Y.M.H.A., 265 Mount Royal avenue west. The present show, which consists of thirty-two pictures, contains landscapes, still life and a few portraits.

Mr. Sher handles paint in a distinctive individual way. His brushwork is loose and easy, each stroke an apparently careless streak of pure color. He is interested largely in atmospheric effects and, by allowing his myriad luscious tones to blend in the eye of the beholder, he manages to transfer to canvas not only his subject, but the air in which it stands. Mr. Sher is also able to see the pictorial value in homely things—backyard with melting snow in spring, dull red freight cars on a siding in the Laurentians, city streets which he invests in "A Hazy Day" with something of that haunting melancholy of Utrillo's Paris scenes.

The still life in the exhibit shows considerable dexterity in its treatment of texture and light, while the portraits are distinguished by effective characterization and strong modelling.

The show will remain open until May 19.

## ART CONTROVERSY RAGES IN STATES

Star 9/5/32  
Ultra-Modern Mood In  
Murals Agitates  
Factions

MILWAUKEE, Wis.—A spirited debate on art rages in Milwaukee's new \$10,000,000 courthouse. Milwaukee invited the talent of the United States to make the building artistically correct. Now that the builder and artist have finished their work conservative citizens are wrangling with a group which believes in ultra-modern moods in murals.

Heading the factions, although not participating in the arguments, are Civil Judge Adelbert J. Hedding, Francis Scott Bradford, Jr., of New York, painter of murals, member of the National Academy of Design.

For Judge Hedding's courtroom, Artist Bradford painted a mural. It is entitled "Labor" and shows a large, barefoot woman walking away from the beholder. She walks just back of the judge's head, bent on some agricultural task. Judge Hedding gave one look and the lady went into eclipse. Over the mural the judge hung a mauve velvet curtain, and over the curtain is a portrait of George Washington.

"There," he announced, "is a picture that litigants in this court can look at with profit."

Then the storm broke. The judge's modifications did terrible things to the harmony of design of the edifice, it was charged. Part of the labor element was offended, but part sided with the judge. "A barefoot peasant woman to represent labor in industrial Milwaukee!" this group snorted. "And we turning out thirty thousand pairs of shoes a day even with short shifts! Our technical shops, represented by a woman about to cut grain with an improperly designed scythe!"

In New York Mr. Bradford is reported enjoying the storm greatly. He remarked: "Art must stand on its own feet."

"The feet of art," the detractors exclaimed. "That's just it—the feet of this woman are out of all proportion to Judge Hedding's head, or to the woman's head."

John Messmer, county superintendent of construction, developed considerable blood pressure when he heard about the judge's curtain. He would find out about it, he said as he rushed into the judge's chambers. He found out—got it straight from the man who wrote the state's boxing law—that the courtroom is the judge's domain. If he doesn't like a picture he covers it up.

"Furthermore," said Judge Hedding, "people who don't appreciate art should not be obliged to tolerate it, all the artists in New York notwithstanding."

## MANSION TO HOLD UNIQUE COLLECTION

Gazette 12/5/32

Miniature Furniture for 100

Rooms Possessed by  
Helena Rubinstein

FINE PERIOD PIECES

Famous Beauty Specialist  
Commissions French  
Architect to Plan  
House

Connoisseur whose collections have been gathered together from every corner of the earth and are the envy of museum authorities, Madame Helena Rubinstein is looking forward to the realization of an ambition that she has cherished for many years. She is having a mansion built for her unique collection of miniature furniture and has commissioned the French architect Elkouken to design it.

Of all her "hobbies" as she terms her artistic interests, this one holds first place, for she has been collecting the exquisite little pieces of furniture that have supplanted in importance the dolls whose comfort they were at first intended to serve during the past 27 years.

Madame Rubinstein, the world-famous beauty specialist, is in Montreal and was interviewed yesterday at the Ritz Carlton Hotel. Asked about her plans for housing her collection which is now divided between her Paris and her London residences, she recalled how her interest in miniature furniture was inspired.

It began in this way. When she was a child she delighted in painting the faces of her dolls. A flair for dolls developed, and as she travelled she collected exquisite puppets in many countries.

"It was the dolls that made me do it," she said in reference to her collection and its projected mansion. The dolls she has now are all those of an older time. "The youngest is forty-five years old," she said with a smile. "Where did I collect them?—oh, in Poland, Vienna, Prague, Italy, France—everywhere."

There is enough of the miniature furniture for a hundred rooms, each perfect to the last detail. In Holland Madame Rubinstein found marvellous old Dutch silver; the daintiest chairs, sofas, cabinets, pictures, chandeliers, mirrors, and incredibly tiny objects d'art, were searched for and found in many countries. There will be in the mansion modern rooms, Louis XIII rooms, Directoire and every other period that has contributed a distinct style of interior decoration.

What Madame Rubinstein would like to do would be to lend her collection for charity, transporting it from one country to another.

"How wonderful it would be if I could bring it here!" she exclaimed. "The young bride-to-be could come and study the various periods and find inspiration for the furnishing of her own home. Those who share my love for these things might enjoy seeing the collection."

And what of the art of physical beauty? Madame Rubinstein's eyes shone with enthusiasm as she spoke of her study in Vienna of the research that is being done on the subject of hormones. She is returning to the Austrian capital shortly to devote still further time to observing the results of experiments there, and plans to work in her establishments the world over with the collaboration of physicians. A French doctor who has spent twelve years specializing in this study is now attached to the Helena Rubinstein salons in New York.

Madame Rubinstein is returning to this city on Monday to be at her salon in the Ritz-Carlton Hotel after a visit to New York this week-end.

## Storm Among Trustees of National Gallery

Star 11/5/32

LONDON, May 11.—(C.P.)—There is trouble among the trustees of the National Gallery, and William Ormsby-Gore has resigned. Mr. Ormsby-Gore holds office in the Government

as first commissioner of works, and as such is at the head of the department controlling royal palaces and parks, Government buildings and so forth.

His resignation as trustee of the National Gallery will have to go before the Prime Minister, who will decide whether it shall be accepted or not.

Trustees of the National Gallery, in addition to Mr. Ormsby-Gore, include the Prince of Wales, the Prime Minister, Viscount D'Abernon, the Earl of Crawford and Balcarres, Viscount Lee of Fareham, Sir Joseph Duveen, Sir Philip Sassoon and Mr. Stanley Baldwin.

Star 11/5/32



MARBLE HEAD  
By Eli Nadelman.

The sculptor of this bust is of French origin, but was born in Poland, at Warsaw. He studied in Paris and was for a time a pupil of Rodin. After achieving some distinction in Paris, he came to America some years ago and, with a reputation in both Europe and the United States, is generally looked on as an American sculptor. The bust was in a private collection of works by Nadelman and others recently exhibited in New York.

## English Pictures Found Best in Varied Group

Star 11/5/32

A few pictures, but interesting ones, are being exhibited at the Windsor Hotel by Arthur de Casseres of London, who has just brought them out from England. Several schools of painting are represented, British, French, Italian and Dutch, but three of the most striking pictures are English portraits. A quite remarkable one is a lost and recently rediscovered Gainsborough portrait of a member of the Townshend family, a striking picture painted in a broad manner which Gainsborough sometimes used in his landscapes but seldom in his portraits. A Reynolds portrait of an English general, in a scarlet coat and a breastplate, is also a good picture, though less important than the Gainsborough, but there is a decidedly good and characteristic portrait by Hoppner of the first Lord Canterbury. These are all from English family collections and, though Gilbert Stuart was American by birth, one of his English pictures may be classed with them—a portrait, painted in 1780, of John Thomson, a dignified portrait of a man in a blue and white coat, perhaps naval uniform. Among other British pictures are an East Anglian river scene, which is a good example of the work of the Norwich painter, James Stark, and two neat little landscapes by the less known painter, E. C. Williams.

Outstanding among the few foreign pictures is a Venetian one, by Guardi, a view of the Grand Canal looking towards the Rialto bridge; it is a fairly early Guardi and a gay little picture, full of good color. A modern view of Venice, by Ziem, shows a big moon rising in a late sunset light, a rather sentimental picture and all the more so in contrast with the Guardi. French painting is represented by two late works by Harpignies, one, which is very good, painted in 1915, a good Rousseau and an unusual river scene by Boudin. Among the other pictures there is a Dutch family scene by Blommers.

## Canadian Pictures on View

Joseph Sher, who has a small show of his work in a room of the Y.H.M.A. building on Mount Royal avenue, is a Montreal painter who was born in Russia. He had been an art student in the Ukraine and, after coming to Canada about twenty years ago, became a student at the Art Association of Montreal; his work has been seen in Montreal exhibitions. The pictures and drawings in the present show are for the most part landscapes or village scenes in the neighborhood of Montreal. They are of well chosen subjects, well painted with not much imagination but with good drawing and happy effects of light and color; if not always very interesting as pictures, they are good records of places in this province. There are one or two still lifes among the oil

## Art and Law Meet, in Spain, For Protection

The republican government in Spain is taking steps in good time to protect the many art treasures which the country contains. Many of the best of these were the property either of churches or of formerly rich families, who have left the country or lost most of their money. In order to prevent the exportation of works of art, such as has taken place in many other countries after revolutions, the government is preparing a protective code. It is not intended to confiscate any objects which belong to the church or other owners, but to guarantee the preservation of these objects in Spain. A strict law of this kind has existed in Italy for many years, and similar laws, though less strict, exist in France and England; the English law applies only to a few works of greater importance. The Spanish government is also said to intend to select certain buildings to be declared national monuments, deserving protection by the state.

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The new British customs tariff has made many troubles for artists and art dealers, but it is to be modified in one respect. As a result of representations made by the British Antique Dealers' Association, the government has agreed to let in, free of duty under the new tariff, antiques and works of art of foreign origin which are more than one hun-

pictures and two sketches of men's heads, one of which is a good character study. One of the best things in the exhibition is the "Portrait of Grandmother" an effective drawing of a head.

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The painters of the collection of fifty sketches which were lately on view at Strathcona Hall, Sherbrooke street, were mostly from Toronto, but there were one among them from Ottawa and two from Montreal. Of these last, Naomi Jackson showed two effective sketches of the lower St. Lawrence, and Ruth M. Dingle showed some western sketches, with good drawing and composition but not always very satisfactory color. The pictures of C. G. Elliot of Ottawa and Gordon Webber of Toronto were painted more according to formula than after nature and this is also rather true of the night scenes of Lorraine Franklin Casey. Ethel Curry's Ontario sketches had good qualities but suffered from the use of a very insistent warm brown. Helen Saunderson displayed a very good color sense in one of her larger pictures, "Spring in the Penetang Woods," the other was not quite so good, and in some of her smaller sketches. Doris McCarthy had also one successful larger picture, an ice and snow scene, and her smaller sketches were unequal but some of them were very effective. The only two water colors shown were by Nancy Caudle, and one called "The bluffs" was much the better of these, a good piece of work.

The exhibition was a quite interesting one, and some of the work in it compared well with that of older and better known painters.

### THE ROYAL ACADEMY.

The Royal Academy this year will probably rouse an unwonted amount of discussion, though as the London press are, for the first time, delaying the publication of their account of the pictures until the day after the private view, one can only hear a necessarily limited number of opinions today. The picture that evoked the most comment is Sickert's "The Raising of Lazarus," a tall, narrow panel with a dim figure at the top holding a shadowy head of the dead man whose winding sheet makes the glistening high light of the picture, at the lower end of which is a woman in brilliant clothes, the whole giving a strange mixture of Monticelli and Goya. Then there is that eminent artist, Glyn Philpot, who startles his admirers by a series of pictures quite unlike the rich organ-like quality of color and content to which they are accustomed. He has painted an Aphrodite that one can only suppose may be his ironic conception of what this generation deserves, a Venus whose shell is tipped up on a sea of mud with no hint of the pearly beauty of Botticelli's windswept creation. Modern painters seem to have a dreadful habit of going to the Apocalypse for their inspiration, and Mr. Philpot's work this year seems like a more vigorous edition of the imaginary canvases that the late Charles Sims painted in the last months of his life.

Richard Jack's portrait of Lord Bessborough and large canvases of the opening of the Canadian Parliament make a brave showing in

the large hall. Sir Rennell and Lady Rodd were consoling themselves for their chagrin over the Marylebone election with delight at the clever portrait of the Baroness Lambert by their son-in-law, Simon Elwes. There were very few nudes and none of any distinction except one by Harold Knight. Oliver Hall had sent some delicious landscapes and among the pictures one felt one could live with were the lovely scenes of Reginald Brundrit.

One "conversation piece," an admirably painted group of G. K. Chesterton, Hilaire Belloc and Maurice Baring, by James Gunn, was hailed as decidedly one of the pictures of the year, yet the hanging committee saw fit to tuck it in a dim corner of the small room where the forbidding Bank of England decorative pictures have usurped most of the room.

There are some exquisite flower pieces, among them two by Miss M. E. Gray are particularly pleasing, and so is, "A Summer Bunch" by Margaret Felkin. There are examples by Ethel Walker, the only woman whose work was included with that of the 25 artists chosen to send work to the Venetian exhibition. John Wheatley has sent in a striking portrait of Gen. Smuts bathed in a golden light. Artists seem to have a divine disregard for the passage of time. I heard the other day of an English woman, well past the psalmist's allotted span of years, who conceals her rank under a less well-known name to study in a famous Paris studio. This morning I noticed the name of Dame Henrietta Barnett who, after a long life spent in the service of others, is exhibiting at the age of 81, while Mrs. A. L. Swynnerton, who was made an A.R.A. ten years ago and who is nearly a contemporary of Dame Henrietta, has sent in two attractive landscapes and an unfinished sketch for a portrait that merits all the attention it receives.

Gerald Kelly has painted his charming wife for the thirty-second time, arousing a faint wonder as to what has become of all the preceding 31 canvases. This talented artist has sent in two enchanting pictures of Chinese women, a speaking likeness of the parish priest, whose popularity makes everyone call him "Dick Sheppard" and a wonderful picture of Lady Lewis in a maize colored gown.

Dame Laura Knight had sent some of those curiously static pictures of circus folk; so attractive in color, but looking as if they couldn't move. There were six Orpenses, some of them painted in his earlier manner, and a delightful portrait of Miss Vivien St. George in costume, by Miss Doris Zinkeisen. I thought Sir W. Llewellyn's portrait of Lord Treowen, whom Canadians knew as Major-General Sir Ivor Herbert, a trifle on the side of the chocolate box, and Sir John Lavery's picture of the famous osteopathist Sir Herbert Barker, unusually good.

Lord and Lady Stratford were wandering about with their attention to the pictures interrupted by their many friends as they reiterated how delighted they had been, with their world trip in the Empress of Britain. Dame Rachel Crowley who has just returned from her trip to China, Japan and Manchuria was talking to Mrs. Howard Ferguson and Mrs. R. Y. Eaton. Henry Ainley was chatting with Gwen Ffrangcon Davies and Marda Vane, Lady Alexander, in a green costume, only evoking a whiff of memory of the brilliant color schemes she used to create so lightly in her earlier years, Lady Oxford in black, Lady Lee of Parnham, Miss Gertrude Kingston, Lady Jan Malcolm and Mrs. Wilfred Ashley were only a few among a great number of well-known people who crowded the flower-bordered staircase of Burlington House.

## ARTISTIC EVENING BRINGS OUT ELITE

Gazette 13/5/32

French-speaking Intelligentsia at "L'Alliance des Arts et Lettres" "Gala"

### ROBERT CHOQUETTE HIT

Local Poet Draws Warm Applause With Reading of Works—Blind Pianist Scores

Congregated in the ballroom of the Ritz-Carlton Hotel last night was the elite of the French-speaking intelligentsia of the city who had come to applaud the efforts of a group of local artists in a diversified programme billed under the heading, "An Artistic and Literary Gala." Sponsors of the "gala" were members of "L'Alliance des Arts et Lettres."

Hit of the evening was Robert Choquette, promising poet. Mr. Choquette gave a reading of some of his works, the most imposing one being "Metropolitan Museum." This poetic chimera, dealing with humanity uprooted and otherwise, reveals the poet striving after a superficial remoteness that is of the highest effect artistically. This again is strengthened in power by the sense one has of the author's bitterness beneath it, as if he forced himself, not from choice, but from a kind of revolted compunction to discuss such matters.

Principal character in "Metropolitan Museum," elusive child of Mr. Choquette's fertile brain, travels in a numberless series of exceptionally curved lines toward his own unpredictable destination. The young Montreal poet read his works with great skill and savoir faire and his diction was at all times perfect. He was warmly applauded.

### PAU DOYON SCORES.

Paul Doyon, blind pianist of repute, enhanced last night his acknowledged reputation as an artist of distinction. He rendered in impeccable fashion Schumann's "Vienne Carnival," and modernistic Claude Debussy's "Valse Romantique." He was happy also in his choice of an adaptation of his own of Sebastian Bach's "Arioso." Mr. Doyon's technique is quite remarkable and he plays with a force and aplomb that many a pianist enjoying all his faculties might well envy.

Proud possessor of a fine bass voice, Gerald Desmarais was also heard to advantage last night. His selections included compositions of Handel, Debussy and Borodine.

Excerpts of "Le Baiser," one of the earlier efforts of fantasist Theodore de Banville, were presented in costume, and very effectively, by Miss Olivette Thibault and Andre Audet.

Paul Doyon was the accompanist.

Presiding at the "gala" was Mr. Justice Gonzalve Desaulniers, president of L'Alliance Francaise.

## Take Children To Art Gallery Any Day This Week

Star 16/5/32

A Stunning Show of Pictures of Canadian Wild Flowers in the Print Room

DID you know that there is a most interesting exhibition of Canadian wild flower studies by the late Robert Holmes, R.C.A., on loan from the Toronto Art Gallery, in the Print Room at the Montreal Art Association.

The flower are shown in their natural surroundings and include specimens of Showy Orchis, Lady Slipper, Bloodroot, Evening Primrose, Jack in the Pulpit, Wild Sun-Flower, Golden Jewel-Weed, Anemone, Columbine, Wood Lily, Yellow Water-Lily, Wild Clematis, Elecampane, Milkweed, Wild Ginger, Fringed Polygala, Yetch, Pussy Willow, Balsam Cones, Trilliums, Marsh Calla, Pyrola, Fireweed, etc.

Last week about 700 school children visited the exhibition and seemed so pleased with it that the Montreal Gallery secured the pictures for another week up to, and including, May 22nd.

It is a good opportunity to show the city child the beauty of the woods and to emphasize the desirability of conserving our Canadian Wild Flowers.



**A**FTER seventy years of active life the Art Association of Montreal finds itself a little ahead of the depression, and able to carry on its work despite a reduction in membership receipts and gifts to the Sustentation Fund. The president, Mr. H. B. Walker, stresses the fact, however, that the Association is in need of more generous financial aid from the public in order that it may be enabled to advance with the times and keep pace with similar institutions in other cities of the size and importance of Montreal. At present its progress is greatly retarded by the inadequacy of its endowment funds and other dependable sources of income.

Very wisely, however, Mr. Walker does not look for any such augmentation of public help until there is a return to better conditions. The Association has done very well indeed in meeting its running expenses and having a small balance in hand. Public interest in the permanent collection is steadily increasing, as the augmented numbers of visitors to the galleries over the week-ends conclusively shows.

The Art Association of Montreal is an important institution,—important to the cultural

life of the community and as a focal centre of art in its manifold forms. Its past history is notable, and it ought to be able to look forward with confidence to such public support in the future as will enable it to continue its good work.

## E. LIONEL JUDAH NAMED CHAIRMAN

E. Lionel Judah, one of the members of the technical staff at McGill University, was selected chairman of the technical section of the American Museums Association at the annual meeting just closed at Cambridge, Mass. Mr. Judah and Miss I. Craig, of the McCord National Museum at McGill, were delegates from the university at the meeting.

STAR MAY 17/32

## Two Artists Combine to Exhibit Work Star 18/5/32

Two of the younger Montreal painters, T. R. MacDonald and H. Leslie Smith, have at present a very attractive little exhibition of their work at the Arts Club, Victoria St. There are portraits, landscapes and street scenes by both of them and they all have much good drawing and sound painting. The portraits, some of which have been shown in Montreal before, impress one as good portraits, sincere records of facts rather than very successful pictures. There is also some very good work in Mr. MacDonald's large study of a nude figure and in one of his little sketches of a dancer; the other has tricky lighting which has not quite come off. Some of the smaller studies of heads are very good and there are well painted still life pictures. Some of the landscapes are among the best things in the exhibition and particularly the small sketches, but one of the best pictures is a fairly large one by Mr. Smith of a farm gate, with admirable lighting on the snow, the buildings and the hills in the distance. Mr. Smith in some of his sketches has been specially successful with his skies and with light which really comes from the sky. Several sketches of Montreal streets and buildings are also good though not quite so attractive as the landscapes, but they fit in well with the other works, as do a few drawings in pencil and charcoal.

## Canadians In Paris Salon

News has been received that a portrait by Miss Mary Gilmour, daughter of Mr. and Mrs. Kenneth Gilmour, of Montreal, has been accepted for exhibition in the Paris Salon. Miss Gilmour was a pupil of Charles Maillard at the Ecole des Beaux Arts in Montreal, where she won a first prize for decorative work and a first prize for painting.

Canadian artists, whose names appear in the catalogue of this year's Paris Salon are: Henri Fabien, of Ottawa, formerly a pupil of Edmond Dyonnet, shows a "Portrait of a dancer, Betty," (this picture is reproduced as one of the illustrations in the catalogue); Melita Altken, of Victoria, B.C., shows a picture of "Peonies from Victoria"; Louis Theodore Dube, born in Canada and now living in Paris, shows a portrait of his daughter; Margaret Stevenson, born in Ottawa and living in the south of France, shows two miniatures; and Charlotte van Buskirk, born in Canada and living in England, shows a water color drawing, "Evening."

# THE WEEK'S REVIEW OF ART

Star  
May 18, 1932

ENGLISH GLASS



English drinking glasses in the collection of Mr. Frank Smith, a part of which has been lent to the Art Association of Montreal.

The two glasses in the centre are of the late 17th century, of plain glass, with air bubbles in the glass of the baluster stems; the larger one has a folded foot. The glass on the right has an air twist in the stem and is engraved with Jacobite emblems. The stems of the two glasses on the left are decorated with an opaque twist and one of them has an engraved bowl; the date of these is between 1750 and 1800.

## English Glass of Early Times Is Shown at Art Association

Star 18/5/32

Though it is not known with any certainty when glass first began to be made in England, there is no doubt that glassware with any pretence to artistic merit was first made there in the 16th century, at first by glassworkers from Venice and their British pupils. Specimens of this earliest glass are rare but the making of glass ware in the British Isles came to its best state from the early part of the 18th century onwards, with the use of flint or lead glass, which was introduced about 1675. A collection of glass which illustrates this period of English glass making has just been put on exhibition in the museum of the Art Association of Montreal, being a part of the collection of Mr. Frank Smith, by whom it has been lent.

Most of the glass shown in this collection is English. Glass making seems to have begun in the south of England and for some time Bristol became a centre of the industry. Later, probably on account of the use of coal for the furnaces, the industry moved to the northern counties. There was also a centre of the industry in the south of Ireland, chiefly in Waterford and Cork; a specimen of Cork glass is in this collection. Another specimen is Scottish, probably made at Leith, where a good deal of glass was made.

Drinking glasses make up a large part of this collection, but there are also sweetmeat glasses and many other objects made of glass. The earliest drinking glasses are fairly simple in form, with bowls of various shapes and either plain or baluster-shaped stems. In many of these glasses there are bubbles of air enclosed in the glass of the stem and these were at first considered to be blemishes and avoided by the makers as far as possible. Later it was seen how these air bubbles could be used for ornamental purposes; they were drawn out to make tubes or threads of air in the glass and then, by twisting the glass, the air twist decoration was produced. This form of decoration became fashionable about the middle of the 18th century and many examples of it are shown in this collection. A little later the opaque twist came in. This was got by enclosing thin rods of opaque, usually white, glass or enamel in rods or tubes of colorless glass and, after the whole had been fused together, it was twisted into the desired pattern. This was much in use in the later part of the 18th and the earlier part of the 19th centuries and the Frank Smith collection contains good examples of it. Cut glass came in rather later than this. There is not much cut glass in this collection but there are some good pieces of engraved glass, the engraving being done in a manner similar to the cutting, by pressing the glass against a rapidly revolving wheel of iron or steel.

Many varieties of form were used in the bowls, the stems and the feet of glasses and a number of them are to be seen in this collection. The stems were usually formed with one or two knobs or swellings, of which the shape and position varied. The stems and bowls were sometimes made of one piece, sometimes made separately and fused together. Among the varieties in the form of the foot which are shown there is one example of a "firing foot," a

thick, strong base which could safely be used of "firing" or hanging the glass on the table when drinking toasts; glasses of this form were sometimes known as "toastmaster's glasses."

The collection contains, besides the kinds of glass already mentioned, some very good specimens of English colored glass, most of which are bottles of different shapes. In some cases glasses of different colors have been fused together and then drawn and blown into spirals or other patterns, in other cases colored glass has been put like an enamel onto the surface of white or colorless glass. Fine and undamaged specimens of this kind of glass are not common.

There are also examples of the decoration of stems by winding fine threads of glass onto them. This form of decoration was used on Roman and other ancient glass, as may be seen at the Art Association in the adjacent cases containing the Harry Norton collection.

## AWARDS MADE TO JUNIOR ARTISTS

Gazette 22/8/32  
Local Talent Encouraged by  
Loyola Sociological  
Society

The Loyola Sociological Society announces the results of a recent contest arranged by the members with a view of encouraging original work by young Montreal artists, the subjects to be found in the city and rendered in any medium for reproduction as cards, calendars or posters. C. W. Simpson, R.C.A., kindly consented to judge the entries, which have been on view during the past week at 1125 Drummond street, through the courtesy of the Catholic Social Service Guild. Following awards were made: Color section—prize of \$25 awarded to H. Watling, for his sketch of St. James Cathedral, in water colors; honorable mention, Allan Harrison, subject, "Christ Church Cathedral and University Tower" in oil; commended, H. J. Bunker, J. C. Faucher. Black-and-white section—prize \$15, to J. C. Faucher, for "Bonsecours Street." Honorable mention, Allan Harrison, St. James Cathedral (west side, with trees); commended, G. E. Wilson.

A number of other sketches have excited very favorable comment from artists and publishers who have viewed them. The collection is unique in the sense that all the subjects are of the Montreal scene, and the standard creditably high as the performance of junior artists. The exhibition will be on view until September 10. It is open to any persons interested. The Loyola Sociological Society has rendered a real service to the younger artists who, as a class, are seriously affected by the prevailing depression, and, in a special sense worthy of encouragement.

## Pictures by A. J. Munnings At Eaton's

Star 18/5/32

A few pictures of horses by A. J. Munnings have been seen in Canada, and many are well known here through reproductions, but the first opportunity of seeing any considerable number of them is afforded by the collection which has been brought from England by the T. Eaton Company and is now being exhibited in their galleries in Montreal. Very many painters have painted horses, more usually horses of the heavier kind, but Mr. Munnings is one of the few who have specialized in this branch of painting and is probably the first man since George Stubbs, about a hundred years ago, who is distinguished as a painter not merely of pictures of horses but of portraits of hunters and thoroughbreds.

There are, of course, many studies of horses in the present exhibition, some of the best of them small sketches, and a number of race-course scenes, most of them at Epsom, and in one case the life and atmosphere are more effective in the smaller study than in the larger picture, made from it, which hangs on the same wall. The jockeys provide plenty of bright color in these racing pictures and, in others, Mr. Munnings makes good use of the bright reds of hunting coats, royal liveries and Life-Guards uniforms. There are two large pictures here of the King's grey horses harnessed up for the procession at Ascot and, in one of them, though the King and Queen and the Prince of Wales are in the carriage, they are made to look rather unimportant in comparison with the horses and their postillions, which occupy the middle of the picture.

Next to pictures of horses come those of people who have much to do with horses—gypsies, and there are some very good little pictures of gypsies with their caravans and their camp fires; in one of the best of these the figures are half hidden by the smoke of the fire, which drifts all over the picture. There are, too, some studies of other animals—a group of sketches of hounds, a fine portrait of a Frisian bull and two excellent little pictures of French draught oxen. A view of a lane full of ponies is also worth noticing.

While many people may find Mr. Munnings most interesting as a lover of horses, his landscapes, which are less well known, are quite as well worth seeing. He may be considered to be a landscape painter by origin, since he was born in Constable's county of Suffolk and trained at Norwich, and several of the landscapes in this exhibition are of Flatford and Dedham,—places that Constable often painted. His points of view are generally quite different and his pictures have a certain modern impressionism which makes them unlike those of Constable, but the places have inspired some good pictures. One, of Floodwater at Flatford, is a remarkable study of broken water under overhanging willows, and there are two scenes of Winter at Flatford which, with their ice and melting snow, might almost be Canadian pictures. There are good sketches of other places too and, among these, "Parkland" and "A Study in Richmond Park" are admirable for the amount of truth that they tell with only a few brush-strokes.

These sixty pictures make a most interesting exhibition and it would be good if we could have the chance of seeing the work of some other English or European painters in the same way.

Star May 1932

Mr. John Russell, one of the well-known important Canadian painters in Paris, entertained in his charming studio in the rue Campagne Premiere on Saturday afternoon. Among the guests were Mr. William Ingram, Mr. W. J. Brown, Mrs. Louis Ashworth Camm, Mr. Edward Minazzoli and Mr. William Benson, Manager of the Paris Branch of the Bank of Montreal. Mr. Russell is leaving shortly for a trip to Canada and is to give an exhibition of his paintings in Montreal.

## PARIS SPRING SALON HAS MANY EXHIBITS

**Gazette 23/5/32**  
Works of English Artists  
Predominate in Vivid and  
Arresting Exposition

By **JOSEPHINE HAMBLETON.**  
(Canadian Press Staff Writer.)  
(Canadian Press Cable.)

Paris, May 21.—Seventeen thousand artists, having cast their nets wide for beauty, have brought to the Grand Palais this year more than 20,000 works of art, canvases, engravings and statues. No city has ever harbored so many artists. No winter for a generation has been so hard on the artist colonies which camp on the hills of Paris, Montmartre, Montmartre and Montparnasse. The black ribbons attached modestly to a picture here, to a statue there, with a bunch of violets bearing the name of the artist who has passed on, attest to that.

Yet no winter has been so prodigious, so prolific, in its output. The artists of the Salon d'Au-tonne held their exhibition in the Grand Palais in November and December. Repentant cubists these, futurists and super-independents; the proletariat of the brush to whom art is a crusade, a social order, a state of conscience. This year their exhibition showed a new restraint, almost a sense of responsibility. They numbered 4,900.

Then in the early spring came the independents—4,700 of them. These are made up largely of the rival schools of Montmartre and Montrouge and those vague confines of art whose horizons stagger and where spectres, sometimes of dreams, sometimes of reality, loom in a twilight, now terrifying, now of overpowering beauty. They threw their challenge of beauty in the teeth of a Paris distracted by the terrible question of money.

Now the spring salon opens its doors to exhibit the works of more than 7,000 artists. Although technically under the auspices of the old national Salon and the Artistes Francais, this is the most cosmopolitan, the largest, group of artists that exists. So their work has come to be known simply as the "salon."

Among them are more artists from the British Empire, exclusive of England and Scotland, than are exhibiting at the Royal Academy, Burlington House. Here have found refuge also a growing number of artists from the British Isles who have revolted against the conservative tenets of the Royal Academy. Strangely enough the most vivid and most arresting work of young English artists is no longer seen in London but on the banks of the Seine. Eighty-five English are exhibiting, four Irish, 25 Russians, 50 Americans, eight Japanese and Chinese and several Germans.

## RAOUL BARRE DIES AT HOME OF BROTHER

**Star 23/5/32**  
Funeral of Cartoonist Set  
For Tomorrow

A well-known figure in newspaper cartooning circles, Raoul Barre, died Saturday at the home of his brother, George Barre, 33 Nelson avenue, Outremont, in his 59th year.

Born in Montreal, a son of J. L. Barre and M. O. St. Marie Barre, Mr. Barre was educated at Mount St. Louis College. After studying art in this country for some years, he went to Paris where he studied under Jean Paul Laurens for three years. On his return he established himself in New York City where he became well-known as a newspaper cartoonist. One of the originators of the animated cartoons, Mr. Barre was a member of the Pat Sullivan studios until forced by ill-health to retire from active business two years ago. At this time he returned to Montreal.

He is survived by his wife, formerly Miss Antoinette Skelly, one daughter, Mrs. Gaspard Fautaux, three brothers, George Barre, Col. H. Barre, Canadian Trade Commissioner at Paris, and R. D. Barre, and one sister, Mrs. A. Gervais.

The funeral will be held at 8 o'clock tomorrow morning at St. Viateur Church, Laurier avenue. Interment will be in Cote des Neiges Cemetery.

## RAOUL BARRE WIDELY MOURNED AT FUNERAL

**Star May 25/32**  
Many At Service For Well-  
Known Cartoonist

Many friends and relatives attended the funeral of Raoul Barre, well-known cartoonist, which was held in the Church of St. Viateur, yesterday. Interment took place in Cote des Neiges cemetery.

Mr. Barre died at his house 33 Nelson avenue, Outremont, on Saturday in his 59th year.

The chief mourners were two brothers, Georges and Dieudonne Barre; two grandsons, Andre and Paul Barre; a nephew, L. A. Fauze and cousins, L. A. D'Amour, Pierre Bonneville, Rene Dastou, Louis Massu, J. W. Barre, and Henri Barre.

Among others present were: Dr. D. E. Lecavalier, Rosario Lamontagne, Dr. P. Z. Rehaume, Dr. J. P. Roux, Dr. Georges Beauchamps, Dr. E. Vadboncoeur, Dr. A. Ethier, J. O. Linteau, Elzear Roy, R. Brunet, A. Belzile, L. Breault, C. Despaul, Louis Beliveau, Jean Beliveau, C. J. Caron, F. X. Lizotte, Emile Colas, E. Matti, Paul Maillette, Hercule Guerin, O. Thouin, O. Therreault, P. G. Renaud, Gerard Levesque, Marcel Ouellette, N. H. Lambert, G. Turber and H. Schetagne.

## Politics, Cash And Art Do Not Mix

There is trouble in the National Gallery in London. The nature of the trouble has not been published but the symptoms of it are clear enough, since the Director, the Assistant Director, the Keeper and one of the Trustees, who is also a member of the present Government, have all resigned within a few months. The government has this year been obliged to reduce the annual grant made for the maintenance of the gallery and for the buying of pictures, but this, though it has been suggested that it is the cause of the trouble, is not enough to account for all the resignations. The real cause, there seems to be no doubt, lies in difficulties between the trustees and the officers of the gallery. The trustees are rich and distinguished gentlemen, some of them with business experience, but with little expert knowledge of matters of art, and it is known that there have often been difficulties caused by their interference with the judgments of the professional officials. The recent resignations will perhaps force the government to take some action, though it is not easy to see how their authority is to be limited if they are to remain responsible for everything that is done in the gallery. Similar troubles do not so often occur in other galleries or museums in London, but the trustees of the National Gallery are often people who buy pictures for themselves and so have definite ideas as to the pictures which should be bought for the gallery.

This year's exhibition of the Royal Academy in London, which opened at the beginning of this month, is dominated by a group of big mural paintings made for the decoration of the new buildings of the Bank of England. They are by a number of painters but the subjects, which were chosen by the directors of the bank, have to do with the working of the bank and many of them present gentlemen in frock coats. They naturally have aroused plenty of criticism, mostly unfavourable, but the space which they occupy has caused more complaint than the pictures themselves. They fill nearly the whole of one of the galleries with the result that the council has been obliged, for lack of space, to reject even more pictures than usual; and, of course, the people whose work has been rejected complain loudly.

## Pictures Leave Montreal For Winnipeg

**Star 25/5/32**

The collection of works by British Contemporary Painters, brought to this country by the National Gallery of Canada and recently exhibited at the Art Association of Montreal, has now gone on to Winnipeg, where it will be exhibited at the Winnipeg Gallery and School of Art.

The Detroit Institute of Arts, of which the annual budget has been cut down by the City Council to \$34,151, is to be closed to the public from July 1 on account of the insufficiency of income. The institute has been carried on till now in a fairly expensive manner, with a well paid staff and, though this may no longer be possible, it is hard to see why it should be necessary to close the galleries altogether.

Artists of Greenwich Village, New York, have petitioned the Park Commissioners of the city for leave to hold out-of-door exhibitions in Washington Square—a sort of open air picture market, such as those which have been held for a long time in Paris and other places in Europe.

**Star 27/5/32**

## Notorious Artist Sails

Hamburg, Germany, May 26.—George Grosz, artist who caused a sensation two years ago by showing a picture of Christ on the Cross, with Christ wearing a gas mask and a pair of Wellington boots, sailed on the liner New York today to teach art in New York city.

Grosz was tried for blasphemy as a result of his painting, and was acquitted. The Court found that the work was of high artistic quality, and in no way attempted to ridicule sacred subjects.

## NEW BOND STREET PICTURES ON SHOW

**Gazette 23/5/32**  
Works of French, English  
and Dutch Artists Exhibit-  
ed at Windsor Hotel

The Arthur de Casseres Galleries, 157 New Bond Street, London, England, is holding an exhibition of pictures in Room 5 on the ground floor of the Windsor Hotel. The exhibition, which will remain open until the end of the month, contains canvases by noted French, English and Dutch artists.

Two of the outstanding pictures in the collection are by Boudin. "L'Alle Verte Bruxelles" shows the green wooded banks of the river and a cloud-filled sky with brilliant bits of blue in the occasional breaks, while the sun coming through these interstices lights up the white fronts of the houses on the left bank. "Quai de St. Valery-sur-Somme" is painted in cool blue-greys with an occasional splash of color in the blouse of a carter or in a boat.

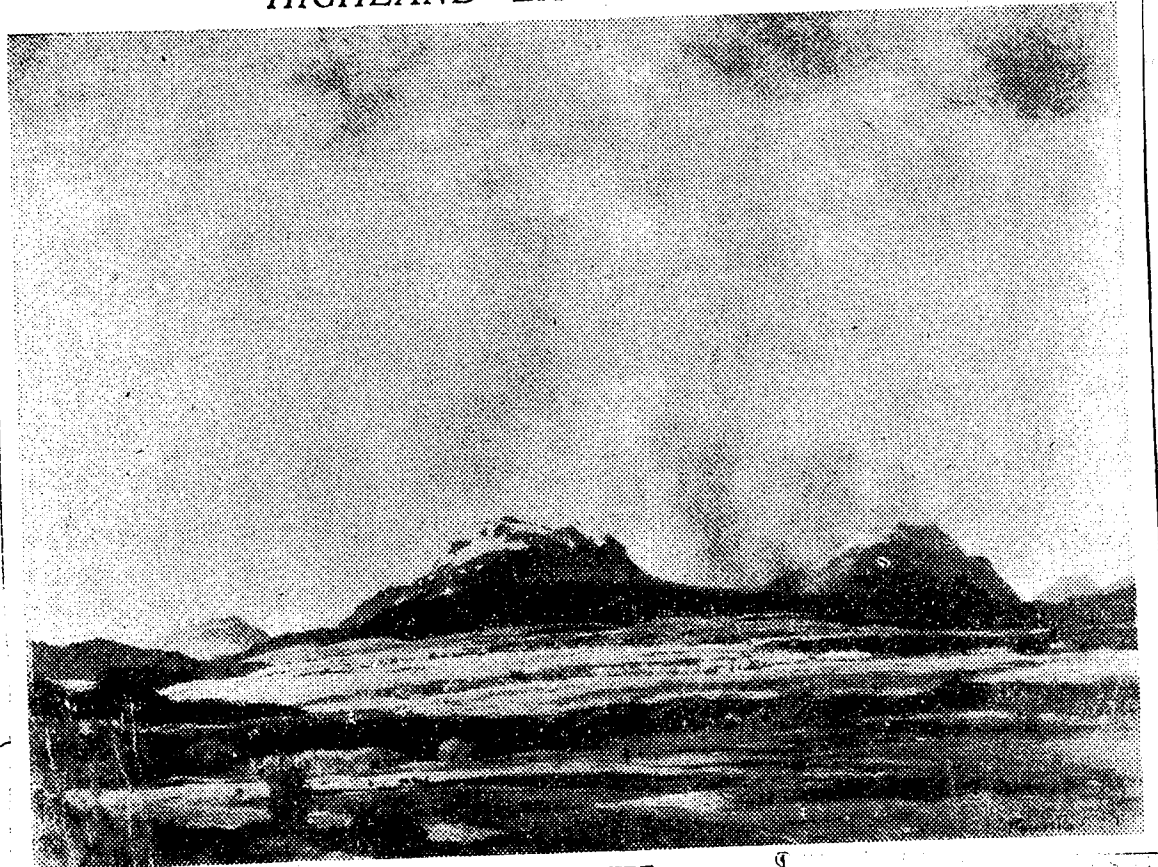
Harpignies has one of his very green glades with tall majestic trees rising above grassy undulating ground and beyond lies a glimpse of distant water. The fertile Bar-bizon plain appears in a lovely pastoral by Rousseau.

Ziem contributes two striking studies of Venice, one by moonlight, and one at sunset. The latter is keyed high with luminous yellow sun, deep blue water and autumn foliage.

Some delicate brushwork distinguishes G. B. O'Neill's "House of Bricks" which depicts two quaint little girls at play. "Choosing Fabrics" by Georges Croegaert is a clever study of textures and is charmingly colored. B. J. Blommers has a sympathetic interpretation of a humble interior, effectively lit.

## THE WEEK'S REVIEW OF ART

**Star 25/5/32**  
HIGHLAND LANDSCAPE



THE BENS AND BRAES OF PERTHSHIRE  
by Sir D. Y. Cameron, R.A.

—Courtesy of Watson Galleries.

Sir David Young Cameron, who was born in Glasgow, is one of the best known of living British landscape painters, the greater number of his pictures being of scenes in the Scottish highlands. The picture here shown, a characteristic example of the wide views of large expanses of country that he often paints, is at present on loan to the Art Association of Montreal.



## Picture "Forgeries" Were Done Star 25/5/32 By Master Hand

A Berlin picture dealer has just been sentenced to a term of imprisonment because the court which tried him found that some pictures, said to be by Van Gogh, which he sold, were forgeries. He claimed to have bought them from a Russian refugee living in Switzerland, and it does not seem that there was any proof of where else he may have bought them nor of who it was that really painted them. Most of the evidence appears to have been given by experts and since, as often happens with experts, they disagreed about some of the pictures, scientific tests were made with a view to

proving whether the method of painting was Van Gogh's or not. Expert evidence has, of course, often decided legal actions about works of art but it is probably the first time that a man has ever been sent to prison on the strength of expert opinions.

\* \* \*

The case is a fine example of the very curious relation of price to value in relation to works of art. Thirty years ago most people laughed at Van Gogh's pictures and not many people could be found who thought them worth buying. The painter's son, who gave evidence in the trial, told the court that his father was so little able to sell his pictures that, whenever the family moved from one house to another, he generally left a lot of his pictures behind as worthless rubbish. The tenant who followed the Van Goghs in one of these houses found a quantity of these pictures some years later and offered them for sale on a hand-barrow in the street; they were all bought by one man who saw the value of them. The painter's widow had, after his death, a garret full of his pictures and, with all those that were left in houses, there must be many unknown works by Van Gogh in the world. But, for all this, the son was sure that the pictures which were the cause of the trial, or most of them, were not his father's work.

\* \* \*

In one of the German magazines a writer discusses the absurdity of the whole case, apart from the enormous change in the valuation of Van Gogh's pictures which has taken place in the last thirty years. The man who painted these pictures, as this writer points out, if he was not Van Gogh, must have been a painter who was as good or almost as good, since his work deceived a number of experts. If his pictures were just like and as good as Van Gogh's, why could he not sell them under his own name, and what is the money value of a work by Van Gogh if it can be easily imitated by some other man? The price of Van Gogh's pictures has gone up, in an almost incredible manner; but the price of works of art also goes down sometimes when fashion changes. The prices of Van Gogh's pictures may easily go down and, at the same time, the unknown painter may become famous and the prices of his works may go up. Then the owners of those of his pictures which have been passed off as Van Gogh's will be only too anxious to prove that he and not Van Gogh painted them; and so, from having been highly-priced because they were by Van Gogh, they may become still more highly-priced because they are not. The same kind of thing has happened and is happening in other cases, and the real value of the pictures remains just the same whatever happens.

## MCGILL STUDENTS RECEIVE DEGREES

Star 26/5/32

(Continued from Page 3)

principal of the United Theological College. The students then sang the university anthem, "Hail! Alma Mater, we sing to thy praise," for the last time as undergraduates and at the close of the singing five candidates, leaders in their realm of activities, were presented for the honorary degree of Doctor of Laws, conferred each in turn by E. W. Beatty, who presided at the convocation proceedings as chancellor.

Dr. John Huston Finley, A.M., LL.D., associate editor of the New York Times, was presented for his degree by Sir Arthur Currie.

Major-Gen. Robert U. Patterson, M.D., C.M., surgeon-general of the United States Army, was presented for his degree by Dr. Charles F. Martin, dean of the Faculty of Medicine.

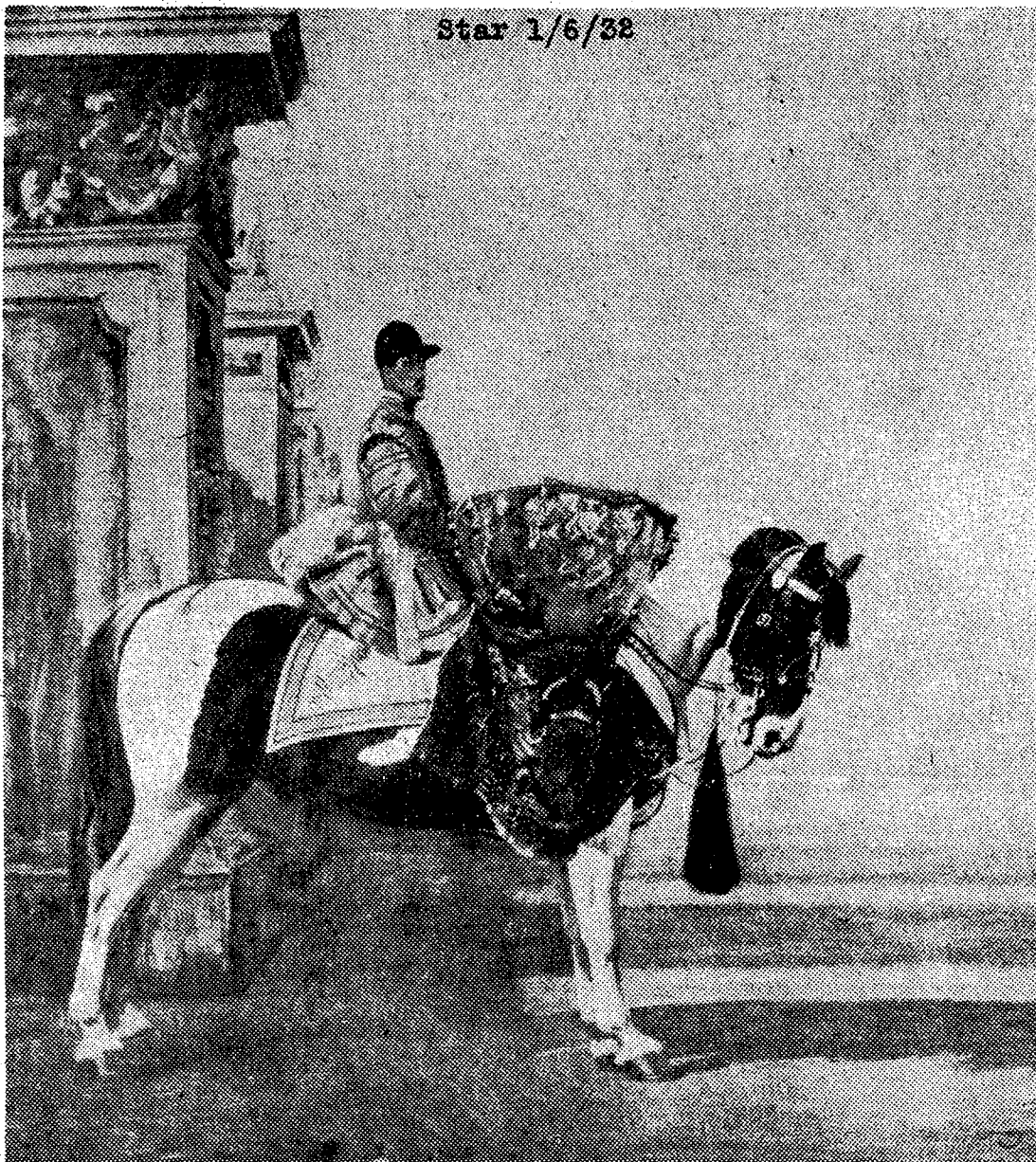
John Stanley Plaskett, D.Sc., F.R.A.S.C., F.R.S.C., F.R.S., LL.D., director of the Dominion Astrophysical Observatory at Victoria, B.C., was presented by Dean A. S. Eve of the faculty of graduate studies and research.

Horatio Walker, LL.D., distinguished Canadian artist, was presented for his degree by Dean F. M. G. Johnson.

Alfred North Whitehead, M.A., D.Sc., LL.D., professor of philosophy at Harvard University, was presented for his degree by Dean Ira A. MacKay of the faculty of arts and science.

## PORTRAIT OF A HORSE

Star 1/6/32



"THE DRUMMER OF THE FIRST LIFE GUARDS"  
By A. J. Munnings, R.A.

(Courtesy of the T. Eaton Co.)

## Canadians in Paris Salon Star 1/6/32

The catalogue of the Paris Salon of the Societe des Artistes Francais, with much information about the exhibitors of this year and many illustrations of their works, also contains a list of living artists, French and foreign, who have received rewards at previous Salons, and the names of a number of Canadians appear among these. The list has one error since it includes the name of Paul Peel, who died in 1892; he received honorable mention in 1889 and a medal of the 3rd class in 1890. The other Can-

adian medallists who are still living are Mr. Suzor Cote, who won a bronze medal at the Universal Exhibition of 1900 and an honorable mention in 1901; Jean Emile Brunet, sculptor, of Montreal, with a silver medal in 1927; and J. Omer Marchand, Montreal architect, with a bronze medal in 1925.

In addition to these medallists honorable mention has been given to five Canadian painters.—George B. Briggman in 1895, John Russell, of Hamilton, in 1920, Mrs. Jeanne Munro in 1921, and Mrs. Lillian Torrance-Newton and Percival Tudor-Hart in 1923; to Alfred Laliberte, sculptor, in 1905; to Ernest Cormier, architect, in 1914; and to three etchers,—Clarence Gagnon in 1906, Frank Milton Armington in 1908, and Mrs. Cecilia MacKinnon in 1926.

## Notes of Art From Abroad Star 1/6/32

In the, recently held, second annual international exhibition of the fine arts group of the Cite Universitaire at Paris works were shown by six Americans, five Armenians, three Belgians, one Canadian, fifteen French and one Swiss. The Canadian contributor was Mlle. Simone Roz, who was represented by three works, a study, a flower picture and a picture called "La fenetre entr'ouverte." The Indo-Chinese, Japanese and other foundations of the Cite Universitaire also belong to this group but were not represented in the exhibition.

C. J. Hay Shaw, a former student and diploma-winner of the Ecole des Beaux Arts of Montreal, who, after further studies at the Royal College of Art in London, now lives in England, has been elected a member of the National Society of Art Masters.

## Gazette 11/6/32 HANDICRAFTS GUILD PLANS EXHIBITION

The prize-lists and entry forms for the Canadian Handicrafts Guild's annual exhibition and prize competition are now being sent out. Anyone wishing to obtain them may apply to the secretary, Canadian Handicrafts Guild, 1240 St. Catherine street west.

This year the Guild is offering a special prize for the best collection of natural dyes with recipes. Articles eligible for the competition are of many kinds, among them being weaving, needlework, metal work, pottery, book-binding, basketry, batik, wood-carving and leather work. The exhibition will be held the last two weeks of October at the Art Gallery, Sherbrooke street west.

## TO PROTECT ART WORKS

Gazette 11/8/32

World Body Meets To Plan Measures in Case of Wars

(Special Cable to The New York Times and Montreal Gazette.)

Bruges, August 11.—The Roerich International Union will conclude a week's meeting here tomorrow but the delegates from 23 nations who have been in attendance will not depart homeward before Saturday morning.

The meeting began with a solemn assembly in the Governor's Palace last Sunday. Official and informal meetings were held throughout the week. The chief accomplishment of the convention was the institution of a permanent Roerich foundation of Bruges for peace, art and science. A building suitable for housing the foundation and photographs of public buildings all over the world which the foundation considers worthy of protection in time of war is now being sought.

Prof. Nicholas Roerich already has donated 18 pictures to the collection. The City of Paris as well as public institutions scattered over the world has also promised donations.

A telegram to the convention from Marshal Lyautey, of France, saying that works of art could be protected in time of war was received with great satisfaction.

## Beaux Arts Students Win Praise Star 1/6/32

The work of the students of the Ecole des Beaux Arts of Montreal, of which the annual exhibition was opened on Monday evening, is, taken generally, well up to the standard which has been reached in former years and is, in some departments, even better than before. The exhibition represents a large number of students, among whom, as the prize list shows, the honors are well divided; and there is evidence of keen competition in the many cases in which prizes have had to be divided among two or more winners and in the number of students who have been awarded the "Rappel" of prizes won by them last year.

Though the present exhibition is quite as big as those which preceded it, the differences in the quality of the work are less, so that, in several classes, the work of the prize winners is very nearly equalled by that of several of the other competitors. This is to be noticed both in the drawing from the antique of some of the junior and intermediate students and in the sound painting from life of the seniors. The painting is mostly of figures, with only a few studies of still life and of landscapes. Some very good quick sketches, chiefly from the living model, deserve to be mentioned.

Architecture holds an important place in the work of the school and some good work is shown in it, with carefully finished drawings in the Parisian manner. Many of the designs are for the sort of monumental buildings that are usually set in such competitions, a Maritime Museum, Municipal Offices, an Amphitheatre and so on,—but there are also some designs of a more attainable kind,—a Village Church, for which the romanesque style has generally been adopted, a Music Pavilion and an Ornamental Terrace. Besides these more showy exhibits there is a room full of drawings of structural details.

Sculpture makes less show than in some former years but there are some interesting models for reliefs for the decoration of buildings. Decorative designs include some effective mosaics, some stained glass and a number of studies of decorative elements made up of birds and flowers, with plenty of strong and sharply contrasted color. There is more originality and good design in some of the many effective advertising posters. There are also some simple and good designs for ironwork and for textiles.

Only a few collections of wood engravings are shown but they show good understanding of the method and material and some of them are among the best things in the exhibition.

## CANADIAN ART AND CRAFTS EXHIBITION

June 8, 1932.

Articles Taken From McGill  
Ethnological Museum on  
View as Collection

### COMPREHENSIVE DISPLAY

Exhibit Will Remain Until  
October 1 in Reading  
Room of University  
Library

An exhibition of Canadian art and crafts has been set up in the reading room of the McGill University Library and will be on view as a collection during the entire summer, opening with today. The articles have been taken from the Ethnological Museum at McGill University, the permanent collection of the Canadian Handicrafts Guild, and from the McGill University Library.

The complete display offers a concise idea of art and handicrafts in various parts of Canada, with particular reference to the province of Quebec. There is considerable historical material on the one hand, and examples of old and modern craft work on the other, these providing a contrast that is at once attractive and instructive.

Examples of the ivory and pottery work of the west-coast Indians, carving, basketry, bead and porcupine quill work are to be found in one end of the room. Then there are specimens of the fine weaving of French Canadians, talents inherited from their ancestors of Normandy and Brittany. Close at hand are examples of "ceinture fleche," the curious belt work; catalogue or rag carpets; hooked rugs; quilted work and homespun; and the carved wooden ornaments, all of which can now be bought along the roads of the province and to which much attention has recently been attracted through the efforts of the Canadian Handicrafts Guild.

Certain phases of Canadian art are represented through portraits, manuscripts and volumes from the McGill Library collection. There is a series of portraits of Canadian writers of the past century, loaned by Dr. W. D. Lighthall, and a number of the early works and early examples of printing in this country. Among these may be noted a first edition of Champlain's voyages, believed to be the only one of its kind in Canada and containing a number of contemporary drawings of Indians and views of Quebec in the early days.

Among the manuscripts of Canadian writers on view are three interesting ones by the late William McLennan, of his books, "As Told to His Grace," "Melchior," and "The Losing Side." There are many other valuable pieces on view, with samples of the work of Canadian painters and books on Canadian art to round out the collection.

The whole will be on view daily, except Saturdays, until October 1.

## U.S. Goes in For Museums In a Big Way

The amazing growth of art museums and other museums in the United States in recent years was described in the presidential address of Laurence Vail Coleman to the American Association of Museums. According to this statement, a new museum is established in the United States every fortnight and a new museum building is erected every fifteen days, and this, according to Mr. Coleman, has been going on for more than ten years past. This, of course, includes museums of every kind, but the statement does not refer only, or even chiefly, to the larger cities, since Mr. Coleman said that 80 per cent of the recently established museums are in cities with populations of not more than 100,000.

The governing authorities of the Metropolitan Museum in New York have lately made a change in their policy with regard to modern art. Till now the museum, like most of the larger galleries and museums in Europe, has kept itself to the work of deceased artists or of those whose reputations were thoroughly established. For the future the museum will arrange to borrow for exhibition or acquire some of the newest and best work of modern artists. The change is due in part to changes in the government of the museum and in part to agitation by some of its supporters, and it is understood that the success with which the Museum of Modern Art, founded only a few years ago, has met has had some effect on the policy of the Metropolitan.

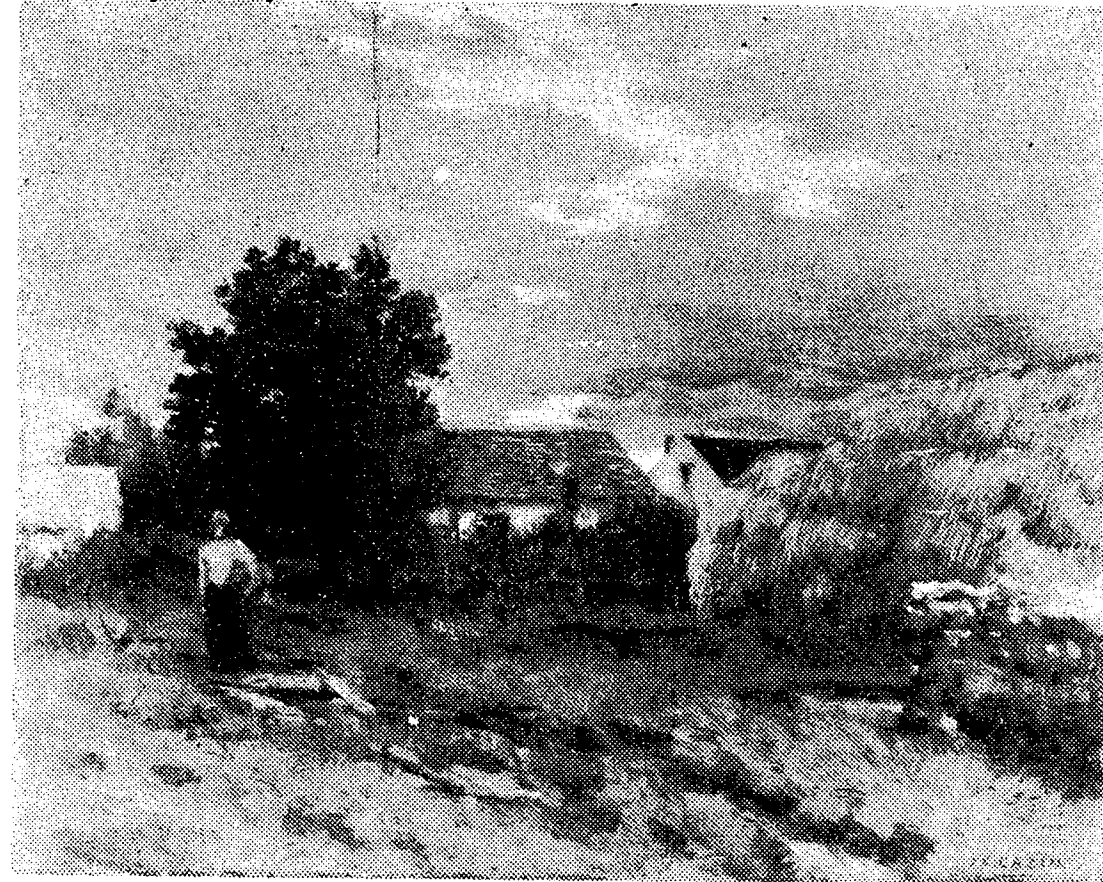
There is a little agitation in New York for strengthening the hands and widening the jurisdiction of the city's Art Commission. The commission has the right of reviewing every kind of work of art, monumental or other that is to be put up in New York, and of advising as to the choice and placing of such works; it is also supposed to have some power over the design of buildings in the city; but its advice and decisions have not always been treated with any great respect by the municipal government. The mere existence of such a body puts New York ahead of many other cities, where municipal authorities neither accept nor even ask for qualified advice.

## WEEK'S REVIEW OF ART

32.

Star  
June 8, 1932.

### FRENCH LANDSCAPE



TWILIGHT NEAR AVIGNON  
by Jean Charles Cazin. (1840-1901).  
In the collection of Harry A. Norton, Ayers Cliff.

## Who Best Represents Canadian Art?

The Studio magazine for June contains an article, by Eric Brown, director of the National Gallery of Canada at Ottawa, on "Canadian National Painters." The exact meaning of this title is not made clear by either the article or its illustrations, of which there are more than 20, from photographs of pictures which either are in the National Gallery or have been exhibited at recent national exhibitions at Ottawa. These pictures are nearly all landscapes of Canadian scenes or portraits of Canadians, by older and newer painters. Mr. Brown mentions the influence on Canadian painters of the work of J. W. Morrice and of the teaching of William Brymner, but none of their work is illustrated. Kriehoff is the only one of the older painters, whose work is shown; there are also pictures by Tom Thomson, Horatio Walker, Homer Watson, Clarence Gagnon, J. W. Beatty and Franklin Brownell.

Many of the older generation of painters are missing from this collection of illustrations, presumably because their work is not considered to be truly national enough. The newer painters are better represented. The better known of them are Mrs. Torrance Newton and Messrs. Jackson, Holgate, Lismer, Varley, Albert Robinson, Hewton and Lawren Harris. The younger or less known painters who are illustrated are Miss Yvonne McKague of Toronto, Miss Emily Carr of Vancouver, Miss Prudence Heward, of Montreal, and Messrs. L. L. Fitzgerald of Winnipeg, A. J. Casson of Toronto, and G. D. Pepper of Ottawa. Many people will no doubt find the list a surprising one, but it is evidently Mr. Brown's intention to suggest the coming of a distinctively Canadian school of painting, and perhaps no two people could easily be found who would agree on a list of people to represent Canadian art.

## Exhibition by Art Students Opens in Monument National

The annual exhibition of work by the students of the Ecole des Arts et Metiers was opened at the Monument National on Tuesday evening and is to remain open till Wednesday, 15th. Students of both day and evening classes are represented and from all the four centres at which the work of the school is carried on. Freehand drawing, modelling in clay and architectural drawing are the three subjects exhibited and in all of them the standard of the work is distinctly high. The classes serve to some extent as a preparatory school for the Ecole des Beaux Arts and is evidently able to provide some valuable recruits, some of whom are already doing work equal to that of the junior grades of the Beaux Arts. The class in ornamental modelling, which has only existed a short time, already shows very good results.

The prize winners in these classes are:—  
Freehand drawing: Day classes:—

## TO SEE OLD PICTURE 9/6/32

### Montreal Accepts Photograph of 1888 Council

Victoria, June 8.—Fernand Rinfret, Mayor of Montreal, has advised Mayor David Leeming that the Montreal City Council will be pleased to accept the gift of a framed picture of the Montreal City Council in session in the year 1888, at present part of the gallery in the City Hall chamber here. The picture has held an honored position at the Victoria City Hall for some years, and the City Council, feeling it would be greatly valued by Montreal, offered it to the Quebec city.

## NOTED PAINTER IS DEAD Gazette 13/6/32 Carleton Wiggins's Work Exhibited in Europe and U.S.

Old Lyme, Conn., June 12.—Carleton Wiggins, whose paintings of landscapes and farm animals have been exhibited in the Royal Academy of London, the Louvre in

Paris, the Metropolitan Museum and other art centres, died at his home last night at the age of 84.

Wiggins, a national academician of the United States, was president of the Salmagundi Club in 1911 and 1912 and has been regarded as dean of the art colony at Old Lyme, where he has lived for about 15 years. He has been in failing health for the past year.

Among his best known paintings are the Holstein bull, now on display at the Metropolitan Museum, and Midsummer and Red Oak, owned by the Newark Museum.

He was born March 4, 1848, in Turners, N.Y.

Monument National. Intermediate elementary (Antique), 1st, Francois Panneton, 2nd, Miss Belle Shankman, 3rd, Mlle. Jeanne Desroches, Honorable mention, Christian Carpentier and Geoffrey Watkins. Elementary honorable mention, Anna Green, Lucille Fleury, Roxane Daugne, Eileen O'Brien, Helene Poirier, Jo Lajeunesse, Leonie Vachon, M. Louise Wheeler, Suzette Lamoit, Gerard Montplaisir, Leo Beauchamp, J. V. Brunet, Jeannette Brouillette.

Evening classes:—Monument National—Intermediate Elementary, 1st, Douglas Croucher and Demetri Licushine; 2nd, Rita Katz, M. A. Louis and Francois Panneton; 3rd, Germaine Bombardier, Nestor Belhumeur and Leo Beauregard. Honorable mention, Blanche Belanger, Maurice Valentine, Arthur Bisailon, Lucien Labelle, William Pearce, Lucy Pare and Georges Merchant. Elementary, honorable mention, M. Belanger, William Halliday, Archer Joly, Florent Hamont, Lucien Renaud, Miss Jean Herscovitch, Estelle Mauffette, Roger Senecal, Lottie Scott, Howard Daum, Leonard Storey, Edith Bradburn, Merlin Myers and Samuel Myers.

Northern district — Intermediate, Prize, Sere Bernard; Honorable mention, Roger Colin, Jacques Gagnier and Romeo Tremblay. Elementary, Hon. Men., Romeo Frechette, Eusebe Provost, Julius Kaplan, Georges Mattioli, Marcel Courtois, Gilberte Frigon, Colombe Jodoin, Louise Pouliot, Alida Lafreniere, and Germaine Collette.

Eastern District — Intermediate, Prize, Mlle. Germaine Normandin and J. Henri Houde; Hon. Men., Cecile Ecrement, Elementary, Hon. Men., Yvette Roy, Germaine Benoit, Gerard Loiscelle and Gerard Comette.

Western District — Intermediate, Prize, Mlle. Rolande Brunette and Roger Seguin; Hon. Men., Anna Sass and Juliette Latulippe. Elementary, Hon. Men., Jacqueline Brunette, Mary Williams, Louis Neuell, Germaine Sirois and Alfred St. Germain.

Modelling: Evening Classes—Living Model, Rappel of 1st Prize, Donat Soucy; 1st prize, A. J. Segal; 2nd, Rosario Sarrazin; Hon. Men., Miss Medora Goodfellow. Intermediate, prize, Jeanne Brodeur and Beatrice Gerson; Hon. Men., Miss C. B. Topp and Lucien Labarre. Intermediate elementary, 1st, Aurele Boileau, 2nd, Patrick Marcogliese. Intermediate (ornament), 1st, Albert Zucca. Elementary (ornament), Hon. Men., Joseph Gangarossa and William Rose. Day Class—1st Hon. Men., J. V. Brunet and Joseph Lajeunesse; Hon. Men., Christian Carpentier, Cecile Martin, Eileen O'Brien, Guillaume Levesque, Leo Beauchamp, Lucille Fleury and Victor Jarry.

Architectural Drawing: First Year—Prize, Thos. Burge and Wm. Cheyne; Hon. Men., Ollus Bois and Leo Guerin. Second Year—Prize, Sam Stevens; Hon. Men., Guy Pepin. Third Year—Prize, Miss Kathleen James.



# THE WEEK'S REVIEW OF ART

Star June 15/32  
MODERN DUTCH

## Canadian Art And Artists Warmly Praised

The Art Editor, Montreal Star:

Sir,—In Wednesday's edition of The Star there appeared a notice, apropos of an article published in the Studio of this month, by the Director of the Canadian National Gallery, entitled "National Canadian Art." Reviewers and critics of books and pictures have in this age, as we all know, reached a stage where they often damn that which they set out to praise, but when one, in a position of such importance as the Director of the National Art Gallery, writes of our national painters in a spirit of bias and partisanship, as his article shows, I think it time that someone should at least try to correct the impression he has given—not only at home but through all the world. (For the Studio magazine is international in its influence.)

What mention has he made of Maurice Cullen—of all our painters the most national? Was not he the first (apart from Kriehoff, who interpreted the Quebec scene through the eyes of the Dusseldorf School), who showed us the beauty of the Laurentians and Lower St. Lawrence countryside, long before the majority of the painters that Mr. Brown mentions had left for Paris to finish their studies? Not that age matters, but that Cullen was the first, and he saw our country with such original and distinguished vision that it has become a commonplace to hear parts of the Laurentians described as "a Cullen picture."

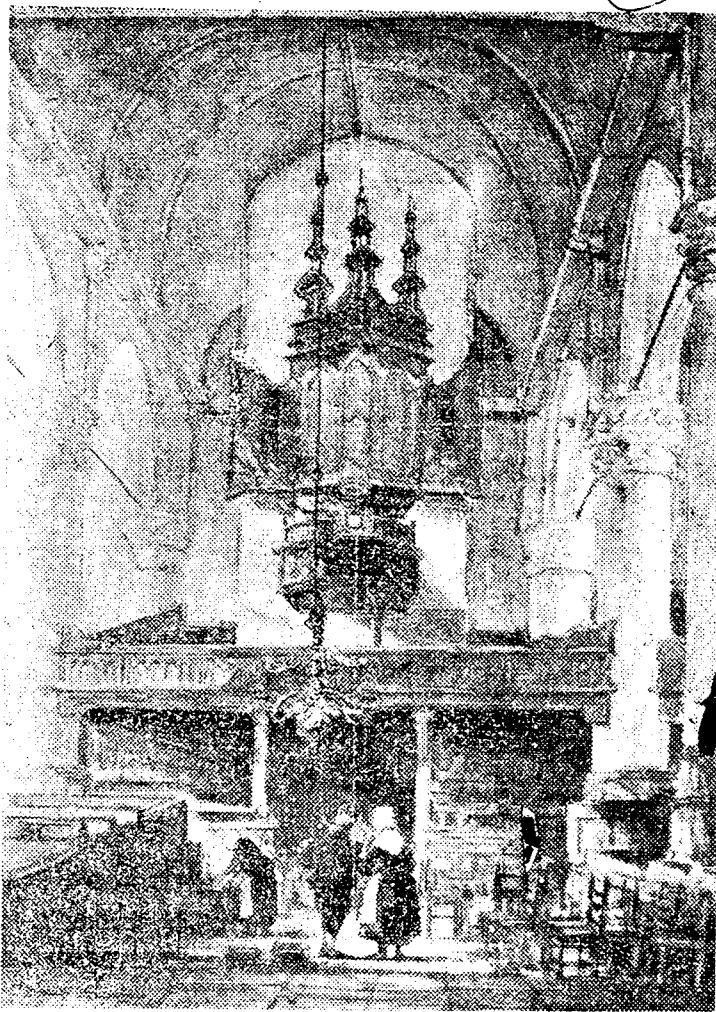
Morrice himself is quoted as saying, "There is only one painter (Cullen) in Canada doing anything worth while"—a purposeful exaggeration, to show his opinion.

What mention has Mr. Brown made of Suzor-Cote, one of our most gifted artists, who showed us not only Quebec landscapes but the Habitant types, with a sympathy and understanding which could only be done by one brought up amongst these people and these scenes?

Mr. Brown's mention of Wm. Brymner is—"his influence as a teacher"! Brymner's influence as a teacher, and as a man, undoubtedly great, so great indeed that that influence is very much alive today. But in his best pictures he reached an austere beauty that has seldom been surpassed on this continent.

One could mention several other splendid painters, but why go on? In Mr. Brown's list there are, of course, several very fine artists, but why should the remainder of those names, composed for the most part of "the illustrious obscure," take so much space, that they have hidden such important artists as these, which this letter attempts to appraise.

Admirer of Canadian Art.



INTERIOR OF A DUTCH CHURCH  
By Johannes Bosboom. (1817-1891)

—Courtesy of Watson Art Gallery.

## Academic Position in Art Is Set Forth

In connection with the opening of this year's exhibition of the Royal Academy in London, the Daily Telegraph published an article by Sir William Llewellyn, President of the Academy, in which he gives, not, of course, any apology for the Academy, but an explanation of its aims and those of all academies, and a statement of the academic position in art.

"The endeavour of the Academy, in accordance with its traditions, is to show the best work of all expressions, whether old or new, and to recognize merit without prejudice while holding to traditional high standards.

"Today so much of modern work is poor in technique, drawing and design, and, although it may have in it a fresh vision and a new expression, it does sometimes show a want of that knowledge which can

be attained only by an earnest and constant study of nature and the great works of the past.

"With sincere experiment, and with the honest, sincere young artist full of youthful endeavour I have the greatest sympathy. Sincere experiment should always be encouraged. We must all recognize that experiment brings discovery and often progress in its train. But it must not be undertaken rashly.

"Many of the thousands of works sent for 'selection' are so desperately childish, and display either such a want of knowledge or a contempt for every notable quality required in a true work of art, that it is fortunate for the country and the cause of art that an institution like the Academy exists."

## Omnibus

By STRAPHANGER

Star . 15/6/32

L'ECOLE DES BEAUX-ARTS has for the first time in its history distributed diplomas. The other day for the first time in their lives the graduates—even those who finished their courses as long ago as 1925—saw their diplomas. Thereby hangs a somewhat amusing and very delightful tale.

The truth is that for years now the diploma, its design and content, have been under discussion and no decision on these matters was reached till quite recently. The artists, in case they might produce a diploma that could be mistaken for some other diploma that was an eyesore, were afraid to produce any. They were well aware of the fact that if an art school cannot produce a beautiful diploma, it had much better produce none.

IF A WHOLE BUNCH of artists cannot produce a pretty picture among them it would be something of a "give-away." They would feel like a lot of vegetarian butchers or a lot of schoolmasters who could not spell. So the School of the Fine Arts was taking no chances. The authorities believed—quite rightly, one might dare to say—in the idea, "Better late than never." They seemed even to believe in the theory, "Better never than badly."

I AM TOLD that their decision to delay the production of the diploma was largely influenced by the fact that their colleagues of a neighboring school had produced one which might easily have been designed by the queer fellow who designed the cover of the periodical which comes from the Provincial Bureau of Health. If you have not seen that cover, I can explain the nature of the design no more succinctly than by saying that you are lucky. There were to be no such permanent blunders with the Montreal school, the principals of which realized that a diploma is in the nature of an advertisement for the institution.

It is good to know that the result justifies the delay and that the diploma is an artistic success and incidentally a good advertisement.

## To Inaugurate Courses in Art of Criticism

The American School of Fine Arts at Fontainebleau, near Paris, is about to take up a new branch of artistic education. It will open the first course in criticism that has ever been given by an art school or, it is said, by any other institution of learning. The course will include other branches of the school's work and will have special teaching in the history of art. The school has received encouragement and practical help from the French Government and is housed in one wing of the big, rambling palace of Fontainebleau. The curator of the palace is to be the supervisor of the critics' course.

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An important picture by Whistler has just been left to the Tate Gallery, (the National Gallery of British Art), in London. This is the portrait of Miss Cicely Alexander, called by Whistler "Harmony in White and Green." It is a portrait of a pretty, but bored and cross little girl, dressed in white and green, and her surroundings are all white, green and gold. Her expression is accounted for by the fact that, as she herself has related, the sittings, or rather standings, were very long, since Whistler used to forget to let her rest, and about 70 sittings are said to have been needed before he would consider the picture finished.

Artists of every kind may take some comfort from the report that, in spite of hard times, the number and value of works sold at the Royal Academy exhibition in London have been as large as in any recent year.

## Arts Club Exhibition

Star 29/6/32

The annual summer exhibition of pictures by members of the Arts Club is now open in the clubrooms on Victoria street. About 70 works are shown, most of which are quite small and many of them slight sketches. The few larger pictures are a pleasant view of Perce by Robert Pilot, an effective pattern of skaters by Adrien Hebert, a view of river and mountains by Thurston Topham and a picture of autumn tints and sunshine by Guy Brock.

Work in water color is more abundant in this show than has usually been the case at the Arts Club and, though none of these works are very striking, there are some successful drawings by J. Melville Miller, J. Kennedy, Paul Caron, Robert Lindsay and Chrystie Douglas. The sketches and small pictures in oil include some striking effects of color by Wilfred Barnes, happy little landscapes by David McGill, and good sketches by Guy Brock, Lincoln Morris, Randolph Hewton, Robert Lindsay, Paul Earle and W. H. Taylor. H. Ross Perrigard, Hugh Peck and Jas. McCorkindale are also exhibitors.

## Art Values Disclosed at London Sale

Star June 22/32

Some interesting light on the present values, or prices, of works of art was given by the sale of Lord Durham's pictures, books, etc., which took place recently in England. There was plenty of bidding, as there has been at other recent sales, in spite of depression, but many of the things were not sold since the bidding did not reach the rather high reserve prices which had been put on them. This was the case with the famous "Red Boy," by Sir Thomas Lawrence. The bidding for this went up to £100,000, but the reserve price was £200,000, at which the picture is said to have been valued three years ago.

A writer in the Art News of New York considers that this fact shows that works of art are a good form of investment. A work of art is never a gilt-edged investment, unless it is bought at a very low price, but always rather speculative, and the drop of fifty per cent in the market value of this picture is, the writer thinks, much lower than the drop that has taken place in the price of any investment that can be compared with it.

SELDOM DOES ONE come across a body of men who know enough to know their limitations. I suppose most of the first-year students of design in the school had a firm conviction that they could produce a perfectly good diploma. It was only after they learned design that they realized that they did not know it. The ignorant are far more dogmatic than the educated and fools rush in where angels fear to tread. The more we know, the more we doubt. "There lives more faith in honest doubt, Believe me, than in half the creeds."

THE LATE Arthur James Balfour was a remarkable example of a man who knew so much that he could never make up his mind. He always saw the other side too clearly. When the tariff reform controversy was forced on Great Britain by Joseph Chamberlain, Balfour was accused of sitting on the fence. As one of his critics said, he sat on the fence so long that he became entangled in it and you didn't know which was Mr. Balfour and which was the fence—a good joke, as politicians' jokes go, for Mr. Balfour had such long wiry legs. The result of his immense knowledge was that the best thing he ever did was to write a good "Defence of Philosophic Doubt."

THIS ATTITUDE, of course, leads nowhere. But there is this to be said for it. It leads nowhere wrong. Still, it is somewhat out of place in a politician, who must at least profess to have a panacea for the economic ills of his age. It must be a panacea, too, that can be explained so as to be understood by the ordinary man. The more like a simple little pill, the more easily swallowed it is, the more popular it is as a nostrum. And that, doubtless, is why the economic indigestion continues.

BUT THE ECOLE des Beaux-Arts could afford to wait. This diploma was important; but it was not a matter on which the authorities had to "go to the people."

It is to be hoped that the professors of the school have inculcated this sane principle of the necessity for doubt into the minds of their students. There is something so permanent about any work of art that after all the ages of artistic effort more bad results than good seem to exist. If the artists—alike in pigments and in life—looked before they leaped, there would be less to endure. Fretwork, for example, would disappear.

## A ROYAL PORTRAIT

"Star" June 22, 1932.



EDWARD, DUKE OF KENT.  
by Sir William Beechey  
(Courtesy of J. Leger and Son, Inc., New York)

Edward Augustus, Duke of Kent and Strathern, was the fourth son of King George III and father of Queen Victoria. He came to Canada in 1791, at the age of 34, as Colonel of the 7th Foot, (Royal Fusiliers). He served in Nova Scotia and Quebec, and in 1791 took the house, afterwards known as Kent House, near the Montmorency Falls, as his residence. He went to the West Indies in 1792, and became Commander-in-Chief of the forces in North America in 1799.

The picture, which is said to have been painted for the king of France, Louis Philippe, was till lately in the

possession of his descendant, the Duc de Vendome.

## Art and Democracy In Russia and United States

Star

United States 13.7.

1932

It is quite commonly supposed that simplicity and purity of morals are characteristic of democratic communities, and that they are strongly contrasted in this respect with monarchies and still more with autocracies. But, it seems, it all depends on the democracy, and one can never tell how its morals will work in relation to works of art and how this working will be expressed.

One action of democracy, which seems to be quite true to form, is reported from Philadelphia. There is there a statue of Diana which is of some importance since it was made by Macmonnies. It originally stood on the top of the tower of the old Madison Square Garden in New York and, since that building was pulled down, has been taken to Philadelphia, where it again stands on the top of a tower. In spite of the fact that she is so high in the air, some of the people of Philadelphia consider that this Diana is insufficiently clothed for a public place—in point of fact she has no clothes at all—and that in the interests of decency she ought to be given something to wear. What will be done about it is not clear. It is not easy to clothe a statue without spoiling it and a work by Macmonnies is usually something too good to be spoiled. Perhaps the lady will only be moved to a less public place, though she was made for the top of a tower.

Democracy works in quite another way and treats art very differently in Russia. There the Soviet government has lately ordered a lady to be not dressed but undressed. The lady in this case is a picture which was bought by Nicholas I, who had no seen it; as soon as he saw it he decided that it was immodest and ordered that a drapery should be placed over it, which is hardly what he would have expected of a Czar. The government has now ordered this drapery to be removed, but the report does not say whether this is to be done out of respect for the artist and his picture or merely for the pleasure of reversing an imperial order. In any case, since it appears to be a valuable picture, it is to be hoped that a skillful cleaner will be found, able to remove the clothes without taking a large part of the lady.

H. P. Bell

## House Where King Recuperated To Be Sold With Its Treasures

Star 26/7/32

LONDON, July 26.—(C.P. Cable)—The Craigwell house, near Bognor, which was the centre of international interest when the King was recuperating there after his grave illness of a few years ago, is to be sold with its contents. The house, which is one of the handsomest on the south coast, is the property of Sir Arthur de Cross, who designed it so that it should constitute a perpetual sun-trap.

The sale of the contents will occupy the whole of the first week in August. One of the art treasures is a self-portrait by Reynolds, depicting the painter in powdered wig and red coat, holding a brush in his upraised hand. Another painting is of Salisbury Cathedral, by Constable. The house contains a stained-glass window with a full length portrait of Mary, Queen of Scots, which is reputed to have originally been in Hampton Court Palace.

## Definite Canadian School In Art Hinted At Exhibition

Herald — 21.6.32

Canadian scenes by Canadian artists may not seem so extraordinary for a Canadian art exhibit of the nature now being held by the Art Association of Montreal, but when those works shown evince a relativity in topic, technique and treatment one begins to wonder whether there isn't a very definite Canadian school after all.

Or are the daubing members of the Arts Club, where the exhibition is being held, taking their cues from the Pilot—Turn-Russell trio, thereby fadding Canadianism in support of the "Canada First" movement? It is difficult to say.

### Montreal Group

Anyhow, the seventy-odd exhibits prove this much: there is on foot a sincere and increasingly powerful movement in the direction of a definite Montreal group, featuring the province of Quebec.

Little of the work shown is excellent and about half is commendable. The vast majority, however, is certainly sincere and striving for something; therefore interesting.

An R. W. Pilot piece, "Perce," showing the famous beauty-spot in a thrilling sweep from the cove to the crest of the cliff, stands out from the rest. Adrien Hebert's "Skating, Lafontaine Park" is amazingly good as an example of careful composition and piercing interpretation.

### "Winter Landscape"

James McCorkindale's "Winter Landscape" is an interesting and cheerful study in the Coburn manner, but without the accomplished vividness of the better-known artist. "Toward Evening" an original sky-scapes by R. H. Lindsay, is promising.

Six sketches by Lindsay are also well worth study. Evidently he is not afraid of being termed an "original." Thurston Thompson almost succeeded in producing a gem with his "Lifting Mist at Sunrise," for a great part of the painting is incredibly well-conceived. It falls off, however, to a faulty composition.

A woodcut by Felix Shea, "Red-head," shows decided finish and is truly of the brighter spots in the altogether interesting exhibition.

Wilfrid Barnes, Randolph Hewton, Paul Caron and several others bolster up the showing with their works. Thurston Topham's "Laurentian Nocturn" is good, but is too obviously an attempt to develop a startling note of contrast.

1.—Sketch, Wilfred M. Barnes.

A.R.C.A.

2.—Sunrise, Wilfred M. Barnes.

3.—Back of the Mountain, Lincoln C. Morris.

4.—Meadow Stream, Hal Ross Perigard.

5.—Winter Twilight, Hugh A. Peck.

6.—The Cloud, Paul B. Earle.

7.—Sketch, Felix Shea.

8.—La Ferme L'abbé at Baie St. Paul, David McGill.

9.—Toward Evening, R. H. Lindsay.

10.—Val David, R. S. Hewton.

11.—Sketch, Avignon, France, Felix Shea.

12.—Winter Landscape, Jas. McCorkindale.

13.—Sketch, Wilfred M. Barnes.

A.R.C.A.

14.—Sketch, Wilfred M. Barnes.

A.R.C.A.

15.—Sketch, R. S. Hewton.

16.—"Benny Farm," Guy Brock.

17.—Sketch, Guy Brock.

18.—Sketch, D. H. MacFarlane.

19.—Perce, P.Q., R. W. Pilot.

A.R.C.A.

20.—Fernbank, Brockville, R. H. Lindsay.

21.—Camp at Tremblant, D. H. MacFarlane.

22.—Old Charleston, Guy Brock.

23.—Sketch, R. S. Hewton.

24.—Green Meadows, R. H. Lindsay.

25.—Kennebunk, Lincoln C. Morris.

26.—Launching of the canoe, Thurston Topham.

27.—Valley of the Gouffre, David McGill.

28.—Bay of St. Paul, Paul B. Earle.

29.—After Mass, Guy Brock.

30.—Woodland group, R. H. Lindsay.

31.—Schoolhouse, Isle Perreault, Guy Brock.

32.—Midsummer, Paul B. Earle.

33.—Road to St. Joachim, J. Melville Miller.

34.—Lachine Canal, Jas. McCorkindale.

35.—The Leaning Tree, R. H. Lindsay.

36.—The Old Gateway, Paul B. Earle.

37.—Moonlight, Lake St. Louis, Lincoln C. Morris.

38.—Homeward, Jas. McCorkindale.

39.—The Fisherman, Thurston Topham.

40.—Lilly Bay, R. H. Lindsay.

41.—Summer Study, Hugh A. Peck.

42.—Six Sketches, R. H. Lindsay.

## TATE GALLERY GETS NOTABLE WHISTLER

Gazette—29/6/32

Portrait by Famous Painter,  
a Bequest, Finds Honor Intended for It Years Ago

London.—A notable bequest to the Tate Gallery, Whistler's portrait of Miss Henrietta Alexander designated by the artist as "Harmony in Grey and Green," is at last to reach its appointed place in the Tate. It was bequeathed to the Tate Gallery, together with the unfinished portrait of Miss A. M. Alexander, by the late W. C. Alexander, with life interest to his daughters, and in the case of Miss A. M. Alexander this interest was relinquished some time ago, but the other daughter, Mrs. Bernard Spring-Rice, retained hers until her death recently. Both pictures were exhibited at the Tate during the Whistler loan exhibition of 1912.

The new Whistler was painted a year after the famous "Portrait of the Painter's Mother," and at the same time as the portrait of Carlyle. These pictures mark the greatest period of his work in portraiture, and immediately preceded the series of Thames night pieces in which the influence of the Japanese painter Hiroshige is so marked. The portrait of Miss Cicely Alexander is perhaps the greatest of the Whistler portraits, and it possesses an appeal which is not to be found in his other portraits. James Laver has crystallized the effect of the painting in a sentence which could not be bettered: "The whole painting is a miracle of lightness, and the little girl herself is like some delicate white moth poised for an instant with faintly fluttering wings." Whistler's characteristic butterfly signature is painted above a grey coat on the chair to the left side of the picture.

The circumstances of its painting are not without a touch of comedy. In the early 70's Whistler was painting the rather sombre portrait of Mrs. Leyland, and he was to paint the whole Alexander family, including the elder Miss Alexander, whose unfinished portrait hangs at Millbank. Suddenly he appears to have felt a longing for a "light arrangement," and much against her will little Cicely Alexander was handed over to his devices. Nothing in the world seemed to her quite so tedious as to be painted.

Tears of vexation and weariness poured down her cheeks while she had to endure the 70 sittings which Whistler required for his "harmony in grey and green," and the painter was completely oblivious to her sufferings. Whistler took infinite pains with this portrait, and it is particularly interesting as it marks definitely the beginning of his pre-occupation with elegance. He took complete control of the unfortunate Cicely. He chose the muslin for her dress, and had very strong views as to its cut and general effect. He even went so far as to supervise its washing, and finally he persuaded Tinnie Greaves, the sister of Walter and Harry, to make a mat of black and white tape for Cicely to stand upon. It is small wonder that the little girl in the muslin dress disliked the imposition of having her portrait painted.

James McNeill Whistler (1834-1903) was born at Lowell, Massachusetts, but spent a great part of his artistic career in London and Paris.

## America's Oldest Artist Is Dead

Herald 20.7.32

Louis Maurer Passes Away  
At Age of 100 Years —  
Man of Many Talents.

New York, July 20.—Louis Maurer, artist creator of many of the Currier and Ives prints, died yesterday in the home where he had lived for 60 years. He was 100 years old.

He probably was the oldest living American artist and the oldest flutist in the country. He celebrated his 100th birthday in February by playing two compositions on his silver flute.

Mr. Maurer was a man of many talents. He was at various times an accomplished lithographer, painter, cabinetmaker, shell collector, wood and ivory carver, anatomist, crack shot and horseman.

At 18 he came to America in a sailing vessel from his native village of Biebrich, Germany and established himself as a woodcarver. During the next 10 years he executed the firemen series of prints, and those of Indian fights and life on the plains.



## Col. Nairne With Wolfe At Quebec

Star 29/6/32

Colonel John Nairne, who was born in Scotland, entered the army at the age of 14 and, later, came to Canada in Wolfe's army. He was present at the taking of Louisbourg and of Quebec as a Captain in the 78th regiment, Fraser Highlanders. He served on in Canada after the capture of Quebec and in 1762 was granted the seigneurie of Murray Bay, one of the three seigneuries which were created by General James Murray, as acting governor. Excepting for a short time in 1775, when he did valuable service in the defence of Canada, Colonel Nairne remained at Murray Bay, developing his new estate, till 1798, when he spent two years in Edinburgh visiting his relations there. His portrait was painted in the course of this visit, which was at the time of Raeburn's greatest activity as a portrait painter in Edinburgh. Returning to Canada, Colonel Nairne died in Quebec in 1802.

The history of Colonel Nairne and of the Murray Bay Seigneurie are the subject of "A Canadian Manor and its Seigneurs", by Prof. George M. Wrong of the University of Toronto.

The Raeburn portrait, with other portraits and relics of older days, has been preserved at the old Manor House and is now the property of the present Seigneures, Mrs. J. Archibald Gray. It was recently brought to Montreal for safer keeping.

## MRS. A. B. STEPHENS, U.S. ARTIST, IS DEAD

MEDIA, Pa., July 15. — (A.P.) — Mrs. Alice Barber Stephens, magazine illustrator and portrait and landscape painter, died yesterday at her home, "Thunder Bird," in Rose Valley, near here, following a paralytic stroke. Star 1932

Star 29/6/32

CANADIAN HISTORY



COLONEL JOHN NAIRNE,  
First Seigneur of Murray Bay.  
by Sir Henry Raeburn (1756-1823)

This picture, which is remarkable both as a fine example of the work of one of the greatest of British portrait painters and as an illustration of Canadian history, has just been lent to the Art Association of Montreal for a short time and is exhibited at the head of the stairs at the Sherbrooke Street galleries.

Star  
July  
2nd

CANADIAN AT WORK IN PARIS 1932.



Theodore Dube, 72-year-old artist, doyen of the Canadian colony in Paris, seated before his portrait of the French Senator Mascurraud, in his studio at 11 rue Theodore de Banville.

18/8/32 "Gazette"

## The Week In Paris

Star  
July 2nd By MELCHIOR d'AUMONT 1932.

PARIS, June 18.—(B.U.P.)—If there is a preponderance of gossip artistic please be indulgent for events in the capital this week have largely centred the minds of the intellectual upon paintings, sculptures and artists.

To the forefront of this intelligence, (in the sense of dispatch) is a Canadian. Theodore Dube, who is now 72, the famous Canadian portrait painter, who has made his home in Paris since 1886, has just received "Honourable Mention" by the Committee of the Paris Salon. And this, not for a current portrait but for one he exhibited this year but which was painted some time ago. It is a portrait of his little daughter, Theodora, who died twenty years ago.

Mr. Dube is known for his portraits of prominent people in America, and his painting of the late President Wilson won him renown when it was shown at the Paris Salon of 1914.

His studio is in the Rue Theodore de Banville—strange how the name Theodore has been so linked with his life—and he told me of this famous portrait.

"Wilson sat for me almost daily at the White House from March 1 until the end of June in 1913. Some of my best pictures have been completed in three days so that was comparatively slow work for me."

Mr. Dube's paintings are to be found in 117 cities in the United States and Canada, in galleries and private art collections all over the world, in China, Japan, Australia, Greece and Palestine, to name only a few countries.

During the War, Mr. Dube, who is a native of Canada, served for three years with the British Red Cross, as major, acting as chief of mechanical therapy at Nevers hospital.

He invented thirty or more appliances for treating wounded soldiers, enabling them to recover the use of stiffened arms and legs and allowing them to make natural movements.

He is also known as the "Senator Painter" because of the numbers of portraits he has finished recently of Canadian, American and French senators. Last year he did a full-length portrait of Senator Mascurraud. The French Government is now considering the purchase of this portrait for the nation.

Mr. Dube has another claim to eminence. At the age of 72 he is the doyen of the Canadian colony in Paris.

### ART SALE.

THE Galleries Georges Petit rivals the auction rooms of the classic Hotel Drouot for gatherings of art and antique experts of the world. With Christie's of London I should say that these salerooms are the most famous in Europe. Many a masterpiece has come to life again under the hammer of M. Beilier.

On Wednesday of this week, two young German collectors who, in Berlin, had been buying famous paintings for modest fees, brought their total of thirty canvasses to the Georges Petit Galleries for sale. Buyers came from Canada, United States, Britain, South America, and from all over the world and within a few hours the munificent sum of nearly \$200,000 had been taken. A pastel of Degas went for \$5,000, three paintings by Corot fetched \$15,000, and a painting by Renoir brought the top price of nearly \$16,000. Other works which maintained the price level reached were by Cezanne, Daumier, Delacroix, Van Gogh and Toulouse-Lautrec.

Other sales at the Galleries and Hotel Drouot have seen, too, the disposal of other magnificent oils as well as classic statuary in bronze, marble and ivory of such fame as to bring pangs of jealousy to collectors unable to put forth just that odd few louis which might enable them to add to their collections. The Gay City retains her place as the world's artistic centre, even if it be only a selling centre!





THE RETURN OF THE FLOCK  
by Charles Jacque.

(Courtesy of Watson Galleries)

Charles Emile Jacque, who was born in Paris in 1813, and died there in 1894, spent much of his painting life at Barbizon in the Forest of Fontainebleau, and found his subjects in that district. These subjects were most frequently sheep and their shepherds, and farm-yard scenes. He was as much distinguished for his work as an etcher as for his paintings and his methods had much influence on some of the etchers who came after him. The picture here shown is in a private collection in Montreal; the Art Association has five of his pictures.

## Exhibitions Help Art In London

The big exhibitions of foreign art which have been held in London in the past few years have given English people chances of seeing some of the world's finest works of art, without the trouble of travelling to look at them, and have even brought out many works which can not easily be seen by travellers. Italian, Dutch, Persian and French art have, each in its turn, been represented by some of their best and most famous examples. But this is not the only benefit which these exhibitions have conferred on people in Great Britain. The expenses of the exhibitions were guaranteed in advance and it was arranged that a substantial part of any profits that there might be should be given to the National Art Collections Fund, and, in spite of the enormous charges that there must have been for the conveyance and insurance of the priceless objects which were borrowed, it appears that there actually have been profits.

Of the four exhibitions which have been held, the Italian was the most profitable, so far as returns are complete. This must have been partly due to the generosity of the Italian Government which not only sent a wonderfully fine collection but chartered a special ship to bring it to England and take it home again. The Art Collections Fund's share of the profits of this exhibition was £16,000. The exhibition of Dutch art did well but not so well and the Fund got £5,000 from it. The returns of the later exhibitions are not yet complete; no great profit is expected from the Persian exhibition, which probably was less popular than the others, but the French exhibition, which was held at the beginning of this year, was found the most attractive of any and the results of it are expected to be very good for the Fund.

The National Art Collections Fund has done great service in making additions to museums and galleries, not only in London but in other places, so that these big exhibitions, together with their profits, are conferring both direct and indirect benefits on British art lovers.

## German Painters Guard the Future

One of the penalties that a painter may have to pay for achieving greatness or, if not real greatness, the sort of greatness that is manufactured by picture dealers, is that after his death he is often found to have produced far more pictures than he ever knew that he had painted. The outstanding case of this kind is that of Corot; the world is full of pictures that are called Corots, which he never even saw, and there are far more of them than he could have painted if he had lived to be a hundred and fifty. The same kind of thing happens, to a less degree, with many other painters and not long ago there was a trial in Berlin of a man who was convicted of putting over spurious works by Van Gogh. In this case the relation

of Van Gogh were sure that he had not painted these pictures, but they had no clear idea of what pictures, or how many he really had painted.

In the case of painters who have been dead for any length of time, there are no relations who can pretend to identify their pictures and the question of which are and which are not genuine has to be left to the guessing of judges and juries, who do not do it very well. To prevent such difficulties in the future a writer in a Berlin art journal has a proposal which could reduce, if not entirely, remove difficulties of deciding such cases. Every painter, as he proposes, is to number all his works and keep a register of them; at the painter's death his register will be deposited in a public library or some other institution of the kind, and will remain there for anyone to consult who wants information about the painter's works.

No doubt such registration would be very useful and would probably succeed in correcting honest mistakes, but it could hardly be a sure protection against deliberate fraud, with copies and false numbers. The mass of records to be kept would soon become very large, if a record is kept by every one who thinks that his works are likely to be worth imitating; and it might easily be found that some of the best painters were either too modest or too busy to keep their registers in good order, and they would be just the people whose registers would be most needed.

## CONTEST FOR ARTISTS

Gazette 11/8/32  
Loyola Sociological Society  
Receives 85 Entries

In a prize contest for artists arranged by the Loyola Sociological Society, 1126 Drummond street, the closing date of which was August 1st last, a total of eighty-five entries were received and classified as follows: Crayon, 24; pen-and-ink, 23; water color, 22; oils, 9; pastels, 6.

The two prizes offered, for original sketches, in color, or in black-and-white, suitable for reproduction as calendars, postcards, or Christmas cards, from subjects found within the city limits, will be awarded by a special jury consisting of a prominent artist, members of the Loyola Sociological Society, and a technical expert.

The results will be announced early in September.

The drawings are now on view at 1126 Drummond street, through the courtesy of the Catholic Social Service Guild. A very interesting collection of original compositions has been received that show marked talent and an instinct for discovering beauty in our city streets and buildings, etc.

Among the entries, several designs for cards that did not observe the rule that a Montreal subject should be chosen were disqualified.

## IN THE ART GALLERY



Star PORTRAIT OF MISS LA PRIMAUDAYE  
By George Henry, R.A. 13.7.32

This picture, painted in 1903, was given to the Art Association of Montreal by J. Reid Wilson in 1908.

George Henry, who is an academician of the Royal Academy and of the Royal Scottish Academy, is one of the group of painters from Glasgow who have taken an important place in modern British art. He was born in Glasgow, trained there and in Paris and now lives in London.

## THE MONTREAL ART GALLERY

ONE of the most gratifying features of Canadian growth is an increased appreciation of the part that art may play in our national life. A nation in the making may be forgiven if, during its period of most intense development, it neglects the cultural life. But no nation which hopes to maintain its place in the world can afford to ignore the supreme importance of art culture as a factor in national development. History shows us that in the final analysis the works of art that have come down to posterity constitute the monuments of what is really greatest in a nation's history.

As Sir William Llewellyn, president of the British Royal Academy, pointed out a little while ago, every nation has something to give beyond its economic products,—things of the mind, things of the spirit as expressed through the medium of literature, music, architecture, painting, and all the fine arts; and it is part of the duty of the thinking citizen to familiarize himself with these things when the opportunity offers, in order that he may lay hold of a keener consciousness of the need for beauty in the world and may better understand his fellow-men.

The people of Montreal have in their midst a great institution which was unfortunately not appreciated at its true value for many years, but which is now coming into its own. The Montreal Art Gallery constitutes a focusing point for cultural education in all the fine arts, as well as a place where young and old alike may study many notable examples of the art of the past and the present and learn the lesson that is taught by the revelation of the beauty which the loving care and conscientious craftsmanship of their creators evoked.

It can be said with truth that few cities anywhere possess a more beautiful building in which to house an art collection. Its architectural design is in itself a distinctive triumph of artistic achievement, and in its spacious and splendidly lighted galleries the visitor and the resident alike may make, or renew, acquaintance with typical works by distinguished artists of many races and centuries, just as he or she can do in the great art centres of Europe.

It is only by such contacts that a true understanding can be acquired of the part that the cultural arts play in, and the contribution they make to, the civilization of a people. And there was never greater need of such understanding as there is today. We have so much ugliness about us that it almost seems at times as though the great function of art to raise the standards of civilization through the destruction of all ugliness by the creation and maintenance of high ideals in the minds of the people, had been forgotten.

It is not an easy task, in these days of mechanical standardization, economic pressure, and charlatanism, to keep alight the flame of art culture. But the need must be obvious to anybody alive to a sense of beauty in the world. Our Art Association endeavours to provide the public with effective mediums through which they may study and keep themselves abreast of the art world and of movements in art education generally. In this it is doing a very valuable work, the full significance of which may not be at once apparent, but which is none the less of a permanently beneficial nature.

Anything of a practical character that can be done by any responsible body—a government, a corporation, a municipality, a college, a school,—to further this work by encouraging among the people a knowledge of art and of its practices, is contributing directly to the general welfare and advancement of the whole nation. And in a country so magnificently endowed as ours is by nature, with beauty in any direction man may turn, it would seem to be not only a privilege, but a duty, for the individual to help in the establishment of a standard of art culture that will enable all Canadians to appreciate their splendid inheritance at its true worth.

9.7.1932  
Star

Star - 21.7.32

## EUGENE HAMEL, 86, PAINTER, IS DEAD

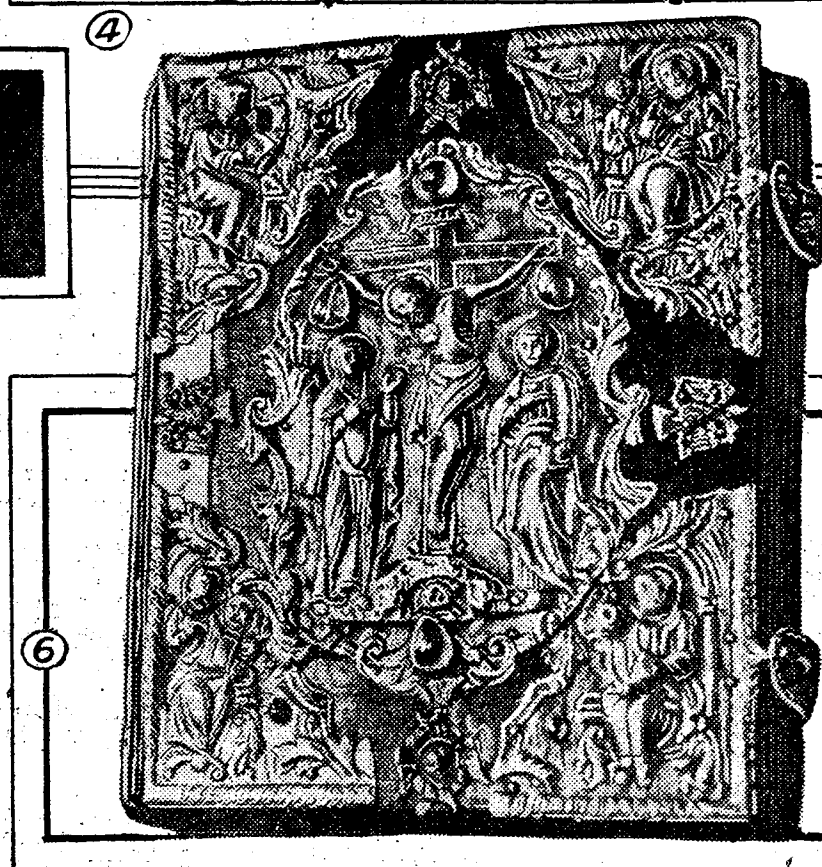
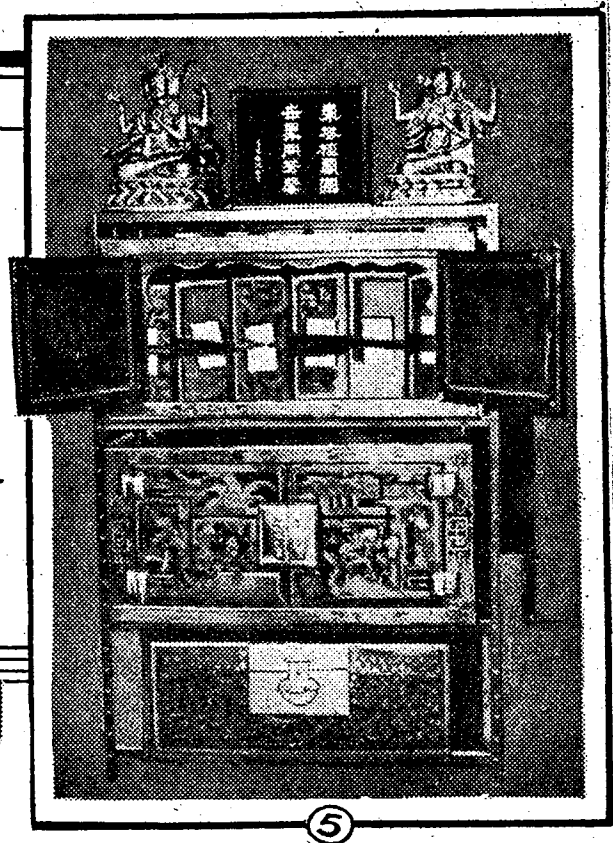
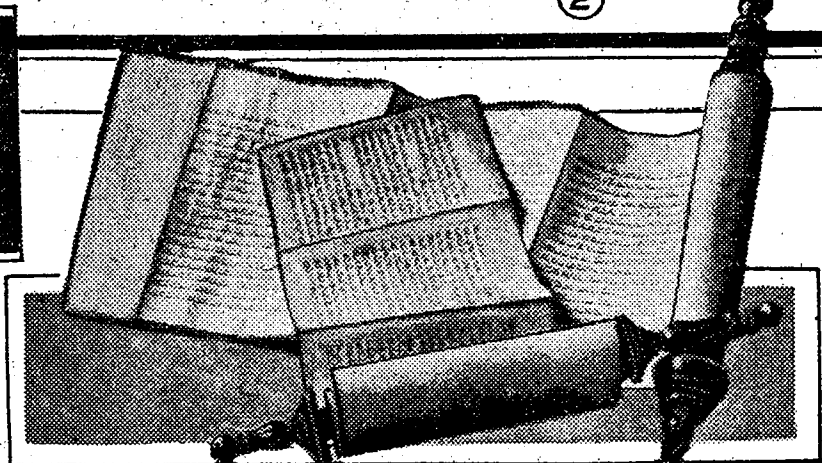
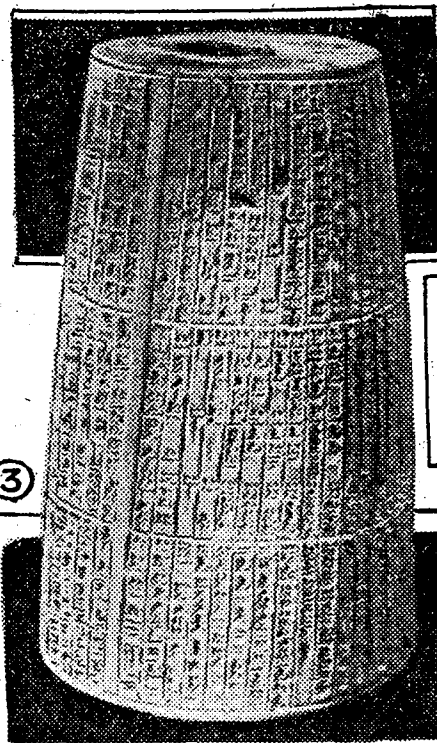
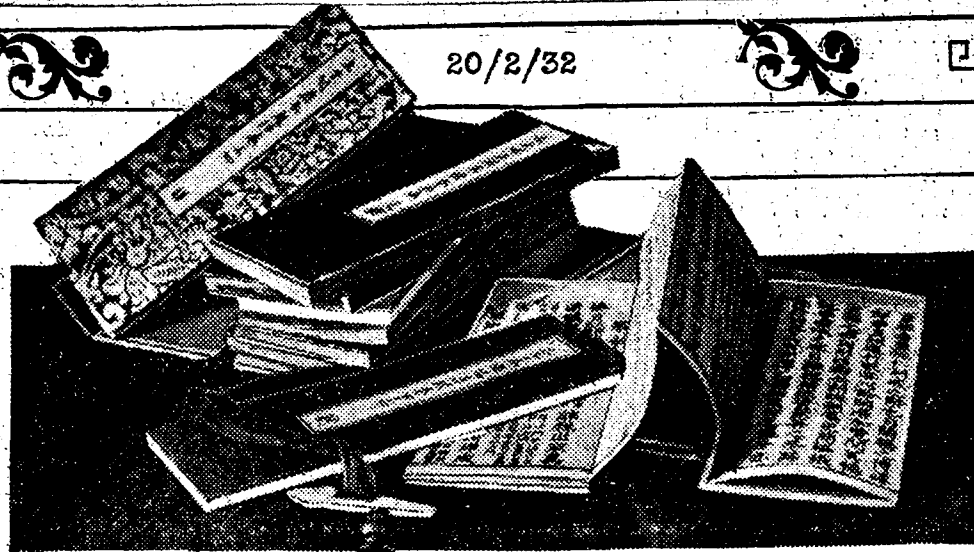
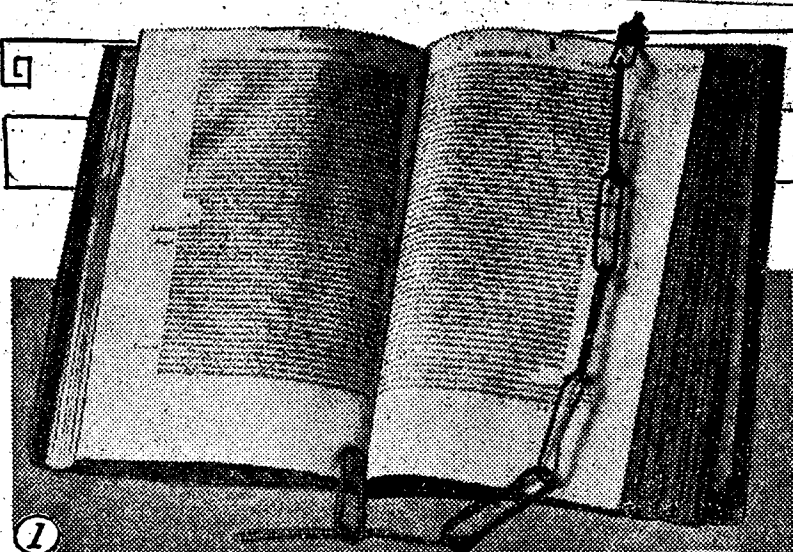
QUEBEC, July 21.—(C.P.)—Eugene Hamel, well-known French-Canadian painter, died here yesterday aged 86. His work included a set of portraits of the speakers of the Quebec Legislative Council and Assembly. He also executed many religious tableaux, and paintings of historical subjects.

In 1892 he was named assistant superintendent of the Department of Game and Fisheries.

Eugene Hamel was born at Quebec in 1843. He leaves three sons, Maurice Oscar and Arthur, and one daughter, Marie Therese. Funeral services will be held Friday morning.



20/2/32



## Thief Shows Taste, Even at Museum

Gazette 12/9/32

SOMETHING new in the way of theft was perpetrated on Sunday, when someone among the scores who visited the McCord Museum, Sherbrooke street, broke a showcase and abstracted three old bank notes and an old gold medal. The matter was reported to police by Lionel Judah, curator of the museum.

The bank notes were issued by Molsons' Bank. One, issued in 1837, was engraved by Rawdon Wright; a second, issued in 1853, was engraved by Tappan & Carpenter; the third was a ten-penny bill, issued in 1857. The Logan gold medal for geology, had been awarded to Alexander Robertson in 1870.

Detectives Scallan and Morin were assigned to the case.

Early scholars had "taking" ways as illustrated by picture (1) showing a valuable chained book now in possession of the McGill Library. 2. Here is a sample of Buddhist sacred writings, these 10 volumes being a small part of the 116,000 books in the Gest Chinese Library at McGill. 3. This is a Babylonian clay cylinder in which the ancient monarch of Old Testament fame, Nebuchadnezzar II, described the rebuilding of Babylon. 4. Two scrolls of the Old Testament book of Esther now in the McGill Library Museum. 5. Examples of elaborate Chinese book cases, the top one of which is open showing the folders containing some 10 volumes each as in picture 2. 6. This is an elaborately bound book, several centuries old. Note the brass clasps, the carefully engraved figure of Christ on the Cross, and the jewels set in various places in the brass mountings.

## Star 1/32 Sept. HANDICRAFTS GUILD EXHIBIT AT C.N.E.

Under the auspices of the Canadian Handicrafts Guild, a representative national array of the native arts and crafts of Canadians, pioneer and present-day as well as new citizens, has been assembled and placed on view in the Railway Building at the Canadian National Exhibition in Toronto. It includes a fine showing from Quebec, which includes wood carvings, homespun, quilts, the gay ceinture-flechee of early French Canada, handwoven and hooked rugs. For the first time, Alberta is showing her handicrafts outside that province. These range from pottery and Indian beadwork to embroideries of Ukrainian-Canadians and handwoven linens. This exhibit is creating quite a lot of interest. Manitoba has sent Norwegian and Polish work, and Ontario has an exceptional exhibit of pottery and batik.

## She Works Alone

Herald

14-7-32.

### Lillian Freiman, Montreal Artist, Avoids Schools in Studying Painting — Pictures Go to National Gallery — Will Return to Paris

Two important canvasses by Lillian Freiman, a Canadian painter who was born in Montreal and recently returned to this city after seven years abroad, have been purchased for the National Galleries in Ottawa. They have been presented to the National Gallery by Mr. and Mrs. A. J. Freiman, of Ottawa, and by H. S. Southam, also of Ottawa.

**LILLIAN FREIMAN**  
The purchases were made following an exhibition of the artist's work in the Wilson Galleries, at the capital. One, the canvas presented by Mr. and Mrs. Freiman, depicts a fishmarket in the north of France; the other is a composition featuring a bird shop. Both are painted in vigorous colors.

When asked by a Herald reporter where she had studied Miss Freiman, who has captured much attention with her exhibitions both abroad and at home, winning generous praise from the outstanding critics, replied that she had done very little work in the art schools. In her early days she worked a short time in a drawing class at the Beaux Arts, here, but early in her artistic career she went to Paris and established herself in the studio world, working alone without guidance.

"Perhaps it is slower," she said, "but in many ways it is best."

Miss Freiman is not loquacious about her work. The method of answering questions she prefers consists of producing her canvasses and her paintings on wood—paintings possessing an amazingly rich texture.

Half an hour in her studio makes it easy to understand why she has preferred to work alone. Her paintings combine portraiture and landscape painting. It is as though she sought to offer the characters with that from which they spring, with the background that makes them real; but she is not preoccupied with the literary aspects of her work; her composi-

tions are energetic, well drawn, colored with rare feeling and delicacy.

"Do you intend to remain in Canada now?" she was asked.

"I hope to work here for a while," she replied. "Perhaps I shall visit some parts of the lower St. Lawrence with a view to working there. Later I shall undoubtedly return to Europe, to Paris."

## Toronto Artist's Nude Causes Dispute With Fair Officials

"Star" 18/8/32

TORONTO, Aug. 18.—(C.P.)—A picture of a nude figure, painted by John Russell, Canadian artist and prize winner at the Paris Salon, has provoked a difference of opinion between Mr. Russell and authorities of the Canadian National Exhibition Art Gallery, to whom the picture was submitted for display.

Unless the nude, one of 12 works submitted by him, is exhibited, he will remove every one of his paintings from the exhibition, Russell declared yesterday.

Fred Haines, curator of the gallery, said Russell had sent in more paintings than the exhibition could use and that the nude was not going to be put on view.

"My nude studies are good enough to hang in the Salon at Paris and they are hanging the American nudes, so why should mine be discriminated against?" asked Mr. Russell. "Well, they are not going to pick and choose on my work. Either that nude goes up on the walls or I will take every one of my pictures out of there."

Acting under the instructions of the Morality Department, two police officers visited the gallery yesterday to inspect nudes already hung there in preparation for the opening of the exhibition. They made copious notes on four nudes, one of which

was the life size figure of a young girl painted by Russell. After a lengthy conference regarding the latter picture, exhibition officials explained it was not going to be shown at the fair.

Considerable controversy was occasioned some years ago when the Exhibition Art Gallery gave a conspicuous place to a nude by Russell. The artist, a native of Toronto, had just returned from Paris, where his work was awarded a prize at the Spring Salon.

## PORTRAIT IS BOUGHT FROM SOVIET RUSSIA

PHILADELPHIA, Aug. 18.—(A.P.)—Major Thomas S. Martin, secretary of the Fairmount Park Commission, announces a noted painting "The Triumph of Neptune and Amphitrite," by the French artist, Nicholas Poussin, has been purchased from the Soviet Government for the Pennsylvania Art Museum. Fiske Kimball, museum director, cabled the news, and gave \$50,000 as the purchase price, Martin said.





## The Child in the Painting

## 'Fairy Princess' Pawn of Royal Diplomacy



The Infanta Margarita of Spain . . . looked like a fairy princess with her golden hair and lily-like loveliness.

### Infanta Margarita Austrian Emperor's Bride at Star Age of 121.7.32

IF you look only at the head of the little girl in this week's famous painting you will be struck by the modern way her hair is done. She might be just any well-bred child of your acquaintance with her fair hair brushed to one side and tied with a bow of ribbon. But oh what a difference! No mother combed those golden locks and no nurse either. Only one of noble blood dared touch her!

She is the Infanta Margarita of Spain. Her father was King Philip IV and her mother was Marianna. Emperor Ferdinand of Austria's daughter who was betrothed to Prince Baltazar Carlos of last week's portrait. The Infanta, as they called princesses of the Royal House of Spain, was born in 1651. At the time Velazquez painted this portrait she was four years old.

She was a lovable, charming child and Velazquez has brought out in this beautiful painting all the delicacy of her face with its ingenuous and sweet expression. She is dressed in white, embroidered in black—rather sombre colors for a child. The whole picture is in the grayish tone of which Velazquez was so fond. But how the light on her golden hair shines and what gentleness glows in her small face!

That was one of the rare gifts of the great Spanish artist—to catch the soul of a sitter even when it was a little girl. His paintings were simple, so far as composition was concerned but they were the more powerful for this simplicity.

There is just a touch of wistfulness in Princess Margarita's face which no doubt would have disappeared if she could have had a good time like other children.

#### HER PLAYMATES LIMITED BY CUSTOM

What fun could she have in those cumbersome clothes and always surrounded by the formality of court life? At this time she had no brothers or sisters to play with. Prince Prosper was born a year later and only lived four years. Her half-sister was old enough to be a companion of her mother. When she wanted to play she was handicapped too by that belief that no one was good enough to touch her except those of noble blood. When Margarita's sister Maria Theresa married Louis XIV of France she dropped a jeweled bracelet. A lady picked it up and handed it to her. But as the princess could not accept anything from the hand of a commoner there was nothing to do but give the bracelet to the finder. Which was a bit of good luck for the polite dame even if the custom seems foolish.

All this formality, naturally, would interfere with games and childish amusements. About the only thing Margarita had to make sport of was the lot of dwarfs and monstrosities with which her father's court abounded. In spite of this cruel habit of laughing at deformities which she was taught to do, Margarita had a sensitive kindly nature. In

one of Velazquez' most famous paintings she is the central figure. It is called Las Meninas (Ladies in Waiting). It shows one of these noble dames kneeling and offering her a flagon. Another noble lady bows obsequiously on her other side while in the foreground are two hideous dwarfs—the matter-of-fact accompaniment of the little Princess' life.

The gentle character which Velazquez has revealed in all of the portraits he painted of the Infanta Margarita flowered more fully in her later life and made her the joy of her husband. When she was fifteen years old she married, or one should say, she was married to her cousin who was also her uncle, Emperor Leopold I of Austria. Philip's desire to keep Spain and Austria in his family certainly reached an intricate bond in this union. Margarita's husband was her father's nephew and her mother's brother! Children were married in those days for reasons of state. Margarita was such a docile child she never questioned anything although she must have known that her elder sister, now Queen of France, had been intended for Leopold's bride until politics interfered.

#### BECAME "IDEAL WIFE" OF EMPEROR.

Margarita was fond of Leopold and history speaks of her as an ideal wife. She was the real home type and won the Emperor's love by her wifely ministrations. An old chronicle says: "She gained the affection of her husband by her domestic virtues and endearing attentions." Her gentleness however seems to have developed into excessive meekness. Her frail constitution and spiritual nature may have accounted in part for her humility. What time was not spent in waiting on her husband she worked and embroidered covers for altar pieces and paraphernalia for the church. In this latter her skill equalled her industry.

The little Infanta who became an Empress looked like a fairy princess with her golden hair and lilylike loveliness. And she was as fragile as a flower. After bearing her husband three children she gave her life when the fourth child was born. She was only 22 years old!

The little Prince in next week's picture figures in one of the great tragedies of the French Revolution—"The Lost Dauphin," son of Louis XVI and Marie Antoinette.

Miss Katherine Gray of Montreal, and a student of Slade's School, London, England, had on view last week at the Manoir Richelieu Hotel oils, water-colors and wood engravings of many local scenes in and around Murray Bay. Miss Barbara Stephens, also held an exhibition of etchings of many famous and historical spots of Quebec City and the Isle of Orleans.

## NO MODELS USED BY GIRL SCULPTOR

Gazette 16/8/32  
Works From Memory in  
Executing Statues  
of Horses

New York, — June Harrah has ridden horses since she was old enough to walk and since she was old enough to hold a pencil she has drawn them.

Now, at 20, she has the unique distinction of being an artist who uses no models. She "just remembers" how the horses looked on her father's ranch in the state of Washington. Miss Harrah has an exhibition of sculpture, paintings and drawings in a New York gallery.

Art tutors protested when she modelled from memory a horse she used to own, which never started out without rearing furiously and snorting. The hind feet were in an impossible position, they complained.

Finally they called in an Indian, Lone Wolf, and asked him how the feet should be.

"Like that," he replied.

The bronze brought \$1,000 from a purchaser.

Miss Harrah executes rapidly and

her claim to being one of the best home bakers in this district by winning first prizes for brown bread and baking powder biscuits.

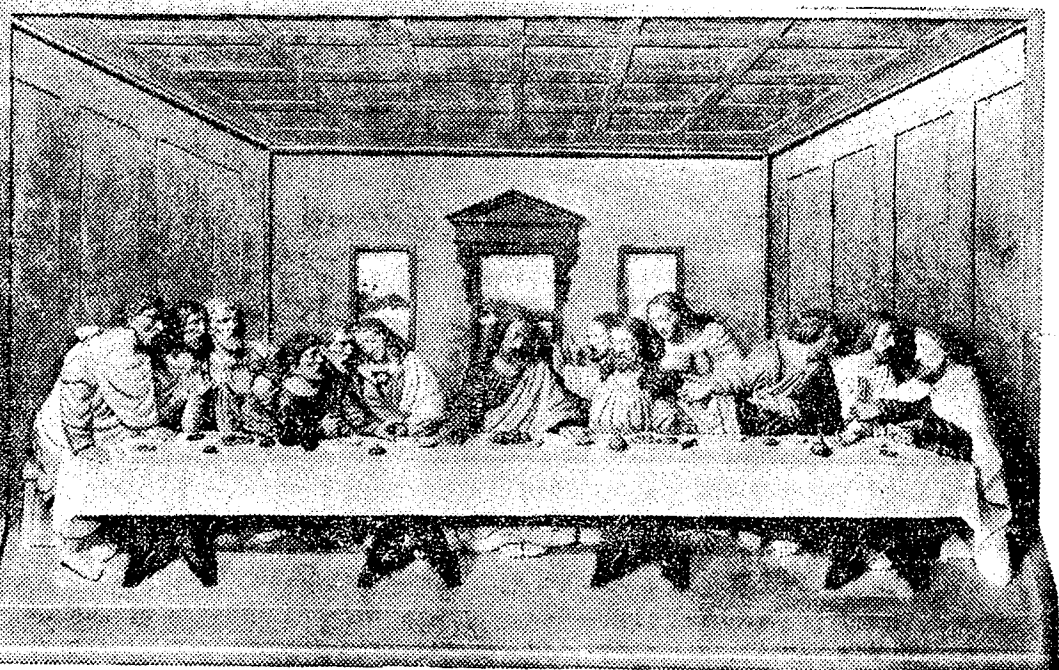
## C. MAILLARD DECORATED

### France Bestows Honor on Art School Director

In recognition of his efforts for the cultivation of French art in Canada, Charles Maillard, director of l'Ecole des Beaux-Arts de Montreal, and director des Beaux-Arts of the Province of Quebec, has been honored by the French Republic with the decoration of knight of the Legion of Honor.

The announcement was made yesterday by Leon Marchal, acting Consul General of France.

## QUEBEC WOOD CARVING



### THE LAST SUPPER

by Jean Baptiste Cote, of Quebec.  
(Recently acquired by the Hon. Vincent Massey)

## The Last Supper: Quebec Wood Carving

Star. 20.7.32

By Marius Barbeau

By Marius Barbeau.

THE LAST SUPPER, a wood carving about three feet wide, is from the hand of a French Canadian craftsman, Jean-Baptiste Cote, who died at Quebec, about thirty years ago. It is one of Cote's three different treatments I know of the same subject. I found them in the city of Quebec, one in a wood-carver's shop and the others in his family. They are now preserved, one at the National Gallery of Canada, Ottawa; another at the Royal Ontario Museum, Toronto, and the third, illustrated here, recently acquired for Hon. Vincent Massey, of Port Hope, Ontario.

Cote belonged to the traditional school of wood carving and architecture of French Canada, which was founded by Mgr. de Laval, in 1675. His artistic paternity can be traced back from apprentice to master, chain-like, almost indefinitely. Many of his carvings are still preserved, but most of them are lost. He seldom signed his work, a craftsman being one of many unnamed "companions" in a studio or a workshop. Humble though he remained all his life, he was an artist of unusual gifts and inspiration, one of the best of the old school, as well as one of the last—with Louis Jobin, who survived him. His compositions are varied, from figure heads for sailing ships, to statues of saints for churches, high and low reliefs and so on. He was also fond of carv-

ing animals, cows, dogs and birds, sometimes in landscapes; and for that reason was known to some as an "animalier"—a carver of animals.

His individuality and achievements can be understood only in the light of his training and heredity. His earliest work in life was that of a figure-head carver for the sailing ships that were built in large numbers on the St. Charles River, near Quebec. When the days of the sailing ship were over, he was heard to say, "Je suis un homme fini! (It's all over with me!)"

But it was not. Cote's resources and talent were varied. He had received his training as an apprentice under the best master in town—Berlinguet, a distinguished architect, wood carver and engineer, who in turn inherited the traditions of the Baillarges. Out of a job, he began to carve religious subjects in high relief, also statues of saints for churches, in the old traditional style, which went back to the early French Renaissance. But the tradition, in the course of two centuries of independent growth, had developed a marked individuality in the New World, from which Cote benefited.

His sincerity and inspiration led him on to themes which he interpreted with mastery and feeling. Even when he borrowed his subject from tradition or otherwise, he vitalized it almost beyond recognition. His aged daughter says of him: "He did not like to carve the figure of Christ. For it was that of suffering (c'est la douleur)." When

he carved the Holy Family—three figures—it made him cry. How to represent well such saints! "He did not always finish his work. . . . He started with great excitement (à la vapeur), and sometimes lost interest in it." Or again, "My father was unfortunate (miserable). He did not want to work for money, but only to please himself (pour se satisfaire)."

His general education for a wood carver was of a high order. He is described as a good looking, distinguished, man, original if not a bit bizarre. He had studied classics at the Seminary of Quebec and had become an architect. The lack of opportunities had forced him to fall back upon simple craftsmanship.

His sense of observation and criticism was acute. It made him restless at times. For an outlet once he founded a small periodical which he called "La Scie (The Saw)," which appeared for fifteen months. He used to stand in front of the basilica, on Sundays after mass, observe the people—particularly the Tall Hats—and describe them humorously in La Scie. But his daughter remembers that "He once went too far with his pen (il avait été trop avec sa plume)." It caused much trouble: he was arrested. So he came back to his chisel. And when he was a poor man, who did not know that he had been an artist—one of the last crafts of the French Renaissance in American soil.



# J. W. Morrice, Gazette R.C.A.

July 27, 1932

I first met Morrice in 1906 during one of his periodical visits to Montreal. He was then very keen on painting some of the winter aspects of the city; and the morning he came into the gallery (on St. Francois Xavier Street) had been making a sketch of Bonsecours Church. While he sat warming his hands at the fire, he complained of the difficulty of outdoor work in the cold; how the paint stiffened, the hands grew numb and inflexible, "so that one could hardly feel what was being painted." Very often since then, that exceptional phrase, "feel what was being painted," has recurred to me when looking at his pictures. His fluent technique leads one to believe that the very play of the brush was a pleasure to him. There is always the feeling too of the sheer joy of creating on canvas. The phrase is probably worth recording as one of those flashes that illuminate a whole background of life and purpose. A few days later he came in again beaming with smiles, a sketch box in his pocket, and a camera in his hand. He then told the story, which was evidently a great joke to him, of how a lady friend solicited for his comfort had presented him with a camera, so that he need no longer bother to go sketching in the cold. "She tells me," he said, "that all I have to do now is to press this... and there you are!" He left the camera in the gallery, promising to call for it, but he never did. Some time later I reminded him of it, and he said: "Oh, never mind... keep the damned thing." The idea of Morrice using a camera is at least humorous.

I think it was 1910 in Paris, when we spent an evening together, that is memorable. The city was excited over Rostand's new play "Chantecler," and the conversation came round to it and its "original" conception of animals and birds symbolizing humanity. "No," said Morrice, "that idea antedates Christ... why Aristophanes did that in his play of 'The Birds'... listen to this," and he quoted long passages from Aristophanes in classic Greek, and compared them with others in "Chantecler." The ardor for life and a living enthusiasm for all its manifestations was most inspiring when Morrice was at his best. All he touched he adorned. One could not remain long with him without discovering the depth and profundity of his mind, and the exquisiteness of his taste in both literature and art. Perhaps Rembrandt, Velasquez and Goya could be considered his trinity of old masters; and among the modern men Manet and Boudin had a special appeal, while he had great admiration for the work of the American artist Prendergast. Personally I think Prendergast was a great influence. His manner of reducing a scene to its simplest elements, in a sort of broad synthesis, was certainly calculated to dovetail with Morrice's own mind. Of music Morrice had a profound knowledge and a genuine love. Beethoven and Bach were evidently gods. He could play for hours by heart (on the flute). His memory, we may be sure, was exceptional. He told me that he could recall a particular scene clearly enough to paint it years after he had actually seen it; and I remember his having recited the whole of Thompson's "City of Dreadful Night" from memory. He loved a good story, and to hear his musical laughter was infectious jollity. In conversations on art his own views were very difficult to "get at." He would rather paint than talk about it. What he had to say, he said in paint. Perhaps his reticently-given opinions would boil down to a phrase, such as... "general principles about art are futile... there are no final conclusions." Morrice, with his genuinely aristocratic mind, fully realized that art to the multitude was an esoteric thing quite beyond their comprehension. That a few discriminating critics and friends should appreciate his own seemed entirely sufficient to him. Morrice was of course fortunate in that he did not have to "paint for a living," but purely for the happiness of self-expression and to gratify the inner urge to create. Consequently most of his pictures are lyrical, and sprang from a pure esthetic emotion. It was always difficult to get to see his innumerable sketches, yet in his studio they would appear to be scattered about in the most inconsequential way. Only a few of them were ever carried to completion in a picture.

There has been a great deal of supposition that the main character of Arnold Bennett's play "The Great Adventure" (the book "Buried Alive") was inspired by Morrice. There is little evidence that this is likely. Morrice was a friend of Arnold Bennett and it is quite possible that Morrice might have suggested such a theme. The story as first conceived by Bennett (in 1907) was intended to be called "The Case of Leek," and although Bennett records its inception, there is no mention of Morrice in connection with it at all. As Morrice was a friend of Bennett it will be interesting to now quote Bennett's personal journal and his opinion of his friend at the conclusion of an evening together....

"Saturday, April 29, 1905—Morrice came and dined with me last night. He is an old habitue of the quarter. And though he had not been here for years, the old waiter at the Jouanne tripe-shop, where we dined excellently, remembered him and how he liked his tripe. Morrice plays the flute charmingly.

He performed Bach, etc., (note the complimentary word performed). At eleven o'clock he said he must go. But he stayed till one o'clock.

"I found him a most distinguished person, full of right and beautiful ideas about nearly everything. He said a number of brief things that were like knocking holes into the receptacle of his philosophy and giving glimpses of the treasure within."

After reading this entry in Bennett's journal I found it difficult to think of anything further to say. To add to that last sentence would be throwing perfume on a rose. What a brief yet complete summary of a great man... "full of right and beautiful ideas about nearly everything."

There is another entry in the same year which is surely worth quoting, and will interest lovers of Morrice's art, as it throws a light on that joyous spontaneous quality in it, and shows how authentically temperamental it is:

"Tuesday May, 16th, 1905—Morrice dined with me and stayed till one a.m. He has the joy of life in a high degree, and he likes living alone. 'I enjoy everything' he said. 'I got up this morning and I saw an old woman walking along, and she was the finest old woman I ever did see. She was a magnifi-

cent old woman, and I was obliged to make a sketch of her. Then there was the marchand de quatre-saisons. His cry is so beautiful. I began to enjoy myself immediately I got out of bed. It is a privilege to be alive.' And so on."

If an artist's attitude to his art could be explained in seven words it is contained in that significant phrase "I was obliged to make a sketch of her." What more can be said than that Morrice felt like that.

WILLIAM R. WATSON.

## CHRIST SHOWN IN DRESS OF TODAY

Gazette 4/8/32

Figure, Garbed Like Fisherman, Centre of Church Painting

New York, August 3.—A mural painting depicting a beardless Jesus of Nazareth in modern Cape Cod fisherman garb, preaching to a multitude made up of residents of the fishing village of Chatham, Mass., will be unveiled Saturday in the Old Congregational Church of that town.

The painting, in three panels measuring 9 by 20 feet over all and intended to hang in the vestibule of the church, is the work of Alice Stallknecht.

Jesus, rarely depicted in modern setting and probably never before in modern dress, is seen in the stern of a fisherman's boat. His hands held aloft, His clothes consisting of a woollen shirt and trousers secured by a belt. His face, a prismatic composite of Chatham villagers, is that of a young man of about 35.

In the boat behind the figure of the Christ are two deacons of the Chatham Congregational Church, fishermen of the village. Each manipulates an oar. To the left, in rapt attention, stands Deacon L. Sidney Atwood, Chatham's grocer. Next to him is Augustus Bierce, insurance agent and in front of Bierce, Mrs. Emma Howes, restaurant proprietor. On the same panel are the town's electrician, an auto dealer, a landscape gardener, a carpenter and builder, and wives and children of others. High in the corner is shown a lighthouse.

The panel to the right has a row of widows who belong to the church and behind them the young women and young men of the congregation. In all, there are 27 townspeople shown—a representative of each family in the village.

The painting is in modern, bold style suggestive of Van Gogh. How it will be received by persons other than the congregation of the old Congregational Church is a matter of speculation. A picture showing Christ in modern London, but in traditional garb, was rejected by the hanging committee of the Royal Academy last year. Mark Symons was the artist.

Miss Stallknecht is the wife of Dr. Carl van Buren Wight, retired professor of the University of Pennsylvania, and is the mother of Frederick Wight, artist. She began painting only a year ago at the insistence of her son.

Chatham was settled in 1679. The Old Congregational Church was organized in 1696. The present church, a little frame building, was erected in 1720 from tithes required by law.

## EMPIRE DELEGATES CAN VIEW PHASES OF CANADIAN ART

Gazette, July 27/32

Diverse Types in Paintings  
Shown by National Gallery at Ottawa

FIFTY WORKS IN GROUP

Works Emphasize French  
Influence of Morrice and  
Untrammelled Native  
Viewpoint of Thomson

(Written for The Canadian Press by Dr. Marius Barbeau.)

Ottawa, July 26.—Visitors at Ottawa during the Imperial Conference will want to know whether this country is doing as well in creative arts as it is in the production of wheat. It is to satisfy their curiosity that the National Gallery tomorrow opens a retrospective exhibition of paintings and sculpture. And the work of Canadian artists is so well arranged, in several halls, that it is bound to achieve its purpose admirably.

The whole scheme hinges upon a compact show of the paintings of J. W. Morrice and Tom Thomson, two outstanding Canadians whose careers are now ended. The two divergent tendencies that divide Canadian allegiance in pictorial art are thereby effectively set forth; the first, towards the French landscape painting of the Barbizon school, and the second, towards a later sense of autonomy that has grown rapidly at the expense of the other.

Morrice characterizes the first tendency. He belongs to France and its expansive influence abroad, whereas Thomson stands for self assertion in his own country. The contrast at close quarters between the two is impressive. No stranger can fail to understand, no Canadian can remain indifferent. Here is the parting of the ways.

The display of Canadian pictures in itself invites opinions and preferences. Here the ancients are represented, there, the moderns. One of the halls is given wholly to a former generation. The only vital note here is found in the early paintings of Kreighoff—snow scenes of Quebec mostly—that still retain their freshness after many years. Most will prefer to study the moderns on the lower floor. Canadian landscape here beyond all question challenges interest.

The 30 Morrice canvases form a remarkable show in themselves. Their refinement and beauty are irresistible. They are from the hand of a great master of the French Impressionist school, yet they belong to a world wider than France itself. Here are striking Quebec scenes there, glimpses of the coasts of Normandy and Brittany, of Gibraltar; there, arresting vistas in Italy, Morocco and the Gulf of Mexico. Morrice obviously belongs to France, not to Canada. Even in the winter scenes of Quebec, the snow is warm and thawing. The habitants with their blue "carrioles" and their massive stone houses are reminiscent of Normandy. Morrice knew the Canadian winters well, in his adolescence, since he was born in Montreal, of Scotch-Canadian parents. But he was an inveterate European, a Parisian by preference. He never was deeply interested in the land of his birth; and his restless soul was that of a nomad.

The very reverse can be said of the work of Tom Thomson, whose 20 canvases are exhibited in the other half of the same hall. The contrast is breath-taking. Here we turn boldly to the virgin forests of

the north and the rugged shores of northern lakes; the air is cool, the sky is clear. A spectral glow bespeaks the Arctic, even through the leaves of mid-summer. The glory of autumn foliage sings out a hymn as has never been sung on canvas before. Here is the land of voyagers, foresters and pioneers, a land of opportunity. The brush of Morrice never had touched it. Someone else must do it, Thomson and others like him endowed with a gift for pioneering.

Thomson's Jack Pine stands like a symbol, that of a new Canada emerged from the cocoon. It is lonesome at first sight, its branches are drooping and shaggy. But it is intensely Canadian. Sombre and grandiose, it is decorative. Who will mistake it for French art? Its only fault is novelty. It answers the question: Has Canadian art anything of its own to say? Morrice's answer was, No! Thomson's, Yes! And they were both right. Canada can furnish a master painter like Morrice to Europe and express the beauty of its own surroundings in terms unmistakably its own, as Thomson has.

"The Jack Pine" illustrates the story of the Canadian art movement, a story short in time but none the less important. It stands for other Canadian paintings just as good and as typically Canadian in other parts of the National Gallery, among them: MacDonald's "Solemn Land," Harris' "North Shore, Lake Superior," Lismer's "September Gale," and Varley's "Georgian Bay." Jackson in this group holds a position rather unique. A Montreal painter, trained mostly in the French tradition, he was a link between the old and the new, the east and the west, Montreal and Toronto. Moreover he helped to endow Thomson with a technique. At first he was a European like Morrice, but he strongly espoused the cause of the new movement and became one of its leaders, with Harris, Lismer and MacDonald.

These are only a few of the master painters of the Canadian school; but there are many others of the younger generation: Holgate, Emily Carr, Carmichael, Pepper, Casson, Yvonne McKague, Fitzgerald and so forth.

There are also good paintings and sculpture by other Canadian artists whose work leans towards European affiliations but is also enriched with local color: Gagnon, Robinson, Mabel May, Hewton, Mrs. Newton, Prudence Heward, Sarah Robertson, in painting; and, in sculpture, Elizabeth Wood-Hahn, Florence Wyle, Frances Loring, Emmanuel Hahn, Suzor Cote, and others.

This retrospective exhibition is indeed worth a visit, if not a pilgrimage. Not a few who see it will go back home satisfied that Canada is not only a wheat-growing country but is endowed with a soul and a creative appreciation of the finer things of life.

## RECEPTION AT ARCHIVES Gazette 4/8/32 Historical Exhibits Arranged for Imperial Delegates

Ottawa, August 3.—Members of the delegations attending the Imperial Economic Conference were the guests of honor at the reception held in the Dominion Archives this evening by the Secretary of State and Mrs. C. H. Cahane. The hosts received their guests in the Grey room, after which they proceeded to the Quebec room.

The exhibits in the various rooms have been rearranged so as to provide more space, but the items of principal interest occupy prominent places. On the first floor are gathered articles which belonged to Wolfe, Montcalm, Brock and many other figures outstanding in Canadian history, and the fine paintings for which the Archives are famed are hung in the various rooms and in the corridors.

It was in 1872 that a petition was made to the Government asking for a sum of money with which to provide accommodation for the archives of Canada. The present building was erected in 1906. In 1904, following the death of Dr. Douglas Brymner, who had spent 30 years laying a solid foundation for the establishment of a national archives, Dr. A. G. Doughty, the present archivist, was appointed to office.

The manuscript material at the Archives falls into two main divisions, the records of the French period and the records of the British. There are also some 7,000 pictures, all of historical value. The most valuable is West's "Death of Simon Fraser," presented to the Archives by Lord Lovat, head of the Fraser clan.

## ITALIAN PAINTER AND AUTHOR DIES

ROME, Oct. 5.—(A.P.)—Giulio Aristide Sartorio, 72, noted painter and writer and vice-president of the Academy of Italy, died yesterday after a year's illness.

Many of his paintings are in North and South American galleries.

Among his works is the poem "Sibilla" and "The Novelle a Per-dita."

## Museum Exhibits Accorded Better Display Star. 20.7.32

A REARRANGEMENT has just been made in the museum of the Art Association of Montreal. The amount of space which the association has been able to give to its museum section is not large and quite unworthy of the objects which have been exhibited in it; in the museum room the cases were crowded together and some of the furniture exhibits were scattered about in different parts of the building. In the new re-arrangement the large

cross gallery, between the stairs and the lecture room, which contains the Canadian pictures, has been given over to the museum. The furniture, the woodcarving and a few of the embroideries have been moved into this gallery, where they are displayed against the walls, on screens and on stands in the middle of the gallery. Not only have these objects the advantage of being placed together but they can be much better seen under the new

conditions. The change also makes a great improvement in the museum room, where the exhibits can be better seen owing to the increase of space. The museum, though small, is good and it grows rapidly and it will not be long before still further space is needed for its proper display, but presumably an addition to the present building will have to be made in order to provide that additional space.

## MARIUS A. J. BAUER DEAD IN HOLLAND

Gazette 6/9/32

Work of Eminent Dutch  
Painter Much Appreciated  
by Montreal Art-lovers

### INSPIRATION FROM EAST

Kindness of Patron Realized  
Boyhood Dream to Visit  
Orient—Pictures in Can-  
adian Collections

Marius A. J. Bauer, famous Dutch painter and etcher, died suddenly at the end of July, according to word received in Montreal yesterday from E. J. van Wisselingh and Company, Amsterdam, the art firm which from the start of his career has handled this artist's work. For over a quarter of a century, P. C. Ellers, a member of the firm, has visited Montreal annually and has had the gratification of seeing a growing appreciation of Bauer's talent, something that years ago was realized by the more discerning lovers of art who built up those important private collections of pictures for which Montreal and other Canadian cities have long been famous. Bauer is represented in the permanent collection of the Art Association of Montreal and in the National Gallery of Canada, at Ottawa.

Son of a house-decorator with an artistic feeling and a love of pictures, Marius Alexander Jacques Bauer was born at The Hague, January 23, 1867. As a boy at elementary school, he scribbled visions of the East on the margins of his books and at that early age, indicated a preference for the subjects he was in later years to make peculiarly his own. Sent to the Academy at The Hague, Bauer applied himself seriously to the routine of training and succeeded in repressing his love for Oriental subjects. At nineteen years he apparently showed no leaning towards typical Dutch subjects—dykes, mills and quiet waterways under cool grey skies, but was keen to travel. His chance came when he met E. J. van Wisselingh and was enabled to gratify his wish—a trip to at least the fringe of the countries of which he dreamed. From Constantinople he brought back pictorial notes of buildings and figures which formed subjects of works in paint, chalk and line. He made some fifty small etchings of scenes in Constantinople and Stamboul and formed an association with the firm of his patron which existed until the end. The products of his first trip, are among the most interesting of his career. They are varied in technique, but they show an unerring sense of the picturesque, sound composition and the gift of investing his subjects with character. Successive trips to Egypt, Palestine, and India followed and he worked prodigiously in oil, watercolor and with the needle. One of his latest and longest jaunts was to the Dutch Indies, the etchings made on that occasion not being published except in an "exclusive" set as a gift to Queen Wilhelmina on the occasion of her silver wedding anniversary.

Picture-lovers in Montreal will recall the comprehensive show of his etchings and lithographs held at the Art Association of Montreal, when many subjects were of India with her palaces, elephants in procession, bathers on the shores of Holy Ganges at Benares, bazaars with noisy traders and shadowed byways peopled with beggars and foraging dogs. These plates showed both the wealth and poverty of that country. In other exhibitions of his work, held in the Johnson Art Galleries Limited, St. Catherine street, west, the East was the dominant note. In oils he was unusually skilful in rendering the glare of sunlight and suggesting figures in the dark interiors of shops. His caravans crossed sandy wastes to which there seemed no end. By the Nile the farmer tilled his land by means employed since the beginning of time. His Arabs gathered under the sparse shelter of palms at some oasis and his horsemen, rendered with an amazing minimum of means, were born to the saddle. If to some his watercolors lacked "finish" they were eminently "complete" and said all that was worth mentioning.

In etching, besides the small intimate plate, he leaned to the big display and in views of processions he was able to suggest movement, noise and excitement. Certainly in "Festival Entry," the thundering drums, shouting crowds and restive horses have set the pigeons wheeling. Many of his large plates were devoted to mosques with figures in which the pattern of light and shade played large part. In his plates of moderate dimensions—many of them under six inches—he was successful in suggesting space and grandeur. Especially in his watercolors and some of his etchings his ability to "indicate" was great, a quality that has made his work of more than ordinary interest to the painter and student.

## CHATEAU DE RAMEZAY IS

For More Than 200 Years, Makers of Canada  
Have Found Houseroom Within Its Walls

Star-6-9-32.

By ESTHER BOTTING

The threat to the Chateau de Ramezay from the new Gosford street tunnel, which, it was feared, might render the foundations of the structure insecure, aroused perturbation in the minds of those who are interested in the preservation of historic buildings in Montreal. This perturbation recently found voice in the injunction which the Numismatic and Antiquarian Society sought to obtain against the contractors engaged on the tunnel. It also had the result that while the injunction was not granted, the City Council voted \$6,000 for the preservation of the Chateau. The case for the injunction was not pressed when an absolute guarantee was given by the contractors that some historic trees on the site would not be destroyed even if removed in the course of the work now in progress.

The members of the society felt that far too often in the past had it been necessary to deplore the destruction of an historic building after the event, and on this occasion they sought rather to prevent any ill befalling these unique reminders of the old days. Works that have glibly been called "modern improvements" have deprived an historic city of many of its treasures, and the fact that the Chateau will be preserved for many a year must be a matter of great satisfaction.

### MONTREAL HOUSED ONLY 200 FAMILIES.

Built more than two and a quarter centuries ago, when Montreal was only a town of a few hundred families, and the population of the whole of Canada was less than 20,000, the Chateau de Ramezay is an historic monument known to tourists from all parts of the Dominion and beyond its boundaries. Turning over the pages of the register one may find names of visitors from Nova Scotia and Ontario and the Yukon; from New York and Maryland and Louisiana and California; from England and Australia and New Zealand; from France and Holland and one of the South American countries. There is always a small trickle of "natives" of the city and province. Any Montrealer who has never visited the old Chateau makes the admission with a note of apology, lest he be thought insensible to the appeal of a building which in itself and its contents is associated with almost the entire life of Montreal and the different phases of its development.

The Chateau de Ramezay was built in 1705, by Claude de Ramezay, who occupied an official position in Canada for more than 40 years, and who was the eleventh governor of Montreal. As a young man he came to Canada from France in 1685, a lieutenant in the suite of the Marquis de Denonville, who was governor in the short interim between the recall and return of the redoubtable Count Frontenac. De Ramezay's promotion was rapid. He took part in the expedition against the Iroquois in 1687, he commanded a small force of 800 men taken from Montreal to assist in the defence of Quebec when Sir William Phips appeared before it in 1690. Made commandant of all the militia in the country, De Ramezay was entrusted with the administration of the Governor-Generalship for two years, while the Marquis de Vaudreuil was in France, and on May 15, 1704, he was appointed Governor of Montreal. He had married some twelve or thirteen years earlier at Quebec, Marie Charlotte Denys, a daughter of Pierre Denys, Sieur de la Ronde, one of the distinguished and wealthy families in the colony. They lived for some ten years at Three Rivers, where nine of their sixteen children were born.

### GOVERNOR BUILDS FITTING RESIDENCE.

As Governor of Montreal, De Ramezay laid plans for a fitting residence, and the Chateau was built, and built so well that after more than two centuries it appears good for at least a century more. The subway tunnelling operations going on at the east side of the building have been a cause of apprehension to lovers of the old chateau and what it stands for, and not only the city, but the whole province would regard as a calamity anything that interfered with the stability of the historic building. Of the simple two-storey type of architecture, the Chateau has been little altered from its original appearance, except that the tower at the east side, which houses the collection of portraits, was added in 1803.

It is curious to attempt to visualize Montreal as it was when the Chateau de Ramezay was being built in what was then the heart of the fashionable district. There dwelt the Baron de Longueuil, the Contrecoeurs, d'Eschambaults, and others who are remembered in place names of the province. Jacques Cartier Square where is now the Bonsecours Market was the property of the Marquis de Vaudreuil, who built a chateau on the grounds between St. Paul and Notre Dame streets. From the Chateau de Ramezay there was a clear view to the river front. The town had the river on one side, and on the other were cornfields and meadows, and a little farther off there were still woods. Montreal was then inhabited by between 2,000 and 3,000 people, living in houses mostly of wood, but with a few of stone. On market day, then, as now, on a Friday, people came from the neighboring farms and gardens, bringing their produce for the townspeople to buy. Sometimes Indians stalked proudly through the streets, scantily clad.

A glimpse is afforded of the town much, newness being largely a matter of comparison. The professor Jacques Radout, written in June, goes on to say that the "girls at 1706. The streets are described as Montreal are very much displeased "almost impracticable at all seasons, that those at Quebec get husbands not only for foot passengers, but for sooner than they. The reason of this carriages and cart traffic, and this is that many young gentlemen who on account of the mire which is come over from France with the found in the said streets, and which ships are captivated by the ladies at

comes not so much from the bad nature and inequality of the land as from the filth the inhabitants throw there daily." As a remedy for these conditions, an ordinance was passed that certain streets should be altered so as to give them the slope necessary for drainage. Penalties were laid down for throwing rubbish into the streets, or for allowing cattle to stray there, and for keeping pigs in the houses. Improvement was rapid, or there were two sides to the story, for Montreal is described by Charlevoix in 1721 as a town having "a pleasing appearance."

### TRAFFIC PROBLEM THEN AS NOW.

In the neighborhood of the Chateau de Ramezay were the magnificent gardens of the Jesuits. The town had its traffic problem even then, and an ordinance of 1708 regulates the speed at which horses may be driven away after mass in Notre Dame on Sunday, "so as to avoid accidents owing to traffic congestion." Montreal was then the centre of the trade in furs, particularly beaver, and when the price was low money became very scarce. People complained then, as now, of the high cost of living, not so much for food, except what had to be imported, as for clothing. France still insisted on the right of supplying Canada with its manufactured articles. Even the wool from the sheep in the pastures along the St. Lawrence was shipped to France and returned to the colonists in the form of coarse cloth, on which the common people had to depend, and for which they had to pay.

The year the Chateau was built, in 1705, a vessel, La Seine, bringing to Canada provisions and merchandise of various kinds, was captured by ships from Virginia, and the expected stores never arrived at Montreal, where the loss was keenly felt. However the scarcity of material worked to the advantage of the colony in the end, for the King's Council permitted the inhabitants to make linen and druggery with home produced yarns and worsted. The ladies of Montreal participated in the industrial progress of the city, and it is recorded that Madame de Repentigny made some successful experiments in obtaining dyes from native woods. Possibly this was the beginning of the handicrafts in weaving and spinning, for which the habitant home in some parts of Quebec is noted today.

### WAS CENTRE OF SOCIAL LIFE

Such then was Montreal when the Chateau was the centre of the social and public life of the town. Here gathered the nobility and gentry of the island, visitors from the older town of Quebec, officers and leaders of exploring and military expeditions, and here, too, were received persons of lesser importance, who came for advice or assistance. Occasionally the Governor-General and his suite were entertained in the mansion. One can picture the rooms lighted with many candles, the scene of soirees and dances, the ladies with powdered hair dressed high, in silk or satin gowns, with stiff bodices and long full skirts in flowing folds or caught up over petticoats of lace or brocade, revealing just a glimpse of little high-heeled slippers; the men in military uniform or the long-skirted coat with big turn-back cuffs and brocade vest of the period. In fact, since there is little record left, one may let one's imagination have full play. What a pity there were no society journals in those days.

However, one can look at the society of the time, or of a couple of decades later, through the eyes of a foreign visitor, one Peter Kalm, professor of economy in a Swedish University, who visited Canada in 1749, and who had quite a lot to say about the people, especially the women. There is, he records, complaint that "a great part of the ladies had got into the pernicious custom of taking too much care of their dress, and squandering all their fortunes and more upon it, instead of sparing something for future times. They are no less attentive to have the newest fashions, and they laugh at each other when they are not dressed to each other's fancy. But what they get as new fashions are grown old and laid aside in France, for the ships coming but once a year from thence, the ladies in Canada consider that as the new fashion for the whole year which the people on board brought with them or which they imposed on themselves as new."

Any woman can understand the difficulty of keeping up-to-date under such circumstances, although when all were equally in the rear of the mode it cannot have mattered much, newness being largely a matter of comparison. The professor Jacques Radout, written in June, goes on to say that the "girls at 1706. The streets are described as Montreal are very much displeased "almost impracticable at all seasons, that those at Quebec get husbands not only for foot passengers, but for sooner than they. The reason of this carriages and cart traffic, and this is that many young gentlemen who on account of the mire which is come over from France with the found in the said streets, and which ships are captivated by the ladies at

Quebec, and marry them, but as these gentlemen seldom go up to Montreal, the girls there are not often so happy as those of the former place."

### MONTREAL HOUSEWIFE FOUND INDUSTRIOUS

Professor Kalm commends the women for their industry and housewifely care. He had seen "with pleasure" the daughters of the better sort of people and even of the governor himself going into kitchens and cellars "to look that everything be done as it ought." They were "well-bred and virtuous with an innocent and becoming freedom. The men were very civil, lifting their hats to everyone they met on the streets."

But social gaieties and domestic routine were not all the life of the Chateau in its first decades. The conditions of the period must have kept it from ever being dull, and made it exciting at times. Coureurs des bois arrived with stirring tales of the interior. There were conferences with friendly Indians, and plans made to frustrate the hostile. The massacre of Lachine, it must be remembered, had taken place only some 16 years before the Chateau de Ramezay was built, and we can realize that there was still no feeling of security and that the Iroquois had become permanently at peace with the French settlers. And there were councils of war to consider action against the New England colonists, between whom and the French had begun that long struggle for supremacy of North America.

To the Chateau de Ramezay on a summer day in 1709 runners brought the news that an invasion was to be attempted by a body of Bastonnais—as they called the New Englanders—by way of Lake Champlain and the Richelieu River. De Ramezay, who was Commandant of the Militia as well as Governor, set out on July 28 for Lake Champlain with a strong detachment, part of which was composed of Indian allies. The French scouts reported that the enemy, 5,000 strong, was on the march, the Indians refused to go farther and the troops fell back towards the city. Alarm was quieted by later news that the English army had diverted its attention elsewhere. But we can imagine the excitement within the walls of the Chateau where no doubt anxious citizens sent every hour to inquire for news or to receive assurance that the defence would be sufficient to ward off disaster.

### DISASTROUS FIRE BREAKS OUT.

On June 19, 1721, a disastrous fire broke out and spread rapidly among the wooden houses, 133 dwellings being burned, besides stores and warehouses. The Chateau, we may well believe, opened its hospitable doors to the homeless while the fire raged. Taking a lesson from this calamity, the Intendant passed an ordinance encouraging the construction of stone houses and the making of wider and more regular streets.

It is interesting to know something of the family associated with the Chateau when it was a home as well as an official residence. Of the 16 children born to the Seigneur and Madame de Ramezay seven died in infancy or early childhood. The eldest, Claude, was born at Three Rivers, October 20, 1691. He entered the naval service of France, and was killed in an engagement in South American waters at the age of 20. Louis de Ramezay was born at Three Rivers on July 7, 1694. He took up the "trade of arms," and seems to have been of an adventurous disposition. With a son of the Baron de Longueuil, he and a small company were returning to Detroit from an expedition in 1716, into the West, when they were surrounded by a party of Cherokee Indians near the Wabash River, and were massacred. Charles Hector the next son, also became a soldier, and he, too, met an early death. He perished on a voyage back from France, when on August 28, 1725, the Chateau was wrecked, and a number of persons belonging to the first families in the colony went down.

Marie Catherine, born at Three Rivers in 1696, was educated in the Ursuline Convent at Quebec, and after a few years of youthful gaiety she entered the convent as a nun at the age of 21. Marie Charlotte, the next daughter, likewise became a nun, entering the General Hospital at Quebec.

Louise Genevieve, born in 1699 at Three Rivers, was married in Montreal on December 10, 1721. There is no record of the wedding festivities—here again posterity regrets the lack of society editors in those days—but as the wedding took place while the De Ramezay family still occupied the Chateau, we may be sure the old building was the scene of a brilliant assembly, numbering all the high officials and representatives of prominent families of the town and country. The bridegroom was Louise Henry Deschamps, Sieur de Boishebert, who was almost twice the age of his bride, a man of standing in the community. One of their daughters, Genevieve Deschamps de Boishebert, married Charles Tarieu de Lanaudiere. In a museum case in the Vaudreuil Room of the Chateau there is preserved a pair of little white satin slippers belonging to this granddaughter of Claude de Ramezay. The satin is still lustrous after at least 170 years.

A great grandson of Claude de Ramezay, Charles Tarieu, Chevalier de Lanaudiere, born in 1741, was wounded in the Battle of the Plains of Abraham, being then aide-major in the regiment of La Sarre. He went to France after the capitulation of Montreal, but returned to Canada a few years later, and was aide-de-camp to Lord Dorchester in





1775. A portrait of this young officer hangs in the Elgin gallery at the Chateau, and his sword is in a case of antiquities in the Council Room.

#### FAMILY PROVIDES SOCIAL WORKER.

Madeleine Angelique de Ramezay, a fourth daughter of the Governor, was born at Quebec on January 21, 1701. She never married, and from the fact that she offered her services in the epidemic of smallpox which ravaged the town, we can infer that she was interested in what we should now call social service. She died on Christmas Day, 1749, at the age of 48. She had been in receipt of a pension from the King. Marie Elizabeth, born in Montreal on February 14, 1707, was married on September 1, 1740, to Louis de la Corne, Sieur de St. Luc, whose name occurs in Canadian history. She seems to have lived longer than most of her family. In 1772, a widow, she entered the Grey Nunnery as a boarder.

Jean Baptiste Nicolas Roch de Ramezay, the last of the sons, was born in Montreal on September 4, 1708. He married in 1728 Louise Godefroy de Tonnancourt, daughter of a Lieutenant-Governor of Three Rivers. He followed a military career with some distinction, but it fell to his lot as King's Lieutenant at Quebec to surrender that city after the battle of the Plains of Abraham in 1759. He was Governor of Montreal for about ten years, and he died in France about 1772. His autograph is to be found among documents in one of the cases in the Council Room at the Chateau.

The Seigneur de Ramezay remained Governor of Montreal until his death at Quebec on August 1, 1724, at the age of 67. Madame de Ramezay died at Montreal on July 8, 1742, at the age of 74.

Jean-Baptiste Nicholas Roch de Ramezay occupied the Chateau for a short time, but it appears to have been too expensive to keep up, and it was sold to the Compagnie des Indes in 1745. Until 1763 it was used as headquarters of the company and as the residence of Col. Fleury d'Eschambault, the company's factor. Here came twice a year fur traders, both French and Indian, and one can imagine the wealth of peltry opened up for inspection at the Chateau, and stored in its vaults.

Coming to the period following the Battle of the Plains of Abraham and the change in Canada's destiny, we find that General Lord Amherst, to whom Montreal capitulated early on the morning of September 8, 1760, on the Place d'Armes, made the Chateau his headquarters, as did also General Gage, who was appointed Governor of Montreal. The population of the city at this time was about 37,200.

After the outbreak of war between the New England Colonies and the Mother Country, Canada was invaded, and Montgomery's troops spent the winter of 1775-76 in Montreal. General John Thomas, whose grave is in the old military cemetery at Chambly, arrived at the Chateau on his way to take charge of the troops at Quebec, as commander in the place of Montgomery. The same spring Congress appointed commissioners to come to Montreal, and represent to the Canadians the earnest desire of Congress to adopt them as a 14th colony, and to have them throw in their lot with the other 13. The commissioners were men of mark, notably Benjamin Franklin, Samuel Chase of Maryland, and Charles Carroll, the last named described as having perhaps the largest fortune in America, from \$150,000 to \$200,000 sterling. Rich as he was, the commissioners had to get a friend in the country to pay for caleshes from St. John to La Prairie, else they would have been stranded as they had brought no cash with them, and the drivers of the caleshes, taking no silver or gold. One of the commissioners complained in a letter that their credit was as good.

#### CHATEAU BECOMES PROPAGANDA CENTRE.

They reached Montreal on April 27, and were received by Benedict Arnold with some ostentation at the Chateau de Ramezay, where some of the French ladies were invited to meet them. I do not find any record of how many accepted the invitation. After supper the commissioners lodged in the house of one Thomas Walker just west of the Chateau, demolished about 30 years ago. Arnold who had come from Quebec made himself at home in the Chateau.

With the commissioners came a French printer, Fleury Mesplet, with his printing press to spread propaganda. The press was installed in the vaults of the Chateau, from which were issued pamphlets to the French-Canadians, who, as it well known, refused to be won over.

For years the Chateau was known as Government House. It was bought by William Grant, one of the Barons of Longueuil, and leased to the Government as an official residence for the Governors of Lower Canada when in Montreal. Their permanent residence was in Quebec, and when they visited Montreal they had to bring their own furniture with them, until a grant of money money was voted for furniture to remain in the Chateau. The last resident Governor was Lord Metcalfe, 1843-45.

About 1845 a new Government House was acquired at Monklands, now included in the building of the Villa Maria Convent. The Chateau was used for departmental offices, while Montreal continued the political capital of Canada as constituted by the Act of Union in 1841. After the burning of the Parliament Buildings on the night of April 25, 1849, and the removal of the capital from Montreal, the Chateau served a variety of purposes. It was used as a Court House until the structure across the street was completed.

It next became the headquarters for the Superintendent of Public Instruction for Lower Canada. Afterwards the Jacques Cartier Normal School had possession till 1872. When a branch of Laval University was opened in Montreal, the medical faculty had its quarters in the Chateau. Between 1880 and 1893 city magistrates meted out justice for misdemeanors in this building, and the rooms that had been scenes of brilliance and dignity sank to the level of police courts.

In 1894, the City of Montreal purchased the Chateau from the Provincial Government for the Numismatic and Antiquarian Society, to whom is due the credit of preserving it as a museum of increasing historic interest.

#### TO RECEIVE PORTRAITS

Gazette 10/8/32

Canada Presented With

Paintings of Scientists

Ottawa, August 9.—A gift to the people of Canada from Surgeon-Captain R. J. E. Hanson, O.B.E., B.D., M.A., of Fowey, England, several valuable portraits of distinguished scientists, including an oil painting of Faraday that was once the property of Sir William Crookes, will be formally presented to the National Research Laboratories by Rt. Hon. Stanley Baldwin, acting on behalf of the donor, on Thursday evening.

Hon. H. H. Stevens, chairman of the committee of the Privy Council on scientific and industrial research, will preside.

Housed in the new home of the National Research Council, which will be formally opened on Wednesday, the collection presented by Surgeon-Captain Hanson includes 15 portraits of famed scientists, including Sir Christopher Wren, Sir Isaac Newton, Thomas H. Huxley and Sir William Crookes.

At the presentation Thursday, Hon. D. M. Sutherland, Minister of National Defence; Lt.-Col. H. J. Harris, of Rugby, England, in command of visiting public school cadets, and Dr. H. M. Tory, president of the National Research Council, will be present.

Here is the Chateau de Ramezay, renowned in the history of Canada for two and a quarter centuries. The tree on the left of the picture is one of the three which were threatened by the work on the new Gosford street tunnel which passes beneath the left of the tower.

#### WOMEN ARTISTS EXHIBITED WORK

Gazette 10/8/32  
Quebec Scenes Featured by  
Miss K. Gray and Miss  
B. Stephens

Murray Bay, Que., August 9.—Prominent among the series of Canadian artists exhibition held at the Manoir Richelieu here this summer were the works of two young Quebec women artists, Miss Katherine Gray and Miss Barbara Stephens, who held a joint exhibit in the Print Shop.

Wood block prints, water colors and etchings made up the women artists' exhibition and they attracted unusual interest among guests at the Manoir and members of the Murray Bay summer colony. Quebec scenes featured the works and there were a number of paintings and etchings dealing with the St. Lawrence district.

Miss Gray, a daughter of Sir Henry Gray, has for many years spent the summer months at Murray Bay and is well known among the members of the summer colony. In addition to painting a number of Murray Bay winter and summer scenes she has done considerable work on the Island of Orleans and her pictures contain the simplicity and charm of these quaint Quebec beauty spots.

The Canadian artists' series as a whole has attracted considerable attention and the encouragement of Canadian artists has been commended by visitors both from Canada and the United States, many of whom came to the Manoir specially to see these exhibitions.

#### EXHIBITION SHOWS AUSTRIAN PRINTS

Gazette 13/8/32  
Specimens of European  
Block Etchings at Johnson  
Art Galleries

Artists of Austria are represented in a series of block prints which have just been received from Europe by the Johnson Art Galleries, 1340 St. Catherine street west. Several of them touch a high standard in this form of art and especial stress should be placed upon the charming tints in the work of such men as Cohn-Hendel and Noske.

Block printing is a difficult art. It requires the utmost delicacy in the matter of handling. One block has to be furnished for each color used in the picture and great cunning is necessary in taking the impression of the contrasting tints off each block.

Cohn-Hendel who makes his bow with decorative flower prints should prove popular here. In "Wildflowers," the most outstanding example of his work, there is fine symmetry in the design as well as contrasted coloring. Noske's prints are of a similar nature. His coloring is perhaps a little more vivid while he is particularly strong in the matter of texture.

Engelbert Lap is represented by a pretty mountain scene in winter in which he uses various tints of brown with skill. K. Mass has a pleasing block print scene of Amsterdam in which the effect of a river bridge is well caught. The background of Goldberg's "Blue Finches" catches the eye and he has achieved nice pastel effects in the plumage of the birds. Pleasant coloring in the shape of dark brown boats on a pale sunlit river is the feature of Zinkeisen's "On the River." Tupke-Grand's "Sailboats" is another water scene in which some clever results in color contrast are achieved.

Bresslern-Roth is represented by a series of block prints featuring animal life for the most part. "Flight," picturing leaping deer, has movement and an effective yet extremely simple two-color scheme. "The Leopard Hunt" also has plenty of movement as well as a good sense of grouping. There is infectious rhythm and line in "Greyhounds," "Cockfighting" and "Sea Lions."

#### CARROLL'S 'ALICE' SAT FOR PORTRAIT

Gazette 16/8/32  
English Artist, Miss F. Enid  
Stoddard, Revisits  
Montreal

Heroine of a childhood classic, "Alice in Wonderland" has had her portrait done, and the artist who painted the aged lady, Mrs. Reginald Hargreaves, was in Montreal for the week-end and left for Ottawa last night. She is Miss F. Enid Stoddard, who revisited this city after an absence of four years during which time many notabilities have been her sitters.

Miss Stoddard executed a portrait of "Alice" while the latter was in New York as the guest of honor at the Lewis Carroll centenary celebrations. During the sitting, which occupied about two hours, Mrs. Hargreaves occupied herself with a piece of old-fashioned fancy-work, and chatted vivaciously of her enjoyment of finding herself once more a heroine at eighty. When the portrait was finished, said Miss Stoddard, she signed it "Alice." It is now on exhibition at the Knoedler Galleries in New York. On "Alice's" birthday, the chef of the Waldorf-Astoria, baked her a magnificent cake with figures of all the "Alice in Wonderland" characters standing on it.

After her visit to Ottawa, Miss Stoddard will go to Toronto to do several portraits for which she has been commissioned, and will be in Montreal for a short time on her way to England. Although an Englishwoman, she spends much of her time in the United States, but has revisited England twice since she last was here. She will go to New York in the autumn to arrange for an exhibition of her work.

A notable Canadian whose portrait Miss Stoddard has with her is Col. C. D. H. MacAlpine, and another interesting painting is of the Duke of Leinster. Many American "captains of industry" have been among her sitters, including Hobart Porter, Martin Insull and Dempster MacMurphy, and she has done a striking one of Pierre Cartier, the jeweller.

The stage is also represented, and Miss Stoddard has drawn Leslie Banks, the noted English actor, and has painted a miniature of Dennis King, of "Vagabond King" fame. People in the political world whom she has painted recently include the Rt. Hon. the Lord Bledisloe, K.C.M.G., governor-general of New Zealand, Capt. Anthony Eden, M.P. and Capt. Richard Briscoe. She has also interesting portraits of Lord Balmiel, son of the Earl of Crawford, and Lord St. Audreys. There are charming likenesses of children, and she has done a striking one of Pierre Cartier, the jeweller.

#### WRITERS AND ARTISTS FORM "GUILD OF ARTS"

Star 29/8/32  
Homestead Purchased by  
Toronto Group

TORONTO, Aug. 29.—(C.P.) — A unique venture into realms of co-operative living will shortly be attempted by a group of Toronto writers, artists, professors and businessmen in protest against the standardizations of art, education and industry in modern life.

The group has purchased a homestead and will establish "the guild of all arts," a centre of art and cultural influences.

Sponsors of the movement are maintaining their identity a secret as yet, but it is understood many artists from this city will shortly leave and set up their studios in the colony, which will be near Scarborough, on the eastern extremity of the city.

Writers and craftsmen will set up studios and workshops there, while students from the art schools and universities are expected to take up studios at the guild.

#### NOTED PAINTINGS SOLD

Gazette 17/9/32

Secured at Sale of Kreuger's

Personal Belongings

Stockholm, September 15.—Two famous paintings, Raeburn's "Portrait of a Man" and Nicola Maes' "Old Woman Reading," were purchased by Mrs. John M. Morehead, wife of the United States Minister to Sweden, at the sale of the personal property of the late Ivar Kreuger, Swedish match king.

The first sold for 11,700 kronor (about \$2,000) and the second for 3,600 kronor (about \$650). The total return from the sale was about \$60,650.



# DISTINCTIVE CANADIAN ART

Saturday Night  
Aug. 6th 1932

National Gallery Organizes Characteristic Show for Conference

By MARIUS BARBEAU

A REMARKABLE exhibition is being held at the National Gallery during the sessions of the Imperial Conference. Many visitors in Ottawa are from countries older than Canada, and are used to think of culture and art as part of life. They know this country for its wheat and potential wealth but still have much to learn about its people and their self expression in the aesthetic arts. This exhibition is meant to satisfy their inquisitiveness, and it should not fail in its purpose. It conveys clear impressions of individual achievements. Indeed a number of Canadian painters have quite definitely something of their own to say, and they say it impressively. Better still the exhibition throws a new light upon the growth of what "may become one of the greatest schools of landscape painting", to use the words of the art critic of "The Morning Post", London, with reference to the Canadian art show at Wembley, some years ago.

To Canadians this retrospective exhibition is an inspiring novelty if alone for its gorgeous collection, especially brought together, of paintings by J. W. Morrice and Tom Thomson. These are shown in a central gallery equally divided as if better to balance the two divergent tendencies in modern Canadian art. The work of other artists which belongs to the permanent collection, is displayed in other galleries around it, where the note of originality often is striking and distinctly Canadian. Indeed Morrice and Thomson are not the only Canadian painters worthy of a retrospective show, but the others still have to die to become famous. Taken as a whole the exhibition excellently illustrates the brief history of Canadian art, from its obscure beginnings to the present.

The thirty Morrice canvases are a delight to the eye. They are worth a visit, if not a pilgrimage. They enthral by their freshness and beauty. Here we have the work of a great master painter of all time, novel yet not revolutionary, smooth yet virile, and rich with local colour yet above any suggestion of mere realism. The themes range widely from snowbound Quebec, to the mellow hues of France, and sun-baked Morocco, to the blunt greens, reds and pinks of the tropics.

The winter scenes of Quebec first draw the eye for their snow-white purity and bright cheerfulness. Their appeal is irresistible; the Mountain Hill of Quebec, with a "carriole" at the curve and ancient houses asleep in the background; the Ice Bridge on the Saint Lawrence with its "habitant" sleigh and horse. Look at the "balises"—the small fir trees planted in the ice, to mark the path! Their stylization is a master-stroke; the tiny green tuft at the top sings out; it is fresh and vibrant. There are other winter scenes no less enchanting; the Citadel in the frosty shield of winter and, below, a ferry boat in the drift ice—one of the finest pictures of the lot; and old Montreal houses, lethargic in a mantle of snow and soon to give way to other structures. It is easy to fall in love with such pictures. Their tale is as limpid as daylight. They are direct and simple as only genius can make them. The placid unity of their composition is enlivened by tiny colour notes in blue, red and green that are exquisitely vibrant.

The temptation would be to stay here and worship at the shrine of beauty. Look at the tropical pictures, Haiti . . . They are Morrice's very best, and his latest too! All this collection belongs to his maturity; there is nothing appertaining to a hesitant beginning; yet through it we can feel a progression. But we must pass on to other Canadian painters. He was the one great artist which Canada gave to the world at large. To most people abroad he was a Frenchman, whose art belongs to the Impressionist movement, not to Canada. Yet he was born in Montreal, of Scottish-Canadian parents. His merit was none too soon acknowledged in his country—only after his death, and he owes little to Quebec but his birth, a dissatisfied adolescence and a few visits later in life which became fewer in the course of years. Paris was his preferred home, but he was a born nomad whose soul ever remained solitary and restless.

One is apt to underestimate his influence on Canadian art, on account of his aloofness. Yet it seems to have been capital. Young painters, his juniors, like Jackson, Gagnon and others, knew his

work and admired it. They owe him a debt which their own individuality cannot begrudge. Themes which have become familiar in Canadian landscape—for instance, the "carriole" with clear colour note along a winter road going into the picture or coming out of it, go back to him. And there are others. Even when painting Quebec during his casual visits, he remained a citizen of the old world, a European, to most a Frenchman, who had undergone many influences since his studentship with Harpignies but had succumbed to none. Through him French art gave a memorable lesson to young Canada, a lesson not as easily forsaken as some might think.

But young Canada was an apt pupil. It did not stay very long in the school room. If its earlier students frowned upon Canadian scenery and seasons except in Quebec and declared the wilderness unworthy of paint, they did not restrain the flow of self-assertion in the rising generation, particularly in Toronto. To appreciate this, let us pass from the Morrice collection to the northern end of the hall, where twenty canvases by Tom Thomson are displayed.

Here is a breath-taking contrast. We leave far behind the soft hues of France and the mellow vistas of Quebec villages, to camp out in the open, on the wind-swept islands of Georgian Bay. Cool air from the great West fills the nostrils; or a storm is coming down from the North. The sky with its spectral glow bespeaks of the Arctic, even in the summer. The glory of summer and autumn foliage intones the hymn of nature, a hymn as has never been sung before—powerful and entrancing. The immensity of space staggers timidity on the threshold and breathes of approaching desolation. Here is a man's country, fit only to be painted by a male hand. The brush of Morrice, feminine and aristocratic like his beloved France, never touched it. It was left intact for others to discover.

Look at the Jack Pine of Thomson! It is a symbol of northern Canada, with its lakes, forests and mountains. It stands for young Canada, with its soul recently emerged from limboes and seeking itself in virgin surroundings. It is lonesome and a bit awkward at first sight. Its branches are shaggy and drooping; they bear the weight of unseen snow and the mark of winter blasts. It is a sentinel on a storm-beaten shore. It told an impressive story to the painter, who conveyed it with heavy brush strokes, mostly horizontal and with prismatic colours. There is something primordial about it. Yet it is highly decorative, mural rather than movable; and it can best be seen from a distance. How firmly knit together are its parts, how clean and vigorous its whole! The man who painted it was a genius no less than Morrice, and like him born of Canadian-Scottish parents; only he was of Ontario, whereas the other was of Quebec, with a different outlook. One was an epicurian, I was going to say, a Latin; the other was an austere Puritan, seeking the Gospel of Truth in lonely abodes. One died of a mysterious disease in sophisticated Morocco, whereas the other was drowned in the lake that tossed his hopes and fanned his despair.

Sprung from like stock and country, they trod divergent paths in life as in art. Only once had they had contacts without meeting each other, that is, through the medium of A. Y. Jackson, who was well acquainted with the work of Morrice. This opened up new vistas and fostered inspiration. Several designers of British birth, MacDonald, Lismer, Varley were plodding at their craft at the Grip Engraving Coy. Toronto, when two men of sound European training came together and threw stones so to speak in their kindergarten—Jackson and Lawren Harris. Lismer and Varley also had had part of their training on the continent. From this incident the Canadian movement was born, central Ontario was discovered and, in a few years, forcibly expressed in terms of art.

Jackson, like Morrice, was thoroughly soaked in the French tradition. He might have forsaken Canada for good. But his course was the very opposite of Morrice's. He came back to Montreal, his home town and, more rugged by constitution than Mor-

rice, sought for something which he could not find in the academic mannerisms of his fellow artists at home.

Meanwhile Harris was painting suburban scenes in Toronto much in the Impressionist style and somehow felt that there was maladjustment somewhere. Jackson, deserting Montreal with glee to join him, turned Puritan better to apprehend the virilities of the Canadian north. Canada is greatly indebted to those two splendid artists and their fellow-workers, Lismer, MacDonald and Varley, not to mention Beatty, who actually was the first artist to penetrate the northern wilderness and bring back records of its magnificence.

Together they raised the standard of independence and blazed the trail northwards, which so many of the younger painters are now eagerly following.

In Tom Thomson's twenty pictures, several of them large, we find the epitome of the Canadian movement, though Thomson was not its originator nor most active exponent. How quickly he passed from the muddy tone of Split Rock to cleaner colours and satisfying designs, to the glorious garlands of autumn flowers and then, in the last years of his short career, to his Jack Pine and West Wind! Here he stands on a pinnacle, but not alone. He owes much of his merit to his friends and advisors, to Jackson in particular who did a great deal to endow him with a technique; and still more to his own inveterate passion for the lakes and the forests. Like Morrice he was a genius, but with only one song to sing, a great song, that of the Canadian Wilds and of his own virgin soul reaching out for greater things.

Thomson represents in this show all the others of his kind, even those who sing the praise of their varied homeland in terms most diverse and almost wholly their own: J. E. H. MacDonald in his Solemn Land, Lawren Harris in the North Shore, Lake Superior, Arthur Lismer in September Gale, and F. H. Varley in Georgian Bay. These are all pictures as good and meritorious as the Jack Pine. They are masterpieces in a new chapter of art—wholly Canadian. Jackson is represented here by two pictures, one of the Road to Saint-Fidèle and the other The Beothic in the Arctic, one belonging to the Latinity of his earlier affiliations, and the other to his new creed of discovery and pioneering in art. But he went back to Quebec only after his northern experiences had chastened him. He confers thereby upon it a vision and a character that are novel and inspiring. The snows of Morrice were soft and thawing; they belonged to springtime and the broad eaves of French-Canadian houses. Those of Jackson are colourful too, but they are glacial and sub-arctic. They fondle the eye, yet they chill the flesh. They are no longer seen through the spectacles of the Barbizon painters of Fontainebleau, but from a clear northern eye trained on the aurora borealis and the frosty slopes of the Laurentians in the winter.

I have named only the major figures in Canadian art and their master works, but there are many others of the younger generation worthy of praise, no less Canadian than their elders, in their outlook: Holgate, Emily Carr, Carmichael, Pepper, Casson, Yvonne McKague, Fitzgerald and so forth.

There is also good painting done in the French style, mostly under influence of Morrice, by Clarence Gagnon, A. H. Robinson, Randolph Hewton, Mrs. Newton, Prudence Heward and others.

Sculpture has not moved ahead as fast as painting. Yet it shows signs of awakening, particularly in the work of Elizabeth Wood-Hahn. Other sculptors do excellent work in a more familiar style, Florence Wyle and Frances Loring, Emanuel Hahn—whose excellent head of Stefansson is exhibited with the works of Morrice and Thomson, Suzor Côté, Alfred Laliberté and Hébert.

An interesting side-light is thrown upon the early antecedents of Canadian art in the form of wood carvings of the old colonial school of French Canada: a Last Supper by Jean-Baptiste Côté, statuettes by Baillargé, Jobin and others. But these are only a reminder that one or two of the most interesting chapters of Canadian art still have to be written, those of native wood carvers on the North West Coast and of the school of de Laval in Quebec.

## CANADIAN ARTIST DIES AT CAMP IN N.Y.

MONTICELLO, N. Y., Sept. 27. — (A. P.) — William Bencough, 65, well known artist of Toronto, and newspaper man, was found dead in bed at his studio-camp at Kianesha Lake, Sunday night. Bencough's body was found by a friend, Dr. G. V. Bartlett, of New York City, who occupied an adjoining cottage. Dr. Bartlett visited him earlier in the day and returned at 8 o'clock for a visit. He found the artist had died from heart illness.

## C. R. WASON ACCEPTS POST IN EDINBURGH

TORONTO, Sept. 27. — (C.P.) — Announcement was made yesterday that C. R. Wason, assistant professor of the history of industrial art and archaeology and assistant director of the Royal Ontario Museum, has resigned to accept an appointment to the chair of archaeology in the University of Edinburgh.

## EMIL ORLIK, GERMAN ARTIST, DIES, AGED 63

BERLIN, Sept. 29. — (A. P.) — Emil Orlik, well-known painter and etcher, died here yesterday in his 63rd year. He lived two weeks longer than his closest artist friend, Heinrich Slevogt.

## ART DEALER DIES AT HOME IN PARIS

NEW YORK, Oct. 5. — (A. P.) — M. Knoedler and Co., art dealers, yesterday announced the death of Roland F. Knoedler at his home in Paris. He was 76 years old and had been ill for three weeks with a lung ailment.

Knoedler had been actively associated with the M. Knoedler firm for a half century beginning in 1876 and ending with his retirement in 1928.

"Small groups of the town's artists are planning a trip to Ottawa for the opening of the National Art Gallery."—*Toronto Star*.  
Well, quite small. In fact, not more than Seven.



## ART DISPLAY TO TRAVERSE CANADA

Gazette 26/8/32  
Remote Communities Will Have Chance to See Fine Pictures

An important new movement in Canadian art was described at a club meeting in Toronto by Captain E. Page Gaston, F.R.G.S., of the Museum Galleries, London, who revealed for the first time plans which have been perfected for a chain of art galleries to stretch across the Dominion from sea to sea.

"I have just arrived from England, where consultations have been had with prominent Canadians for several years on this great undertaking, and the time now seems auspicious for a definite start," said Captain Gaston afterwards. "I am making preliminary showing, to illustrate the idea, in the Fashion Show building of the Canadian National Exhibition, by arrangement with H. W. Waters, general manager, and other officials of that highly artistic exposition.

"During previous travels and lectures in Canada, I have been impressed with the innate love of art among your people and also with the sparse facilities which exist in many communities for its cultivation. This lack is specially apparent in the remote agricultural and mining regions, but their isolation only adds to the desire of the people for the cultivation of a taste for the rare and beautiful.

"The large cities of Canada possess notably fine public collections, but my mind goes out to the small communities, few of which possess even a nucleus of real art. It is my ambition to supply this need. A travelling exhibition of reproductions of the world's most famous masterpieces in art of all periods has been arranged for, and any community wishing for the loan of these rare pictures will be freely advised.

"A special desire is to stimulate the artistic sense of the young people of Canada. This is being done remarkably well by the Hon.

Vincent Massey, by R. Y. Eaton, A. H. Robson, D. H. McDougall and Fred Haines as the directors of the Toronto Art Gallery, where more than 37,000 children attended classes last year. These happy throngs might be duplicated, to a lesser extent, in many other places. Canada is so rich in its nature scenes, French, Red Indian and frontier types, that one will expect these young folk to worthily carry on the fine traditions which have been set by past and present artists of this country.

"In lectures delivered at Oxford, and other European and American universities and colleges, I have found that students make a wonderful response when art is presented in popular form. Arrangements are under way for me to deliver a series of free illustrated lectures at some Canadian universities and colleges during the coming autumn and winter.

"When addressing Rotary, Kiwanis and other service clubs," said Captain Gaston, "I have endeavored to stimulate such organizations to sponsor the formation of an art gallery and museum in their towns, if these are not already in existence; or to add to those already in being. The public library, high school or community centre is usually available, without expense, for housing such a collection. However small it may be to start with, it is wonderful how such a movement may grow, by the formation of a widely representative committee.

"Women's clubs and institutes, and other social organizations, can also usefully serve as clearing houses for gathering together old paintings, engravings, maps, books and other articles, having to do with former times in their communities, and elsewhere. It is surprising what can be accomplished by individual or collective effort, and almost any local museum or art gallery can be greatly enriched by this means.

"Many people," Captain Gaston pointed out, "possess rare and perhaps as yet publicly unexhibited articles of local or general historic interest which they would often be pleased to present or loan to such a collection, if invited to do so. It is a matter of personal gratification that I have been able to save from oblivion a number of ancient documents and other antiquities of almost priceless value for posterity. Perhaps the same can be done on an extended scale in Canada also; but while cultivating a love for the Old Masters, don't forget to buy the work of living Canadian artists of ability, as well," he advised.

## FINE ARTS EXHIBIT

Gazette 1/9/32

Progress of Century to be Shown in Chicago in 1933

Chicago.—A century of progress in the fine arts will be exhibited next year in the galleries of the Art Institute of Chicago. It will house the official art display of the 1933 world's fair.

Primarily, the exhibits will parallel those of the halls devoted to science and industry, but in addition to showing the fruits of the last 100 years in art, there will be galleries arranged in sequence to show Italian, Dutch, Flemish and French pioneers, and paintings of the European masters from the 15th to the 18th century.

## FINE ARTS SCHOOL IS OPENING TODAY

Sept. 1-32 Gazette  
Satisfactory Volume of Registrations Reported by Sir George Williams College

Registrations for the School of Fine and Applied Art, which is part of the Sir George Williams College of the Montreal Y.M.C.A. were reported to be quite satisfactory last night, on the eve of the school opening, which is fixed for today.

A substantial number of students have registered in each of the six groups in the school for instruction in drawing and painting; illustration and lettering; etching and woodcutting; modelling and sculpture, fashion drawing and design; commercial and advertising art.

Within recent years the school has widened its appeal in the city with the result that each year sees an increase in registrations.

Following its original purpose the object of the School of Fine and Applied Art is twofold: the development of talent and appreciation in the various branches of the fine arts, including drawing and sketching; color work in pastel, watercolor, tempera and oils; etching and wood-cutting; modelling and sculpture; and, secondly, the discovery and training of artistic talent in the field of applied and commercial art in all its branches.

Commencing with the opening today, classes will be held in the morning and afternoon, and on two evenings a week. In addition to the general work in drawing and painting, the school offers facilities for those who are interested in some one branch of art, such as mural decoration, etching and wood-cutting, modelling and sculpture.

The faculty of the school this year will be under the direction of D. A. J. Pavitt, who secured his professional training at the Slade School of Art, the Charing Cross School of Art, and South Kensington Museum, London, England.

O. S. Wheeler, the instructor in modelling and sculpture, received his professional training under the Royal Canadian Academy, Cooper Union, Beaux Arts Institute of Design, and the National Academy of Design, New York.

James McCorkindale will be instructor in Commercial Art. He is a graduate of the Glasgow Art School, and during his professional study was a scholarship-winning student under Maurice Griffin Hagen.

V. Shabaeff, who is well known for his canvases at the local spring exhibitions, and also for his mural decorations, is also included in the faculty this year, as instructor in drawing and painting.

## CARNEGIE FOUNDATION.

Our acknowledgements would scarcely be complete were no mention made of the great institution which has made it possible for us to carry on a library school at McGill. I refer to the Carnegie Foundation.

"It is due to the particular interest of that Foundation in our work at McGill that we have been enabled to add this new French summer school to the regular winter course and the usual summer school which is carried on, of course, in English. The Foundation has just lately given further evidence of its readiness to help in meeting our Canadian problems. Dr. Lomer, our McGill librarian, has been invited to make a survey of the library situation in Prince Edward Island, and to advise as to the steps which might be taken to improve it. Prince Edward Island and McGill are linked by long and splendid traditions. Many of our most brilliant teachers were born and received their early training in that beautiful province; the greatest of our benefactors, Sir William Macdonald, to whom McGill owes so much that the tale is almost beyond telling, was a Prince Edward Islander. So we are glad indeed that the Carnegie Foundation has honored a member of our staff by inviting him to do this work on its behalf.

## ART CONNOISSEUR DEAD

Gazette 1/9/32

Late James Wilson, 77, was Native of Montreal

Ottawa, August 31.—James Wilson, 77, noted Canadian art dealer, and head of the James Wilson and Company, Ottawa, was found dead in bed in his hotel room at Pickanock, Que., today. He had died in his sleep.

As a connoisseur of art, Mr. Wilson was known throughout the Dominion and many a young artist can thank him for a helping hand and sympathetic advice. Also an amateur photographer of renown, Mr. Wilson took great interest in camera work. Something of an artist himself, many of his paintings are part of private collections in Ottawa.

Mr. Wilson was born in Montreal, and came to the capital as a young man, opening an art store here.

## Star MODERN ART 1932

THE annual exhibition at the Royal Academy in London is always the occasion for outbursts of vehement criticism on the part of those who seek to destroy all traditional standards of judgment of the pictures hung. This year has proved no exception. The critics have been amazingly outspoken. But this year has also brought out a very unusual feature—a President of the Royal Academy who has given his critics fully as good as he got—if not better.

Sir William Llewellyn, whose position makes him a target for all the malcontents, is not minded to let them go unanswered. And he has given what appears to be a very effective reply to those who attacked the Academy for turning down a large number of pictures sent in for selection. He points out that the Academy must demand the highest standard of craftsmanship as a necessary foundation for any work of art that may claim to live, "even if only for a fleeting period." He goes on to say:—

"Today so much of modern work is poor in technique, drawing and design, and, although it may have in it a fresh vision and a new expression, it does sometimes show a want of that knowledge which can be attained only by an earnest and constant study of nature and the great works of the past.

"Many of the thousands of works sent in for 'selection' are so desperately childish, and display either such a want of knowledge or a contempt for every notable quality required in a true work of art, that it is fortunate for the country and the cause of art that an institution like the Academy exists.

"For, while it is extremely catholic in its outlook, it can never deliberately encourage bad work, mere eccentricity or extravagance. It must always recognize its responsibility as a steadying influence."

Precisely. This expresses conditions in so many other places where art is pursued and exhibitions are held that it might very well be adopted as a standard attitude for any national academy to proclaim. It certainly could be put into effect with most beneficial results in Canada today.

## ART SOCIETY SEASON PROGRAM ARRANGED

Star 16/9/32  
Opens With Illustrated Lecture October 18

The Women's Art Society will open its program for the season 1932-33 on Tuesday afternoon, October 18, when the lecturer will be Dr. Charles T. Curdell, LL.D., F.R.G.S., F.R.S.C., Director of the Royal Ontario Museum, Toronto. His lecture on "Persian and Chinese Art" will be illustrated. The meeting on October 25 will be addressed by Philip J. Turner, F.R.I.B.A., F.R.A.I.C., who will give an illustrated talk on "Glastonbury Abbey." The first meeting in November will have a program of music. Alex Miller will give a "Sculptor's View of History," on November 8, and Miss Jean Foley will speak on "Initiators of the Future," on November 15. "Contemporary Interiors" will be discussed by J. H. Hodgins, managing editor of "Canadian Homes and Gardens," at the meeting on November 22, and a music program will be given on December 6.

Rev. Lawrence Clare will discuss Charles Morgan's book, "The Fountain," before the society on December 13. The first meeting in the new year will be a "music day," and a play will be presented on January 10. At the annual tea, which takes place at the Windsor Hotel on January 17, Miss Ronny Johansson, Swedish interpretative dancer, will be the entertainer.

"Canadian Indian Art and Its Application in Modern Design" will be the subject of an illustrated address by Dr. Douglas Leechman, of the National Museum at Ottawa, on January 24, and February 7 will be "members' day." The speaker on February 21 will be Edward Davison, poet. An illustrated talk on "Tradition in Handicraft" will be given by Bernard K. Sandwell, F.R.S.C., on February 28. The concluding music day will be March 7, and studio day is fixed for March 21.

## KREUGER PORTRAITS BOUGHT FOR \$60,650

STOCKHOLM, Sept. 15.—(A.P.)—Two famous paintings, Raeburn's "Portrait of a Man" and Nicholas Maes' "Old Woman Reading," were purchased by Mrs. John M. Morehead, wife of the United States Minister to Sweden, at the sale of the personal property of the late Ivar Kreuger, Swedish match king. The first sold for 11,700 kroner (about \$2,000) and the second for 3,600 kroner (about \$650). The total return from the sale was about \$60,650.

Star 15/9/32

## ART WORKS FOUND IN NORTH PERSIA

Gazette 13/9/32  
Palatial Structure Dating From 2000 B.C. Yields Jewellery and Statues

By ARTHUR UPHAM POPE.  
(Director of the American Institute of Persian Art and Archaeology.)  
(Special Cable to The New York Times and Montreal Gazette.)  
(Registered in Accordance With Copyright Act.)

Sonning, Berkshire, Eng., September 12.—Preliminary reports of finds of the greatest interest and importance have just been received by me from American expeditions working at Damghan in Northern Persia under the direction of Dr. Erich Schmidt.

In one corner of a mound at Tepe Hissar an important structure was found, apparently dating from 2,000 B.C. and actually palatial for its time. This building had been destroyed by fire. The rooms, which had been burned to a red black by the extreme heat, were still carefully preserved.

A number of charred skeletons were found, an indication that the destruction probably had been sudden.

In some of the rooms there were ornamental niches, some of these of the contours of conventionalized woman effigies.

Many superb works of art have been found. There were copper daggers, one with a beautiful checker-board pattern of silver on the grip of a gold cup. Many hundreds of small ornaments of gold and silver birds and other ornaments of agate, onyx, chalcedony and lapis lazuli were found. Pedestals and larger disks made of alabaster and various other vessels, beautiful in shape and ornamentation, were uncovered. A number of silver and copper pots were found, and beautiful figurines, one an effigy vessel representing a woman.

Perhaps from the artistic viewpoint one of the most beautiful objects is a copper plate, apparently a lid on which is shown in low relief a buffalo felled by a lion. The lion's head, which is projected in high relief in the centre, served as a handle.

Near a corner of the building was found buried a dancing girl whose body and hands were laid out in an elegant dancing pose. She had silver rings on her fingers, copper rings in her ears, two long coiled armlets of silver, a bottle of silver and copper bands, a copper cup, an exquisite necklace composed of little effigies of turtles made in lapis lazuli and silver, a little copper lion, a ram's head carved in lapis, silver tubes, long lapis beads and other silver, lapis and turquoise ornaments cut in various geometrical shapes.

In the main mound work also progressed favorably with the most interesting results.

The burned building is in stratum three. Other buildings were found in stratum two, and in stratum one appeared beautiful hand made pottery, painted with handsome black geometric designs on a bright red ground. The decoration of the copper implements indicates the first level was perhaps contemporaneous with Sousa's first level (Sousa dated from about 668 B.C.).

Dr. Schmidt, who has an excellent reputation for skill and caution in dating problems, feels that the lowest levels, at which they are now working will come very close to the fourth millennium, B.C. In a brief cable received subsequent to these full accounts, Dr. Schmidt reported finding a treasure which he dates about 1500 B.C., including five gold mouflon heads, beautiful diadems, necklaces, spear ornaments, cones of gold and silver, beautiful copper weapons and various kinds of alabaster vessels.

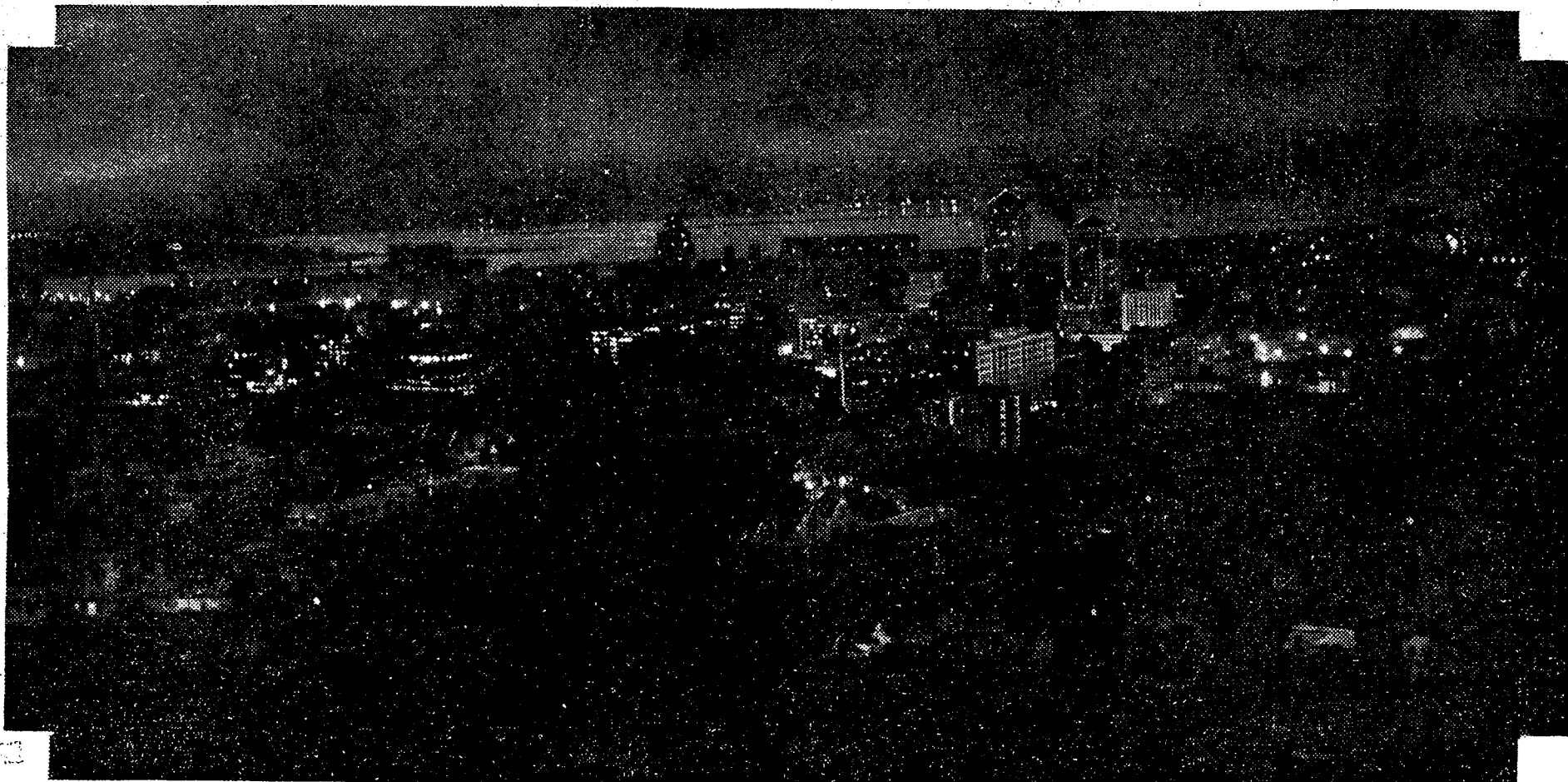
The work at Damghan was begun by the University of Pennsylvania and the Pennsylvania Museum jointly. This season's work is being continued by the University, the Museum and the American Institute of Persian Art with Dr. Schmidt as the field director.

## WASHINGTON'S LIFE ETCHED FOR HOOVER

WASHINGTON, Sept. 15.—(Star Special.)—Scenes in the life of George Washington depicted in 20 etchings by 20 of the most eminent American etchers were presented in portfolio form to President Hoover at the White House yesterday under the auspices of the George Washington Memorial Association and the American Society of Etchers.

The portfolio, said to be the most important concerted step made in the etching field of America, has been in preparation for more than a year, during which the artists have undertaken extensive research to insure the authenticity of every detail, as well as the artistic merit of the plates.

## MONTREAL PHOTOGRAPHED FROM MOUNTAIN DURING TOTALITY OF ECLIPSE



The above picture was taken by a Star staff photographer yesterday from Mount Royal during the period of total darkness of the solar eclipse. On the extreme right, the lights of Victoria Bridge shine out, while at the other side of the picture is seen a small section of the Harbor Bridge. On the left also the beach of St. Helen's Island slides gradually into the St. Lawrence. The street lights and illuminated windows of buildings serve to show the profundity of the darkness during the brief minute of complete eclipse.

## GIFTS FROM EAST IN N.B. MUSEUM

Gazette 27/9/32

Articles of New Brunswick  
Interest Also Donated  
By Women

Saint John.—The feminine touch, reputed to lend perfection to so many details, is finding its way into the New Brunswick Museum here.

Interesting gifts from the Orient are to be found in the collection donated by Miss Myra A. Veasey of St. Stephen, N.B. A bronze mirror, over 200 years old, in a peculiarly designed lacquer container; a lamp for a temple and an incense burner; an album cover, curiously wrought with lacquered cherry blossoms; a hand carved spray of chrysanthemums, birds and insects formed of mother-of-pearl; a lacquer dipper of red and black used formerly in an Oriental temple yard; a doll representing a Japanese warrior; a teapot stand made of rattan and split bamboo; a worship stick once prominent in temple ceremonies in Japan, and some pieces of porcelain and pottery are included in this collection. Other gifts from Miss Veasey which did not come from the Orient include a mug and saucer of pink lustre ware and half-a-dozen old plates, copies of the publication, The Provincial Wesleyan, and a vase of Venetian glass.

Feminine interest in the museum is evidenced further by gifts from Mrs. A. M. Woodman and Miss Ada Bayard, of Saint John, who contributed parts of collections of family and provincial significance. From Mrs. Woodman came specimens of fossils, minerals and shells, from the extensive collection of the late Rev. E. S. Woodman, former rector at Westfield, N.B.

Miss Bayard gave some valued possessions of her uncle, the late Dr. William Bayard. Among these are two addresses—one having been presented to Dr. Bayard in 1903 on behalf of the City and County of Saint John, the other by the New Brunswick Loyalist Society in September, 1897, when he was president of that organization. The Loyalist Society's address is contained in a case made of woods that are native to Saint John County. The body of the box is of curly maple, the panels of bird's eye maple and wood of a willow tree that grew in the Old Burying Ground.

## Star 4/10/32 MUSEUM IS OPENED IN PRINCE ALBERT

PRINCE ALBERT, Sask., Oct. 3.—(C. P.)—A museum containing relics dating back to the Selkirk settlers, was formally opened here during the week-end by Hon. J. F. Bryant, Saskatchewan Minister of Public Works. The large array of exhibits of great historical interest and value are housed in a reconstructed log structure first built shortly after 1866 by Rev. James Nisbet and his followers who landed here after coming up the Saskatchewan from Fort Carlton.

Mrs. George Mills, formerly Miss Christina McKay, one of the members of the Nisbet party, was present.

## AUTUMN ART SHOWS MAKE APPEARANCE

Gazette 27/9/32

Scott Galleries Exhibit Attractive Group of Pictures  
by Gordon Pfeiffer

The autumn art exhibition made a good beginning by opening with some very attractive paintings of the Quebec countryside by Gordon E. Pfeiffer at the galleries of W. Scott and Sons, 1490 Drummond street.

Mr. Pfeiffer paints what he sees, using clear pure color and applying it strongly and boldly. His work is straightforward and follows the modern tendency in that it simplifies and stylizes material for the sake of form and design.

On first entering the gallery one is immediately struck by the vigorous rhythm and brilliant color of the canvases. Closer inspection, however, reveals that in addition to these more striking qualities, each picture has a deep feeling and atmosphere of its own—a dramatic unity.

"Winter, Portneuf" shows a solitary sleigh pulling up a village street on a bright winter day. The brilliant sun silhouettes the shadows of a bare tree against the wall of a whitewashed cottage and on the hills beyond, little pointed pines stand primly against a greenish winter sky.

Reflected clouds in glassy water are cleverly depicted in "North Shore Village." "Basilica" is a richly colored canvas with a lovely golden light, in which the sun floods the front of the church where a religious procession in full ecclesiastical panoply is in progress. "Old Oven and Tree" is an excellent sketch with great depth in the range of receding hills.

In "L'Heure Paisible," in which a farmer rides home on his cart while the sinking sun lights the top of the houses at the turn of the road, there is all the stillness and peace of early evening and the quiet content of a day's work done. It is a Quebec counterpart in paint of Gray's "Elegy."

"Taking out the Log" and "Hauling out Ice" are full of life and movement. Heavy snow with all its weight and softness is well handled in "After Snow, Lower St. Lawrence," and "Barns in Winter."

"Spring near St. Tit" is a delightful picture of the first mild days in this province. The earth is beginning to show through its well-worn winter mantle of snow, the sky is full of little clouds, sailing on the spring breeze, and the horse pulling his master across the hilly country is trotting briskly.

Among the other interesting canvases are brilliant autumn views of Lac Beauport and the Montmorency Valley, a study of Quebec Harbor under a shimmering light with sail boats in the foreground, and "Le Quatrieme Range" which has a well-balanced pattern of rolling hills and winding road, cultivated fields and barns.

The exhibition will remain open up to and including Saturday October 7.

## THE BRIEF GLIMPSE MONTREAL WAS GIVEN Star, 1/9/32



These photographs show what the more fortunate among the watchers in the city saw during the eclipse yesterday afternoon. From right to left, they show the progress of the moon across the sun's face. The first was taken when the eclipse had just commenced, the second shortly before totality was reached, and the third shortly after totality had ended. In all three the mantling clouds, that blotted out all view of the eclipse along the greater part of its path, are seen.

## ART IS INDELIBLE, NOT SO SIGNATURE

Gazette 27/9/32

Administration Issues Edict  
Regarding Private Office  
of Librarian

## CHERUBIM AND SERAPHIM

Wall and Ceiling Decorations  
Costing Between \$4,500  
and \$5,000 Up for  
Discussion

Cherubim and seraphim disport themselves across ceiling and walls of the private office of the librarian in the civic library, Sherbrooke street, opposite Lafontaine Park. The Executive Committee yesterday heard from the present librarian that the chubby babes with their fruits and garlands and what not, painted in the days of the former librarian, cost between \$4,500 and \$5,000.

Since the allegorical and symbolical figures are there, apparently they must stay until they fade away, the Gabias administration decided. But since the executing artist devoted a fair-sized plaque on one wall to advertising his signature, it was resolved to order the librarian to requisition a painter who will dissolve the advertisement into a cloud or a bunch of figs, or something like that.

Aegidius Fauteux, named librarian under the present City Hall government, has completed his reorganization, Ald. Leon Trepanier announced, and the administration yesterday approved his recommendation for reducing the personnel by eight employees. Two go on pension after long and devoted service: Mrs. Eva Circe Cote and Mrs. E. D. Audiot.

The present librarian is given the task of settling the status of Felix Desrochers, ex-librarian, who will be offered a post, it was stated.

Total cost of day-labor work undertaken in connection with foundations, exterior and interior, between 1929 and 1931, was \$80,142.07.

## 27/9/32 EXHIBITION of PAINTINGS

Mr. Charles de Belle will exhibit about sixty pictures in the Print Room of the Art Association from October 1st to 9th. These pictures, some of his finest, will be offered from \$50 to \$100 each, prices far below the usual figure and may be expected to increase largely in value when normal conditions are restored.

## C. E. DE BELLE HAS PASTELS ON VIEW

Gazette 3/10/32

Works at Art Galleries Inspired by Legendary and Fairy Lore

Charles E. De Belle, A.R.C.A., whose pastels are very well known here, is exhibiting his most recent work at the galleries of the Montreal Art Association, Sherbrooke street west. The collection is quite a large one, completely circling the walls of the print room.

Like all of Mr. De Belle's work, the current show is very pretty, sentimental and minor in key. Many of his pieces would serve as illustrations to a book of fairy-stories. In fact, some of them, like "Babes in the Wood" have been directly inspired from legendary folk and fairy lore. Even the country landscapes have a Never-Never Land, unreal quality, resulting from their grey-green lighting and the eerie curtain of mist that envelops them.

There are three general otherworldly subject types with which Mr. De Belle deals—the children, fairies, mermaids and other fey folk, the romanticized poor battling wind and storm, and the winter landscapes.

While all his work is suggestive rather than descriptive, the first type is the most nebulous of them all, being drawn in pale delicate shades with the dancing limbs fading into rhythmic arabesques. In the second, the figures are filled in as dark green-grey silhouettes against a lighter green-grey background. More detail is introduced in the landscapes which, however, are dimmed to the twilight grey.



## ART OF TODAY NOT MODERN OR NOVEL

Gazette 22/9/32

Greek Sculptors Expressed Same Thing Centuries Ago, Charles Maillard Says

### NEW DISCOVERIES SEEN

Director of Ecole des Beaux Arts Tells of Sources of Inspiration Lately Unearthed in Europe

There is nothing "modern" in the art of today. What contemporary artists are striving for was expressed in the work of the Greek sculptors and builders in the sixth and seventh century before Christ. Every day new discoveries of this long lost sculpture are being made in Greece, and they will prove a much more fruitful source of inspiration than the Venus de Milo and the other works of heroic perfection to the student. This opinion was expressed by Charles Maillard, director of the Ecole des Beaux Arts, who has just returned from a visit to Greece, Italy and France. While in France, Mr. Maillard was decorated with the Legion of Honor.

In holding the Venus up to young students as an inspiration, it is like showing them a closed door, Mr. Maillard declared. It is not human; it is perfect and the only step one can take away from it is toward decadence. In the archaic art of the centuries before the golden age of Pheidias, on the other hand, there is vigor, life and warmth, along with purity of style. In other words, it is "modern." Using this as a new starting point, the student is provided with an infinite number of paths to follow. And so, once again, Greece will show the world the way in art.

While in Athens, Mr. Maillard spent much time with M. Dimitriadis, director of the Athens School of Fine Art, who is taking an active part in this Greek Renaissance. He has brought back with him many photographs of sculpture found buried in the land and the sea off Greece within the past year or two. And every day new discoveries are being made, Mr. Maillard added.

This collection of photographs is a revelation of the life, power and beauty that can be captured in marble or bronze. Several figures of young girls are exquisitely lovely. Their faces are full of animation and charm in contrast to the stylized mask of the classic period. Their clothing is depicted with delicate detail and the lines of the body are clearly seen beneath it. What the photographs do not show is the rose of their cheeks, their rich auburn hair and the color of their garments. A riot of color is found in these marbles, Mr. Maillard stated. In some figures the eyes are made of porphyry.

Another photograph shows a young jockey in bronze. His horse is missing, but his wholehearted effort to make it win is so vividly portrayed and one unconsciously recreates the rushing beast beneath him.

### WORKS OF CRAFTSMEN.

Then there are some fascinating bas-reliefs. One of these shows that hockey was a favorite sport 2,500 years ago. The figures are balanced, graceful and alive. Another shows two men facing one another, one holding a cat and the other a dog on a leash. The animals are crouching ready to fight and their owners and two men looking over their shoulders show the same sort of interest that still may be seen at bull fights.

There are also some funeral plaques. These, Mr. Maillard explained, were done by ordinary craftsmen, but the photographs show that they are full of feeling and beautifully executed. They show the departed person sitting or reclining while his family or servants bid him a last farewell. One very human and poignant plaque depicts a lovely young woman seated and fingering very wistfully the jewels which her waiting maid hands her for the last time.

While in Greece, Mr. Maillard painted many of the archaic buildings and the countryside. In these old dwellings the builder has achieved exactly that type of architecture which we today characterize as "modern." But the man building his house did not deliberately plan to eliminate all unnecessary ornament, Mr. Maillard explained. He merely wanted to build as simply as he could while his innate feeling for proportion and rhythm made him instinctively select just the right form relations.

## WATSON GALLERIES TO RE-OPEN SOON

Gazette 3/10/32

Sherbrooke Between Bishop and Mackay Streets New Site Selected

### TO MAINTAIN OLD POLICY

Art Firm to Continue Encouragement of Canadian Artists of Merit, Says William R. Watson

With every confidence that the Montreal public will continue their interest in art, the Watson Art Galleries announce that they will shortly reopen in their own premises. They have acquired a building on Sherbrooke street west, in the block between Bishop and Mackay streets.

In a statement to The Gazette, William R. Watson intimated that considerable thought had been given to the question of location, and the final decision was only made a few days ago. The site is near the Art Gallery, and almost opposite the new Church of St. Andrew and St. Paul. Mr. Watson said that when he opened the gallery at the corner of St. Catherine and Bishop streets over ten years ago, many people thought that it was too far west.

"It was rather quiet there at first," he continued, "but ten years brought about a great change, and I only hope I have made as good a guess in regard to my choice on Sherbrooke street."

"The building we have bought will be altered both in the interior and the exterior. Mr. James Kennedy is the architect, and preliminary plans suggest that a gallery of intimate charm will be developed. There will be a gallery on the ground floor with an additional gallery and a show room on the second floor. Plenty of space is also available for future expansion. The work of alteration is expected to be completed by the first of November when the gallery will be open to the public."

### MAINTAIN OLD POLICY.

In regard to future plans, Mr. Watson stated that the well known policy of the firm to encourage Canadian artists of merit will be fully maintained, and may be enlarged in scope to include some of our younger artists whose work shows promise.

"Our annual exhibitions of the work of Maurice Cullen, G. Horn Russell and Robert Pilot," said Mr. Watson, "have become almost a tradition, and they will exhibit this year as usual in the new gallery. But as art, like literature and music, is international, we will, of course, always have good painting by European artists, and some interesting exhibitions are promised for the coming season."

"Montreal, as you know, is one of the great art loving cities of the continent, so that we feel fully justified in the acquisition of a permanent gallery, and in the enlargement of our premises in anticipation of future growth. Personally I look forward very keenly to the renewal of my activities in the world of art, and I hope to meet many of our old friends during the coming season."

Gazette 3/10/32

## Watson Art Galleries

Announcing New Premises—

We have acquired the building at

1434 SHERBROOKE STREET WEST  
(between Bishop and MacKay St.)

and on completion of alterations the gallery will be open to the public on or about November the first.

## Charles De Belle's Pictures on View at Art Association

Star 3/10/32

An exhibition, which is to be open only during the present week, of pictures in pastel by Charles De Belle, A.R.C.A., is being held in the print room of the Montreal Art Association on Sherbrooke St. It is made up chiefly of work that has been done in the last year and, while much of it is in Mr. De Belle's familiar style, there are many works in it which show a new character. Most of his pictures here are landscapes, with only a few of his well known studies of children, and the most effective of these few figure subjects is one called "Blizzard," of two girls almost in silhouette against the snow cloud which surrounds them.

The landscapes are all grey and rather tragic, with only suggestions of color, mostly of trees and water seen in dull wintry lighting. A few of them, such as the "Study in Grey," the "Forest Island," "Silence" and "Lonely," are sketches which resemble Mr. De Belle's older work, but in many of the pictures there is a newer quality of definiteness, with an effect of space and distance which makes some of them seem larger than they are. This is particularly noticeable in the study of snow called "The White Blanket," in "A Blind Day," in "At the Laurentians" and "In the Mountains," which are among the most interesting pictures in the exhibition.

Trees are the important features of all these landscapes and a few small sketches of trees are among the best things here: one might pick out "The Grandfather" and "The Ancestor" and the trunks in "Babes in the Wood." And there are other pictures: "The Road Through the Bush," "Winter's Day," "The Edge of the Wood," "On the River," "When Winter Comes" and others, which, if less striking than some of those that have been mentioned, have the same sad and romantic qualities.

war, and the injury was very successfully repaired. Millet's "Angelus" got much talked about some years ago when it was bought for an American collection at what was then an enormous price. It was afterwards bought by M. Chauchard and returned to France.

An important picture by Nicholas Poussin, "The Adoration of the Magi" has just been discovered, hidden behind the panelling of a wall near Cap Gris Nez, in the north of France. Very many, it is said that there are literally hundreds, copies of this picture exist in collections all over the world where pictures are collected, but the new discovery is confidently declared to be the original.

## Exposition de pastels par le peintre poète Ch. de Belle

La Presse, Sept. 30/32  
Série de délicieuses scènes de l'enfance, de paysages vibrants de sentiment et de poésie, et de nobles et pures madones.

AUX SALLES DE L'ART ASSOCIATION

Le premier exposition de tableaux de la saison par un artiste local s'ouvrira samedi aux salles de l'Art Association, rue Sherbrooke Ouest. Elle se compose d'une soixantaine de pastels par le peintre-poète Charles de Belle. Depuis vingt ans qu'il est établi à Montréal, cet artiste a créé une série d'oeuvres qui sont parmi les choses les plus délicates, les plus pures que l'on ait vues. Son exposition de cet automne égale pour le moins celles qu'il a données dans le passé. Elle sera un régal et un plaisir pour ceux qui la visiteront.

L'exposition comprend des paysages tout vibrants de poésie, de gracieuses scènes de l'enfance dans lesquelles de Belle est un maître incomparable, des figures de malheureux, de vaincus de la vie, de sans-espairs, qui s'en vont à l'aventure, repoussés de tous.

Charles de Belle est un grand artiste, probablement le plus grand pastelliste de son temps. Il se met tout entier dans chacune de ses oeuvres. Ce n'est pas seulement une image habilement dessinée qu'il nous présente, c'est une oeuvre dans laquelle le peintre a mis tout son cœur et toute son émotion. Aucun des tableaux de de Belle est indifférent. Dans chacune de ses oeuvres on sent une âme vibrante, un esprit d'une extrême délicatesse et un exécutant d'une extraordinaire habileté.

Charles de Belle est le peintre des âmes sensibles. Tous ceux qui goûtent ses toiles l'aiment à un degré extrême. Certains millionnaires d'Angleterre, où il a vécu pendant des années, enthousiasmés par les pastels de cet artiste ont acquis des centaines de ses oeuvres et les gardent jalousement, tandis que de pauvres diables ayant juste le prix d'un complet dans leur poche ont préféré porter leurs vieux habits et s'acheter un petit tableau de de Belle. On voit par là l'admiration que provoquent les oeuvres du peintre-poète.

Les scènes de l'enfance qui figurent à l'exposition à la Art Association sont parmi les plus pures, les plus poétiques, les plus harmonieuses, les plus parfaites qu'il nous a été donné de voir et que l'artiste a jamais créées. Le peintre nous montre de délicieuses et ravissantes figures d'enfants, des figures qui sont des images de rêve, des visions d'une céleste beauté et qui disent tout le charme du jeune âge. Ce sont des rondes ou des groupes d'enfants jouant dans des jardins au milieu des fleurs. L'on est de suite ravi, fasciné par ces scènes qui semblent appartenir à une terre supérieure à la nôtre, à une terre où ne règnent que la perfection et la beauté. Chacun de ces pastels d'une extrême délicatesse de tons est un joyau, une pure merveille.

Parmi les plus séduisants pastels de Charles de Belle, il faut citer ceux que l'on pourrait appeler les madones et qui nous montrent une mère avec son enfant. L'artiste a toujours eu une religion, un culte particulier pour sa mère, et bien qu'elle soit morte depuis longtemps, il n'en parle jamais qu'avec une vive émotion. Lorsqu'il peint une mère tenant son enfant dans ses bras, de Belle met tout ce qu'il y a d'amour et de sentiment en lui. Il n'y a probablement pas à l'heure actuelle d'artiste pouvant rivaliser avec de Belle pour ces tableaux qui disent toute la joie et la beauté de la maternité. Il a créé dans ce genre des oeuvres qui sont de pures merveilles, des tableaux de musée.

Les paysages de Charles de Belle ne sont pas de simples reproductions de tel ou tel coin de terre. Ce sont des images spirituelles si l'on peut dire, car l'artiste semble donner une âme à la nature. Il la montre vivante, mystérieuse, troublante parfois, apaisante et sereine dans d'autres tableaux. Ces paysages inspirent une foule de sentiments. Religion, harmonie, silence, prière, paix, voilà ce qu'expriment les paysages de Charles de Belle.

Comme dans toutes les autres expositions de l'artiste, l'on trouve un portrait du Christ dans la série de pastels qu'il expose à la Art Association. Nul peut-être n'est mieux qualifié que Charles de Belle, grand cœur triste, pour rendre l'image de l'Homme de Douleurs.

L'exposition qui s'ouvrira samedi à la Art Association durera jusqu'au 9 octobre.

Albert Laberge.

## WORLD-WIDE ART GRAFT SUSPECTED

Gazette 20/10/32

Unidentified Man Reported to Have Been Defrauding Museums and Collectors

(Special Cable to the New York Times and Montreal Gazette.)

Berlin, October 19. — German art dealers are agitated over a graft mystery, the threads of which also lead into France and England and ultimately into the United States. Somebody, it is said, has been defrauding American museums and private collectors for years, as well as mulcting the troubling European vendors.

The mystery is increased by a persistent report that there is a representative of the United States Secret Service in Germany investigating and by the persistent allegation that certain quarters are intimately acquainted with the unknown identity "but have bound themselves not to say more at present."

There seems to be some evidence that German art dealers have been long troubled by some person acting as an intermediary between them and museums and collectors in the United States, who has made it increasingly difficult for them to approach American buyers directly. He aimed at monopolizing the American market, says one of those claiming to have inside knowledge plus an inability "to say more."

This goes between, it is alleged, would pocket 30 per cent of the purchase money, and bought a vast number of pictures, then making American buyers pay dearly, and not always for first-rate goods.

It is reported that the mystery man's activities figure in a trial now going on "in a west German city." So much secrecy is wrapped about it that is all that can be learned of the place of the trial. But it has been learned that the following evidence was submitted to court:

Having located a Tintoretto for which its owner wanted \$16,000, the resourceful purveyor to America proposed a purchase price of \$80,000 — on a partnership arrangement. Then he wrote a sham letter to the Tintoretto owner, saying:

"You ask \$100,000 for your Tintoretto. I offer you \$80,000. You will render the museum a real service by letting the picture go at this advantageous figure."

This is supposed to have been going on for more than five years. The worst of the mystery is the question of how it is possible for the grafter's identity to be still unknown.

## English Summer Does Damage To Priceless Art Collections

Star 4/10/32

LONDON, Oct. 4.—(Star Special)—

The exceptionally hot weather of the summer just closed is believed to have done serious, and in some cases irreparable, damage to some of the finest pictures in this country. It is just revealed by connoisseurs. While many of the treasures are to be found in the public galleries and are consequently under expert care, many of the most valuable paintings in Britain are in private hands. It is estimated indeed, that \$12,500,000 worth of fine art treasures are to be found in private collections and it is these which have suffered through the exceptional heat this summer.

The British Museum is thoroughly alive to the dangers of excessive heat and exposure to light. The

Turner bequest, which came under the care of the museum authorities, when the Tate Gallery was handed over to them, is said to have suffered so much by over-exposure that the curators have decided that no more of Turner's water-colors will be lent for provincial exhibitions.

Experts maintain that it is only the public galleries, where they can have constant care, that the irreplaceable works of the great masters can be suitably preserved. Works by Reynolds, for example, cannot withstand either a summer like last or even ordinary central heating. He used a very thin varnish which cracks easily. In the Tate gallery every single picture is examined every morning under a magnifying glass and the smallest crack is immediately treated.

## Notes on Art From Overseas

Star 12/10/32

Millet's picture, "L'Angelus," which has for some years hung in the Chauchard collection at the Louvre, was recently damaged by a lunatic who slashed it with a pen-knife, but it is believed that it will be possible to repair the damage and restore the picture practically to its original condition. A Velasquez in the National Gallery in London was injured in the same way by a militant suffragette just before the

## Two Exhibitions Of First Rank For Next Year

AN international congress of art historians will be held in Stockholm in September, 1933, as decided at the 12th congress in Brussels in 1930. On this occasion scholars are expected to come to Stockholm from many parts of the world, and elaborate arrangements will be made to receive them. The work of the congress will be carried on in eight sections.

Among the collections to be demonstrated to the members of the congress are the art objects of the Royal Palace, the National Museum, the State Historical Museum, the Northern Museum and Skansen, the East Asiatic collections and others. A special display of the Cyprus excavations will be arranged. A number of interesting visits and excursions to places of historical interest or scenic beauty will be organized by the Swedish congress committee.

The fifth Triennial International Exhibition of Modern Decorative and Industrial Arts and of Modern Architecture is to be held at Milan in 1933. The previous exhibitions have been held outside of Milan, at the Villa Reale at Monza; this exhibition is to be held in the city itself, a more convenient arrangement for its visitors.

The classes of objects to be exhibited are stated by the prospectus to be: Products of Applied Arts (Glass and Earthen Wares, Textiles and Metal work); works by individual artists in decorative painting, sculpture and mosaic; furniture and house decoration; recent sketches and models of artistic experiments; works from art schools; religious art; graphic art and publicity; furnishing and decoration of ships, trains and aircraft; theatrical arts; horticulture photography; lace and embroidery.

Exhibitors are invited to show in their work modernism, originality, technical perfection and producing efficiency.

## The Atelier in New Quarters

The Atelier, founded about a year ago, which describes itself as "an association of artists for the teaching of the arts of form," is opening this week new quarters at 1461 Union avenue, in part of the building occupied by the studio of the Montreal Repertory Theatre. In these quarters both morning and evening classes, as well as afternoon classes for children, will be held through the winter.

The chief aim of the Atelier is a reaction against 19th century romanticism, the avoidance of representational technique and the assertion of the principle that the essential qualities of a work of art lie in the relationship of form to form and of color to color, that the trained eye derives its pleasure, and artistic emotion must find its expression, through these.

Apart from its teaching work, the purpose of the Atelier is to provide models and a working place for people who wish to work unaided, and exhibitions are to be held from time to time.

This year's president is Ronald McCall, the teaching staff includes Andre Bieler, John Lyman, Elizabeth Frost, George A. C. Holt and Kenneth Crowe; other officers or supporters: Mabel May, Lillias Newton, Prudence Heward, Sarah Robertson, Annie Savage, Jeannette Meunier, Richard E. Bolton and Hazen Sise.

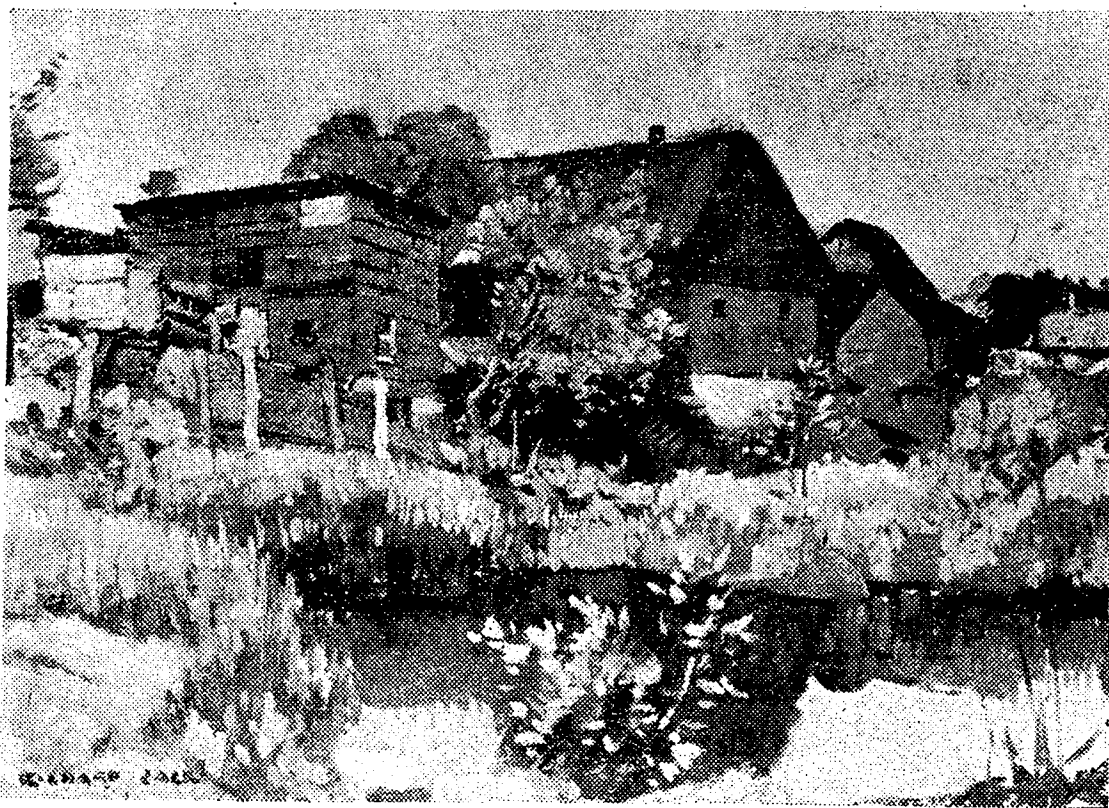
Princess Patricia opened the exhibition of pictures acquired by the Contemporary Art Society in Bond Street yesterday. Among the forty-eight pictures shown was a charming canvas of her own. The work of a Royal artist sometimes receives undue praise, but since the day when Princess Patricia gave her first 'one-man' show, of studies of submarine flora she had painted in Bermuda, her status as a very excellent artist was firmly established.

The society exists to acquire the works of living artists for presentation to the National and Provincial Art Galleries. This interesting movement, which might well be copied in other countries, during its twenty-three years of existence has acquired a large loan collection and presents to various art galleries an average of forty pictures a year. A great number of the best modern works at the Tate Gallery have been presented by this society. Of the pictures shown this week I liked best a beautiful flower study by Duncan Grant, "The Tropics," by Lady Patricia Ramsay, and "The Mes, Wapping," by Eva Kirk.

# WEEK'S REVIEW OF ART

Star 5/10/32

IN THE LAURENTIANS



OLD BARNS AT ST. JOVITE, P.Q.

By Richard Jack, R.A.

Richard Jack, who was born in the north of England and trained in London and Paris, has been a Royal Academician since 1920. He has exhibited in England, France, Italy, the United States and Canada, and has won many medals. Best known in London as a portrait painter, he has, since coming to Canada painted, besides a number of portraits, landscapes in the Rocky Mountains and the Laurentians. He now lives in Montreal. (Courtesy of W. Scott & Sons)

## Many Artists Represented in Eaton Galleries

The pictures which are now being shown in the galleries of the T. Eaton Company are, for the most part, by British, French and Canadian painters, old and new. One of the exceptions is by Carlo Maratti, of the Virgin and Child, and is a good example. A few older British painters are represented; there are portrait heads of women by James Northcote—a good one—by Allan Ramsay and by George Harlow. Some of the best of the British pictures are those by D. Y. Cameron, including a very attractive little sketch, a picture of heather-covered hills by Stanley Royle, a view of hilly country in cloudy weather by Bertram Priestman, a good landscape by A. M. Gorter, and a figure picture by Stanhope Forbes.

One of the best of the French pictures is a view of a village by Cazin, with a clever effect of evening glow with lights from windows. There are a good, small work by Boudin, an unusual Troyon, of a glade in the middle of a forest, an early picture by Jacques, and typical works by Harpignies, L'Hermitte and Monticelli.

A small collection of pictures includes works by Ferrigard, Sherriff Scott, Armington, Charles Simpson, Rita Mount and Kilgour.

## Independent Society

The first exhibition of the Independent Art Association, Inc., is to be opened next Saturday afternoon in the Sun Life Building, Dominion Square. It is to be an exhibition of a new kind for Montreal, conducted on principles of complete freedom. There is no jury for the selection of the works sent in and every work shown will represent the ideas of the artist who sends it in and not, in any way, those of the association. The exhibition will be open to the public free of charge.

## A New Gallery

The Watson Art Gallery, which closed on St. Catherine street in the spring, will reopen shortly on Sherbrook street. The building which has been chosen is between Bishop and Mackay streets and will afford a much larger and better exhibition space than the gallery had in its former premises. The necessary alterations to the building are now being made and it is hoped that it will be ready for opening about the end of the present month.

## VARIED PAINTINGS ON EXHIBIT HERE

Gazette 12/10/32

Pictures by Cotes, Morland and Shayer in Cooling Collection From London

AT JOHNSON GALLERIES

Continental and British  
Painters Represented—  
Pastels by Baron Arild  
Rosenkrantz Shown

Selected paintings from J. A. Cooling and Sons galleries, London, England, brought to Canada by W. A. Lawrance, are on view at the Johnson Art Galleries, Limited, 1340 St. Catherine street west, and are attracting considerable notice. The collection forms the twenty-fourth annual exhibition of the English firm, and the examples are varied enough to interest picture-lovers of diverse tastes. Also being shown are pastels by Baron Arild Rosenkrantz which excite the imagination and satisfy the color sense.

Important pictures of an older day have their place in the exhibition—the art of Francis Cotes, R.A., being represented by two works from the collection of the Rt. Hon. Lord Aberdare. These are portraits of Lady Mary Hay, dressed in yellow with slate colored cloak, standing in a landscape, and of the Duchess of Hamilton as "Diana," who wears a low-cut pink dress, blue sash and loose blue cloak lined with white. She stands under trees with a dog by her side. All the sound qualities looked for in portraits of that period are there—drawing, character, arrangement of costume, and effective painting of textures. Fine painting is evident in the examples of Caspar Netscher—1639-1684—a portrait of Maria Mancini, richly dressed and toying with a string of pearls; and "Portrait of a Gentleman" by M. van Musscher, 1645-1705, a work of dignity and fine values.

"A Gypsy Encampment," by William Shayer, sr., is a good example and indicates that paintings in past days were not "dashed off." Detail there is in plenty in the cooking fire, women with children and a donkey and horse in a woodland glade, but with all its finish there is no confusion and the general effect is broad. From the same brush is "A Sussex Cornfield"—women and children in an open landscape with, in the distance, men at work backed by low hills. The picture is sunny and cheerful. Gipsies figure in a third example by this painter—"The Encampment," with standing woman, white horse and a pot over a fire near which figures sit.

## WORKS BY MORLAND.

A "big" figure in English painting is represented in the paintings of George Morland. Since his time there has been great progress in more subtle appreciation of values and handling of colors, but the works on show are strong, honest examples of rustic life, boldly handled. The paintings include "The Cottage Family," "The Shepherd's Meal," and "The Ale House Door." Engravings after two of the paintings are also shown.

Two oils represent Willem Maris—"Cattle by a Stream" with cows in a reedy meadow under a cloudy sky, and "Sheep Grazing in Holland" where willows, silhouetted against a gleaming sky, edge a field where a shepherd watches his flock. Fine in quality is a painting of asters by Fantin Latour. It is a small work which shows how effectively this painter could compose a picture and how deftly he could suggest the delicacy of petals. In "On the Loire, France," Boudin shows a side of his art other than vessel-filled ports and peopled sands. It is a grey landscape of, for him, a more solid touch with trees edging a stream on which, in the distance, is a boat under sail. "Sunset at Venice," by Ziem, is rich in color—distant buildings dark against a crimson sky with a laden boat in the darkened water in the foreground. "A Sunset" by Harpignies is a typical work with noble trees and buildings edging a stream, and by Lhermitte is a crisp pastel entitled "Haymaking"—men at work on a rick, horse-drawn wagon and, in the foreground, a woman gleaning. It is a work filled with air and sunlight.

Frank Brangwyn, R.A., is represented by three works—"The End of a Long Voyage" with a sailing ship being towed by a paddle-wheeled tug past lighters; an earlier work which shows how thoroughly he grounded himself for the bold and fluent brushwork of "Venice" which came from his brush a few weeks ago. In the latter work there is force and abandon—shipping with ruddy sails, boats, and over all majestic clouds moving in a blue sky. By this painter, too, is "The Procession"—clergy and worshippers walking to a square-towered church which dominates a hillside town—an example which shows his skill in watercolor. There are some attractive landscapes by Jose Weiss, interiors by Herman Tenkate, figure subjects by A. D. McCormick and Edgar Bundy and, among others, works by A. J. Bidnes, H. J. Boddington, R. Guigney, A. Schroder, E. W. Cooke, R.A., Tom Mostyn, J. Gayhoni, W. A. Breakspeare, Fred Hall, F. K. Watts, Jose Villegas, A. A. Lesrel, A. Harlamoff, T. Sidney Cooper, R.A., H. E. Detmold, Jacob Ochtersvelt, W. J. Shayer, Ferdinand Roybet, W. Szerner, P. Joanowitch, O. Piltz and Henry H. Parker.

The pastels by Baron Rosenkrantz form an interesting exhibition. The paintings display imagination combined with agreeable color and effective composition. The painter, who has done much work in stained glass, metals and jewels, well understands the emotional appeal which certain colors make and in the arrangement of tones shows knowledge and skill. Just what some of the paintings mean is a question that beholders can answer for themselves. In "Light," a young woman on a height overlooking a shadowed valley stands with outstretched arms welcoming the dawn. "The Star in the East," features camels and riders looking towards the star. In "The Passing," figures bear on their shoulders a figure prone on a stretcher. A man and woman stand at a gate in the painting called "The Land of Promise." "Christmas Imagination" shows in a glow of rich color the Virgin and Child. Less obvious are the meaning of "Nature," "The Soul's Altar," "Speak" and "The Bull, Lion, Eagle, Man."

## Striking Pictures On View

An exhibition, which opens today at the Johnson Gallery, St. Catherine street, is the 24th annual exhibition of pictures brought over from the Cooling Galleries of London. As usual, painters of several countries are represented in it and there is this year a greater range of period and style than usual. One of the oldest pictures in the collection is a small portrait, in very good condition, of Maria Mancini, by Caspar Netscher, but, much more interesting are two small full length portraits, about two feet high, of ladies by Francis Cotes; these are remarkably good examples of Cotes' work and their composition strongly suggests that of many pictures by his pupil, Reynolds. Two small figure pictures by Morland are, very possibly, studies for larger pictures. There are two pictures of gypsy life by William Shayer, sr., one of which is exceptionally good.

Among more modern English pictures are three by Brangwyn; a small, brilliant color sketch of Venice, which is one of the latest of his works, a water color of a procession in front of a French church and an early picture of a full rigged ship coming into harbor behind a tug, the work of a man who thoroughly understands ships and their rigging. A much earlier painter of ships, E. W. Cooke, is well represented by a picture of a fishing boat being beached. There are also a clever sketch of horses by Fred Hall, a well painted crowd of figures, "Punch and Judy," by Tom Mostyn, two characteristic English landscapes by Jose Weiss and others.

A large Harpignies is dated 1910 and is a very remarkable piece of work for an old man; a picture of asters by Fantin-Latour is smaller and more precisely painted than most of his flower pictures; there are an attractive pastel of "Haymaking" by L'Hermitte, warmed up by the color of a haystack, and an unusual example of Boudin, an inland scene of a river and trees and distant hills. There are typical examples of Roybet and Lesrel. Of two pictures by Willem Maris, one is a large and rather early work; a flaring red sunset represents Ziem.

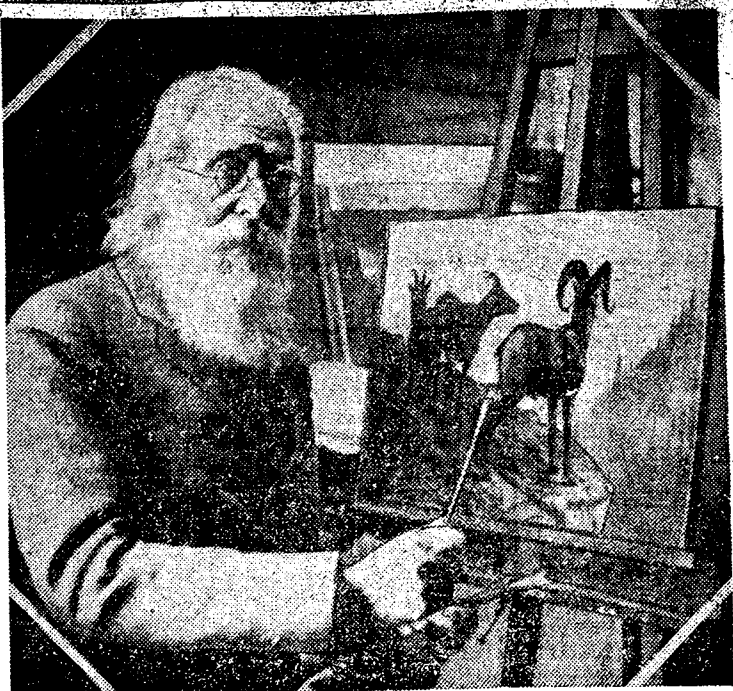
One of the most interesting parts of this exhibition is the collection of twenty pastels by the Danish painter, Arild Rosenkrantz, of whose work, so far, little had been seen here. Their subjects are mystic and symbolical and are hardly explained by their titles, since the painter prefers to leave the interpretation of them to those who see them. Apart from this they have very beautiful qualities of line and color and show an astonishing skill in the handling of the material. With some suggestions of William Blake in their composition and of Burne Jones or other pre-Raphaelites in their detail, they are among the most striking pictures that have been shown here for some time. H.T.B.

## ART TREASURES EXHIBITION.

Ever since the rise of the machine in industry that took place in the middle of the last century the English have been considered lacking in due appreciation of beauty in art and industry. That the taste of democracy is being instructed and bettered is proved by the extraordinary attendances of people with very modest incomes who flock to look at exhibitions of beautiful things collected from time to time in loan exhibitions, either for charity or frankly for commerce. The Dutch, Flemish, Italian, Persian and French exhibitions organized at Burlington House, the loan exhibitions of period furniture, silver and pictures arranged in big London houses in aid of some good cause and the plethora of picture shows to which the art dealers in vite all comers each week, all serve to educate the public taste and create a discriminating and beauty-loving public capable of inspiring and exacting the best work from the manufacturers who cater for their needs.

The exhibition opened this week at Messrs. Christie's celebrated rooms, under the auspices of the British Antique Dealers' Association, by that well-known amateur art-lover, Lord Lee of Fareham, is a feast of good things and a mine of information. Lord Lee in his opening address advised people to "Sell British" if they had to sell, and not offer their treasures to dealers overseas.





AGED ARTIST STILL AT WORK

Founder of the Royal Canadian Academy of Art, T. Mower Martin, 94, 135 Erskine Ave., has not laid down the brush which has given him a national reputation. Above, he is putting the finishing touches to a mountain scene. In the foreground is evidence of his feeling for wild life.

## AGED ARTIST HAS PASSION FOR COLLECTING VIOLINS

T. M. Martin Enjoying Life to the Full At 94—One of Academy Founders IS NOT A PLAYER

By A. D. KEAN

To-day I stood in the presence of a real patriarch—one whose living accomplishments bespoke that acme of attainment to which all humans aspire; whose name shall long endure because of the lasting fame which stands accredited to the accuracy of hand and eye and brain that blend so perfectly within the being of the man himself—I write of T. Mower Martin, 94-year-old artist, of 135 Erskine Ave., Toronto, who to-day celebrated the near-centennial anniversary of his birth, in the quiet of his home and family and amid unnumbered treasures of his life-long art.

Standing beside the tall and sprightly figure of the white-haired artist I asked him to explain just how it affected him to realize that he was 94 years old.

"Well that might require some telling," came the reply. "Of course one must realize that to have reached my age their comes but faint recollection of the long years which have passed. Without some form of record I am apt to forget the fact of age—for one experiences none of the sensations so prevalent in the imaginations of people who have not had the actual experience.

"I simply go on living and doing with inner feelings of the same enjoyment that always comes through an ability to do and the opportunity of doing. I cannot answer your question other than to say that throughout my life I have always endeavored to attune myself to that which surrounded me and at the same time apply those things I saw or heard to advantage in the medium I love the best—my art."

### Exhibits His Canvasses

At this the aged man toured his spacious studio with me, indicating in rapid gestures and by intimate running comment details of the many paintings and water colors that covered the walls or leaned in resplendent disorder above the carpeted floor.

"Here you see my life," said he. "These pictures represent those days of wondrous travel and observation which of late have been denied me. Time has dealt but lightly with me through the years—but in my time I have been kept busy and even now I still find opportunity to put to canvass memories of my former wanderings in the west and elsewhere."

I could not help but marvel at the scene before me. Here hung a picture in oils of a well-kept Ontario farmstead—there a vast water color of Rocky Mountain immensity.

Landscapes of all descriptions hung from the walls and seemed to beckon to me to step at once into their realistic depths. Such fidelity to nature in her many moods I had never witnessed as the work of a single pair of hands before. Little wonder that the world at large pays homage to this grand old man of brush and palette, I thought. Truly his days had been fruitful and full.

Always Worked Hard  
"Father was always an indefatigable worker," said Miss E. May Martin. "But of late we have had to curtail his energies. He has just gone through a rather prolonged illness and since he is a most careful eater we find it difficult to revive his former strength. Of course we keep the tenderest watch over all his movements day and night," the artist-daughter added, "for it means so much to all the family for us to see him well."

Miss Martin then told us that her father was the last living member of the original founder of the Royal Canadian Academy of Art, and that he was born in England, October 5, 1838.

"Father came to Canada as a very young man with his bride and first settled in Muskoka. They shortly moved to Toronto and have always called this city home since. His water colors and paintings are to be found in the National Academy at Ottawa and in many private collections throughout the Dominion and the United States. A landscape once owned by the late Queen Victoria is now in the royal collection at Windsor Castle. And Princess Louise took several of his pictures back to England many years ago. Princess Mary also has one of father's landscapes.

"If you ask him how he feels, father is apt to tell you that he still wishes to go to the great outdoors and sleep on the ground again, as he did so much of years ago. In fact to hear him tell it one would think he almost never slept in a bed," said the gray-haired daughter with quiet laughter. "No, better leave the subject of out-of-doors alone just now," she added, "for father is in need of all his fortitude, and thoughts of his happy life in the open are apt to worry him."

### Loves Violins

Upon my return to Mr. Martin's studio, I found the artist fondling a violin which he had just taken from a long row of the instruments. There were at least a dozen hanging from the edge of a library shelf.

"Do you play them all?" I asked. "My goodness no," returned the painter. "They are simply one of my hobbies—I collect them—find real pleasure in them. But I can only play such simple tunes as I carry in my head—never took a lesson on the violin in my life.

"Most of these I secured in exchange for pictures that I made and a real enjoyment I have found them," he explained.

At my departure Mr. Martin stood to his full height of six feet and with shoulders unbowed and head still erect, he accompanied me to the door; there to laugh in whole-hearted sincerity at his enviable surroundings.

"I'm one of God's happiest individuals," he concluded as he shook hands warmly and bid us good-day. It was an experience given to but few to meet him, I thought as I stepped along the garden pathway to the street, and one which will not be soon forgotten. A wonderful life and a wonderful man.

## TURNER PICTURES IN BRITISH MUSEUM

Star 10/10/32  
Works Transferred From Tate To Be Loaned To Provinces

LONDON, Oct. 10.—The bulk of the 19,000 drawings, paintings and sketches, which Turner bequeathed to the nation in 1851 and which have languished since then in the cramped basements of the two National Galleries, far beyond the public's reach, are now being transferred to the British Museum.

There they will be rearranged and remounted according to their needs, and will be for the first time become really accessible to the nation.

Finally, from the British Museum, as the great storehouse of Turner, works by him will be lent when needed to the Victoria and Albert Museum and the Tate, and will also be sent to exhibitions in provincial cities.

In this way the artist's wishes will at last receive fulfillment and his works become in truth the inheritance of England. At the same time the secrets of hundreds of his unidentified pictures may be cleared up.

Some time ago some students who came over from Jersey were able to identify sketch after sketch from one of Turner's notebooks, while quite recently a Turner lover picked out scenes from a part of Germany which no one knew that Turner had ever visited.

Owing to the lack of room and staff at the National Galleries access to the thousands of drawings bequeathed by Turner—many of them extraordinarily beautiful—was always restricted, and after the floods at the Tate Gallery in 1928 they might for most practical purposes have been buried. The trustees of the National Gallery and the national museums in London, urged on by a petition to the Prime Minister, then began to evolve the present arrangement.

Finally, a few months ago, portfolios of Turner drawings began to leave the Tate by motor car for the British Museum, and within a few weeks now the last relics of the Turner bequest, apart from the few works hanging on the walls, will be safely in the museum.

"As the bequest cannot be given away by the National Gallery," an official of the museum told a reporter, "the bulk of it, which is coming to us, will be on permanent loan. Then the British Museum will form the depot from which exhibits will be sent to Millbank and the Victoria and Albert, and the Students' Room will give facilities for studying the whole material.

Rearranging and remounting for public exhibition are in progress, and the sketchbooks themselves and loose sheets need thorough overhauling before they can be safely handled.

"This work inevitably means that for the present public access to the series cannot be given without restriction, but any student who applies to see a particular work will find no difficulty.

"Meanwhile we are deeply occupied with checking every sketch with Mr. J. A. Finberg's inventory, as a necessary preliminary, and already we have been amazed at the sheer beauty of sketchbook after sketchbook of fragmentary impressions which hardly anyone has ever seen."

## ART OF CANADIAN INDIANS DISPLAYED

Gazette 18/10/32  
Use of Designs in Modern

Work Urged by Douglas Leechman

Interesting specimens of Canadian Indian art were shown by Douglas Leechman, of the National Museum, Ottawa, at the opening meeting of the Women's Art Society yesterday in Stevenson Hall, with lantern slides of designs whose origin is unknown.

Mr. Leechman urged that modern artists should seek inspiration in this, the only truly Canadian type of art, rather than borrow from the Renaissance and the Japanese and Chinese artists. He stressed the beauty of the designs, their line and balance and purity of color.

Work done by himself, Mrs. Leechman and Harlan I. Smith, archaeologist of the National Museum, was exhibited by Mr. Leechman. This consisted of reproductions of black slate plates in bronze and aluminum, books ends with a totem pole design and, what brought enthusiastic applause from the audience—bridge and luncheon cloths with Indian designs, such as the Thunder Bird motif, done in cross-stitch. These articles would command much interest from tourists in search of typically Canadian souvenirs, he suggested, urging that their making be encouraged. In his collection were several batik designs, taken from Indian work.

## Artist Terms Business Men Dullest in Creation

Star Oct. 7, 1932.

Greater Freedom in Art Needed, Director of Toronto Gallery, Tells Quebec Teachers

CANADIAN children's art, when set alongside that of some of other countries recently showed up well in comparison, Arthur Lismer, A.R.C.A., F.S.A., director of art education, Toronto Art Gallery, told the art section of the school teachers' convention this morning; and he believed the main reason was that Canadians did not know as much about the standard rules of

art teaching as they did in those older countries. "I think it is a fortunate thing that we don't know too much about art" was his comment.

## PICTURES PASSED NO JUDGING BODY

Gazette 13/10/32

First Exhibition of Independent Art Association Now Being Held

As part of an effort to discover new artistic talent in Canada, the first exhibition of the Independent Art Association is being held on the 15th floor of the new Sun Life Building. The exhibit consists of oils, water-colors, drawings and sculpture submitted and accepted freely without the aid or the choosing of officially appointed judges.

The association has already interested recognized talent. Among those artists of reputation who are represented in the oil section are Wilfrid M. Barnes, Berthe Des Claves, Jean Douglas Kyle, R. H. Lindsay, Mabel Lockerby, Jean M. Maclean, Jean Munro, John R. Pepper, Sarah M. Robertson, Stanley Royle and Peter Sheppard, to mention a few.

Those who are showing water-colors include Frederick G. Cross, Ruth B. Henshaw, and Emily Warren. Drawings and pastels are offered by Alice Des Claves, Frank Hennessy, Lomer Lorne Macaulay and Peter C. Sheppard, and John A. Norlin, formerly of Copenhagen, Denmark, a member of the executive committee of the exhibition.

Mr. Barnes shows three pictures which reflect his customary careful workmanship and sense of color and form. "Sunset," a Nova Scotian scene is particularly well designed. Another picture that catches the eye is "Bruges" by Miss Berthe Des Claves.

Among the work of lesser known artists, "Sketch," by "Pavitt" might be mentioned for its strength of conception as well as for the simple yet forceful manner in which it has been composed. Pleasing still life is featured by Malila Aitken in "Dallies," a watercolor. Frederick G. Cross makes an impression with his "Drought," also a watercolor. Isabelle Dodwell's self-portrait in watercolor is striking.

Remarkable charcoal drawings by Mr. Norlin are included in the exhibit. The "Head of a Russian Cossack" conveys a fine impression of strength and insolence. In "Symphony in Black," a drawing of a semi-nude, the figure of the girl full of life while the symmetrical folds of the black velvet drapery have been admirably reproduced. The light and shade in "Sunset" is also finely done.

Among the exhibits of sculpture, special mention must be made of the work of Edward Galea, formerly of Malta, whose statue, "Basking," a nude resting on a rock, is beautifully done; every detail denoting the practised hand.

The Royal Empire Society, under the presidency of Sir Henry Gray, will visit the exhibition on Tuesday evening next. Professor Philip J. Turner of McGill University, will deliver an address on that occasion, taking as his subject "The Romance of Old English Inns."

### WRONG METHODS.

His general theme was that the established school methods of teaching children art were radically wrong. They were attempting to impose an adult's viewpoint on children, and in so doing, dammed the flow of creative talent which the children naturally possessed.

Artists had to have a remnant of childlikeness in them. Their creative talent was childlike. The modern business man was possessive but not creative. "Business men are the dullest men in creation, and the loudest in their accusations against art. The business man is consciously adult, and terribly male. No creator can be entirely adult or entirely male."

There was need of a much greater freedom in art teaching. The teacher must abandon the idea that children should learn how to do things before they can be allowed to create things. Every child practically, was 85 per cent artist by nature. Give him a pencil and paper and he would start creating things. "The teacher should not try to teach a class of children. The children should teach him. For Heaven's sake sit down and let us show you

what we know' was the viewpoint of the children in the art school, and mostly their viewpoint was right. You can't intrude upon a child's personality except when you impose on him things that have to be done. And then he becomes an obedient, servile little adult."

### STUPID INHIBITIONS.

There was need to get rid of "all the stupid inhibitions of the Victorian age about art, the thought that anything that is beautiful or expressive of the spirit must be subdued, because we are Christians, and as such we must not only say we are miserable sinners but look it. All that kind of thing is going into the discard."

"We can say nothing very illuminating as to what our face powder and chewing gum kings of today have done for art. All they have is the idea that schools of art ought to do something for them. So we

have that stupid thing called commercial art."

The "new education" movement was destined to relieve that kind of outside pressure, and to bring forward the idea that teacher and pupil are not engaged in a disagreeable task, but that the children are expressing themselves in their most natural way. "We are not improving the children. They are improving us, they are making better adults of us."

"Art is a creature of its own times. We should not study art merely as history, although the history of mankind is written and carved in terms of beauty. We should start teaching art in terms of our own times. A child with no antiquarian interest need not be repeatedly assured that to get art he must go back to Raphael or the Greeks. Some of the greatest of the world's works of art were to be found among the drawings of paleolithic man; but others of the greatest were to be found among the works of modern painters.

## Antique Dealers Aided by Bad Times

An exhibition of antiques, arranged by the British Antique Dealers Association has brought together in London a remarkable collection of British works of art. The collection includes pictures, furniture, plate, embroideries and many other kinds of art work, which, in many cases have considerable historical interest as well as artistic value. Many of the objects have been driven out of old private collections by the pressure of bad times and have never been exhibited in public before. An important part of the exhibition is made up of a very fine collection of English needlework from Kimberley House in Norfolk. The most remarkable part of this consists of the canopy and other coverings of a throne made for the occasion of a visit of Queen Elizabeth to Kimberley. It is not only an exceptionally beautiful specimen of embroidery but is said to be the only throne made for Elizabeth still existing.



# THE WEEK'S REVIEW OF ART

Star 12/10/32

## I. A. A. Opens Exhibition with 300 Canvases

Anything that is distinctly new in matters of art is so rare in Montreal that the first exhibition of the Independent Art Association, Inc., is welcome apart from its other merits. It is being held on an upper floor of the Sun Life Building, was formally opened on Saturday afternoon by Col. Adams, and will be open to the public every day till Sunday, 23rd.

It is not to be supposed that the name "Independent" means that there is anything revolutionary in the association or the work of its exhibitors. There is work of many kinds and styles; the exhibits have not been selected by any jury and every person who sent in work has been allowed space, so far as it was available. The result is a display of nearly 300 works, sent by more than 80 contributors. Many of these are new to Montreal exhibitions but it is good to see that several better known artists have supported the association by sending in work. Among these are Wilfred M. Barnes, Stanley Royle, Miss Alice des Claves, Miss Berthe des Claves, Miss Emily Warren and R. H. Lindsay, whose works add appreciably to the interest of the exhibition.

Landscape and outdoor pictures and studies, which are, of course, in a majority, also include some good work. Some of the best are the sketches in oil and water color by Hugh D. Robertson and F. G. Cross, the landscapes of Guillaume Pellus, Canute Hange's picture of ships in a Danish harbor, a study of boats and a landscape by M. R. Holland, a snow scene by Jean Munro and some of the work of W. J. Wood and R. L. Wright. Some of the pictures by Gordon Pfeiffer, not quite of his best, and Joseph Sher have been shown before in Montreal. Other, mostly small but good, sketches are shown by Peter Sheppard, R. Medard, Andre Morency, Gerard Perrault, Eleanor Clinton, George Adams, Charles Bone and Alex. Musgrove. There are also a clever study of horses by W. Lowe and some strange, but interesting brush-drawings on Canvas by David Milne. L. L. Macaulay sends some accomplished work in pastel, and others are by M. Cottingham, and Frank Hennessey.

The portrait and figure studies in oil and pastel are not so important but there is work of some interest by Leopold Dufresne and George Adams, and others worth notice are by Guy Desmarchais, Richard Dietrich, Isabelle Dodwell, Pamela Tansley and C. M. Griffin. G. L. Camarero's work is ambitious and fairly successful.

Some of Beatrice Robertson's very pictures and those of Melita

## CANADIAN SCULPTURE



THE BISHOP

by A. Suzor-Cote, R.C.A.

This fine bust, which is of about life-size, is one of a group of pieces of his sculpture lately given by Mr. Suzor-Cote to the Art Association of Montreal. It is not a portrait of a bishop but a study of a French-Canadian model, which has all the dignity and strength that might be expected of a bishop.

Aitken, who shows two very large water-colors, are the best here, while those of Nellie D. Malloes are also to be noticed.

Among the exhibits in black and white there are several which are conspicuously good, particularly those by John A. Norlin—an admirable pencil drawing of a head, a sunset landscape, a fine picture of the head of a Cossack and a figure study with a black drapery,—the last three being drawings in charcoal. Besides these, though less striking, there are an excellent little etching of two men by LeRoy Zwicker, a

pencil drawing and an etching by R. J. A. Chalmers and drawings by Charles Tilley, Albert Riecker, Del Brousseau and J. S. Pierce, and colored etchings by Nicholas Hornyansky, which are worth looking at.

Edward Gale's "Basking" is the outstanding piece of sculpture; he also shows, besides some other sculpture, some drawings and two architectural designs. Samuel Kirshner's busts look like good portraits and there is good modelling, if not very much imagination, in the works of P. Hamelin and Orson Wheeler. Sketches and a good cartoon for

## Titian's House To Be Museum

It is becoming more and more the custom to make museums and show places of the houses in which great men were born or lived or worked, and specially if the men in question were writers or composers or painters. And the painters, on the whole, have the best of it, since the houses can be made into places where some of their works can be shown. There is a special advantage in doing this when, as often happens, the house is in some small or obscure town since it may bring to the place tourists who never otherwise would have come to the place. It hardly seems to matter that very many of the visitors know little or nothing about the work of the man who is commemorated, beyond what is told in the guide-books.

The latest house to be treated in this way is the house of Titian at Pieve di Cadore, in the mountains about eighty miles north of Venice. The house has been bought and restored and opened as a Titian museum. As happens to old houses, changes had been made to it in the course of time and it has been necessary to do some reconstruction. It has been restored as nearly as possible to what was, or is supposed to have been its original condition. The walls of the rooms have been panelled and old furniture has been put into them so that it may suggest a place in which Titian lived.

For the museum a collection of documents has been made concerning Titian and his time and most of these have been got in the neighborhood of Pieve. One of these documents is a diploma from the Emperor Charles V., conferring on Titian the rank of Count and Noble of the Empire. There are also letters to and from Titian and books about him. It is proposed to get and exhibit a collection of Titian's works but it may hardly be possible to get any very important ones, since most of them are owned by public galleries all over the world.

stained glass are shown by Thomas A. Lovengren, who also has here some unusual but interesting water-colors. Other stained glass designs are by Flavien Saint-Pierre and Albert Riecker.

The organizers of this exhibition are certainly to be congratulated on their enterprise and the skill with which they have overcome the difficulties of hanging the collection. The exhibition is smaller but certainly not less worth seeing than most of the official exhibitions that have been seen here recently.

H. P. B.

## TWO INDIAN TRIBES ARE CONTRASTED

Gazette 18/10/32

Early Life in Hochelaga and

Oka Depicted by W. D.

Lighthall, K.C.

## JACQUES CARTIER'S TIME

Samples of Native Utensils and Handiwork Shown at Canadian Handicrafts Exhibition

Rapid verbal sketches of two Indian settlements in the western part of Quebec were drawn yesterday afternoon by W. D. Lighthall, K.C., who gave a short address at the Art Galleries on Sherbrooke street in connection with the exhibition being held there under the auspices of the Canadian Handicrafts Guild.

Dr. Lighthall devoted most of his time to the Indian town of Hochelaga. He described what Jacques Cartier must have seen when he landed under the shadow of Mount Royal in 1535 as a climax to his second voyage of exploration along the banks of the St. Lawrence.

"A flourishing stronghold and town of 3,500 souls welcomed the noted explorer," said the speaker. "They were members of the famous Iroquois nation and had constructed a fortified centre which they held successfully for many years although experts agree that Hochelaga was never attacked in force until its final destruction by the Algonquins."

"What Cartier saw when he landed was a palisaded collection of long log houses situated on a sandy eminence and built in lanes, a great square measuring about an acre in the centre, with the council house facing it. Surrounding the town were three brooks forming a natural moat, one running along the present Burnside, another following the course now traversed by University street, and a third following what is now Metcalfe street. Bluff ground and a marsh coupled with these streams made the position of Hochelaga ideal from a defensive point of view."

"The deposits from the marsh gave rise to a craft for which the Hochelaga Indians are famous. It was from the blue clay deposited along its banks that they made their fine pottery. This pottery consisted of a variety of utensils, including cooking pots and jars used for various utility purposes. It was made by the women who did all the work in the fields as well as in the household. Only tobacco farming was done by the men, this product being accounted sacred to the masculine sex."

Dr. Lighthall described in rapid detail the log houses of the Hochelagas. They were communal by nature, being divided into 8-foot sections, each section housing one family. They were constructed of saplings and roofed with elm bark. Besides being used as dwelling places, the log houses were also stores for the food and possessions of the tribe. Cartier has left a record of the curious scenic effect made by the fires in the log houses, said the speaker.

Other characteristics referred to were the strange wood carvings which were the totems of each clan, the beauty of pottery of the basket design, the wooden bowls, the sacred masks and rattles used by medicine men. Specimens of some of these articles were exhibited in the course of the address. Other arts, including that of body painting, had been lost, said Dr. Lighthall.

A few minutes were devoted to a description of the Algonquin settlement at Oka, which differed materially from Hochelaga. Whereas the inhabitants of the latter town lived in houses, the Oka people, a race of hunters and rovers, lived in wigwams made not of skin but of birch bark, birch being the tree of the Algonquins as elm was that of the Iroquois and Hurons.

Nevertheless, in spite of their rough and hardy life the Algonquins were clever woodworkers, using the ash tree in the construction of their canoes, baskets, tools and weapons. Their baskets were their best efforts in handicraft, Dr. Lighthall said, and at the same time he exhibited a handsome specimen ornamented with porcupine quills. He contrasted the life of the Algonquin of Oka with that of the Huron-Iroquois of Hochelaga by characterizing that of the former as a life of improvisation while the latter were settled agriculturists and fishermen. In conclusion, the speaker regretted that time forbade him dealing with the beautiful arts of the Eskimo and the British Columbian Indian.

The second of these informal talks in connection with the exhibition will be given by Captain A. V. Whipple at the Art Gallery on Thursday afternoon at 4 o'clock. Captain Whipple's subject will be "Glass and Pottery." It is announced that these lectures are planned with a special eye to their educational value for school children.

## ART BEWILDERING TO BOURGEOISIE

Gazette 18/10/32

Modern Tendency in Europe Is to Improve on Nature

In modern Europe today painters are bewildering the bourgeoisie with variety of color and composition and Henri Matisse and his school in France shock all by influencing many young artists to seek the primitive in design and the impossible in conception, according to Carl Mangold, Swiss painter and interior decorator of Montreal, with studio on St. Catherine street west, who, returning from a voyage of five months in Europe, commented on what he noted was "a tendency to place modern art in a lunatic asylum."

"Of course," he noted "all art is not Matisse. If ultra-modern schools have fostered an eerie art appreciable only by a few, other schools—those of Van Dogen in France, and Max Liebermann and O. Kokoschka in Germany—are developing modern art to a point of near perfection." In composition and in color, nature is being improved upon. That seems to be the modern tendency of art in Europe.

During his travels, Mr. Mangold visited France, Switzerland, Monaco, Italy and Germany; he painted in the Swiss Alps, sketched sailing boats on the Italian Riviera near Santa Margherita and painted landscapes at Cannes. "Last winter," he wrote, "I painted several scenes in the Laurentian Mountains here. A glamor of color! Rich, beautiful scenery, with an air of tantalizing freedom. It was like painting something new. But in Europe, one has the impression of re-awakening

from the grave the skeletons of old masters, putting on their rattling bones the essence of some new raiment. Painting in Europe is the reincarnation on a canvas of past glories; painting in Canada—particularly amid the Laurentians and virgin snow—is the creation of new life, new color."

Mr. Mangold recalled the fact that artists in Greenwich Village, New York, had held side-walk sales of their paintings in Washington Square. They took a note from the leaf-book of Paris' artists. In the Montparnasse today artists saunter through the little cafes, their paintings under their arms, a look of despair on their faces. But offer them fifty francs and a glass of cognac for a sketch, and they sardonically reply: "La chair veut, mais, l'art refuse.—The flesh is willing, but art refuses."

Conditions were different in Germany as far as artists were concerned, he added. There, good paintings sold for fifty marks!

"But modernism in art is becoming perplexing," Mr. Mangold added. "What Europe considers as modern art is really primitive art! Matisse, who has wonderful talents for composition and color, has influenced this tendency; his paintings are not unlike art which perhaps adorned the caves of our pre-historic ancestors."

Modernism was also making itself felt in architecture and interior decoration, he affirmed. Buildings were being built entirely of steel and glass in Germany—"a bewildering sight to residents of Hamburg's slums!" And interior decorating following developed modernism, was concentrating on simplicity of style and chrome-nickel furniture, the latter having a tendency to foster native handicrafts in the smithy's shops.

"But despite this wave of modernism," Mr. Mangold concluded, "art is by no means deteriorating."

## Architectural Gem Saved

Lincoln Cathedral—Britain's Finest, Restored Through Generosity of American and British Public—Built in 1075-90

LONDON, England, Oct. 19.—(Star Special)—Crowning the hill on the slopes of which lies the town of Lincoln, 30 miles northwest of London, is the outstanding architectural treasure of the United Kingdom—Lincoln cathedral.

When, some five years ago, the famous old edifice threatened to crumble under the ravages of time, Americans joined with Britons in a fund to finance an extensive restoration, now nearing completion.

On a clear day, the cathedral's towers, rising majestically above the fenlands, are visible for 30 miles. There are three of them, rising 180 feet. Originally spires reached up above them, 101 feet higher. But the spire of the central tower was blown down in 1547 and the others were removed in 1808.

Of the original early-Norman church, erected about 1075-90, there remain the central portion of the west front and part of the first bay of the nave. The three west doorways, lower stages of the west towers and some of the gables are ascribed to the late Norman restoration after a fire in 1141.

After an earthquake shattered the Norman cathedral in 1185, work of restoration began at once and many additions were made to the structure in succeeding centuries. From a combination of Norman and early English architecture, an edifice of pure Gothic has been evolved in Lincoln cathedral.

Like many other great English cathedrals, Lincoln suffered from vandalism. Henry VIII. plundered its treasures, Bishop Holbeach overthrew its shrines and statuary and Puritan zealots smashed the windows and tore up the brasses. But neither vandals nor the elements have erased its imposing grandeur.

In the central tower there still hangs the great five-ton bell, "Tom of Lincoln," originally cast in 1610 and recast in 1834, to call the faithful to worship as it has for generations.

Gazette 22/10/32

## EXHIBIT OF ARCHITECTURE

The Royal Princes' visits to Scandinavian countries has drawn peoples' attention to the amazing and enlightened policy of learning from other countries what they do superlatively well and adapting what they learn for their own use. I thought ruefully of the praise I had heard given to Swedish architects when I went in to see the exhibition of designs for a £1,000 all-British house, organized by the Incorporated Association of Architects and Surveyors. Three hundred and seventy-one entries were received from all parts of the world but the assessors, headed by Sir Edwin Lutyens, president of the association, had no difficulty in awarding the first prize to Edward H. Banks, the excellence of whose charming design was enhanced by the appalling mediocrity of those of the other exhibitors. Of course there are eminent British architects capable of designing gracious and dignified buildings, but after all, these exhibitors are the rank and file, whose duty is to provide cheap houses. That few of them are capable of designing a cheap house of distinction, with beautiful proportions, within the reach of the ordinary purse, is a fact made lamentably clear by this exhibition.



# John Russell: Athlete Aesthete

By CYRUS LEGER Toronto Weekly Star Oct. 8/32

WHEN I first met John Russell, that wandering Canadian artist who after long years of Parisian exile has now set up a studio in Toronto, I received a great shock.

It was not from his nudes, which have shocked many of the non-sophisticates of art who have never visited the Louvre, the Pitti Palace or the Vatican. His atelier was invaded by charwomen, carpenters and electricians making it ready for the opening show, and the nudes were turned chastely to the wall.

It was the painter's own torso, veiled by a loose red Brittany fishing smock, that upset me.

I had expected to meet a long-haired aesthete, a fragile, exotic flower of the Parisian cafes and boulevards. I found a still burly athlete, a former Hamilton Tiger.

It was from the Mountain of Hamilton that John Russell went to the Mount Parnassus of Paris after a few years of strolling on the sidewalks of New York.

He used to buck the line before he hung on the line in the salon. He played football with Hamilton when the team was captained by the dynamic and devastating John Counsell and the sport was as rough as wrestling is now supposed to be.

Even when he was an art student in New York's Bohemia he used to take holidays from raw colors and return to Hamilton to eat them raw with his fellow-Tigers.

And so it is strange that having been born and raised in that jungle he should have so great an abhorrence of the modernistic jazz in art which is supposed to be a product of the jungle. That proves that John Russell has gone a long way in life and art.

"What started you on your path to Mont Parnasse?" I asked. "Was it the art instructor in the collegiate institute who guided you up from the Hamilton Avernus? I suppose your great school distinction was for art?"

"No," said he, "my distinction was for fighting."

"You mean you were the collegiate's champion boxer?"

"No," said he, "just rough and tumble up-the-alley fighting." Even to-day in an art fight, for instance, with the group of seven. Mr. Russell has shown that he disdains the use of gloves.

New York in 1900 was not a place where an art student ran a risk of becoming effeminate.

"In our art school," said Russell, "every morning we used to clear away the easels and stage boxing bouts."

## A Students' League

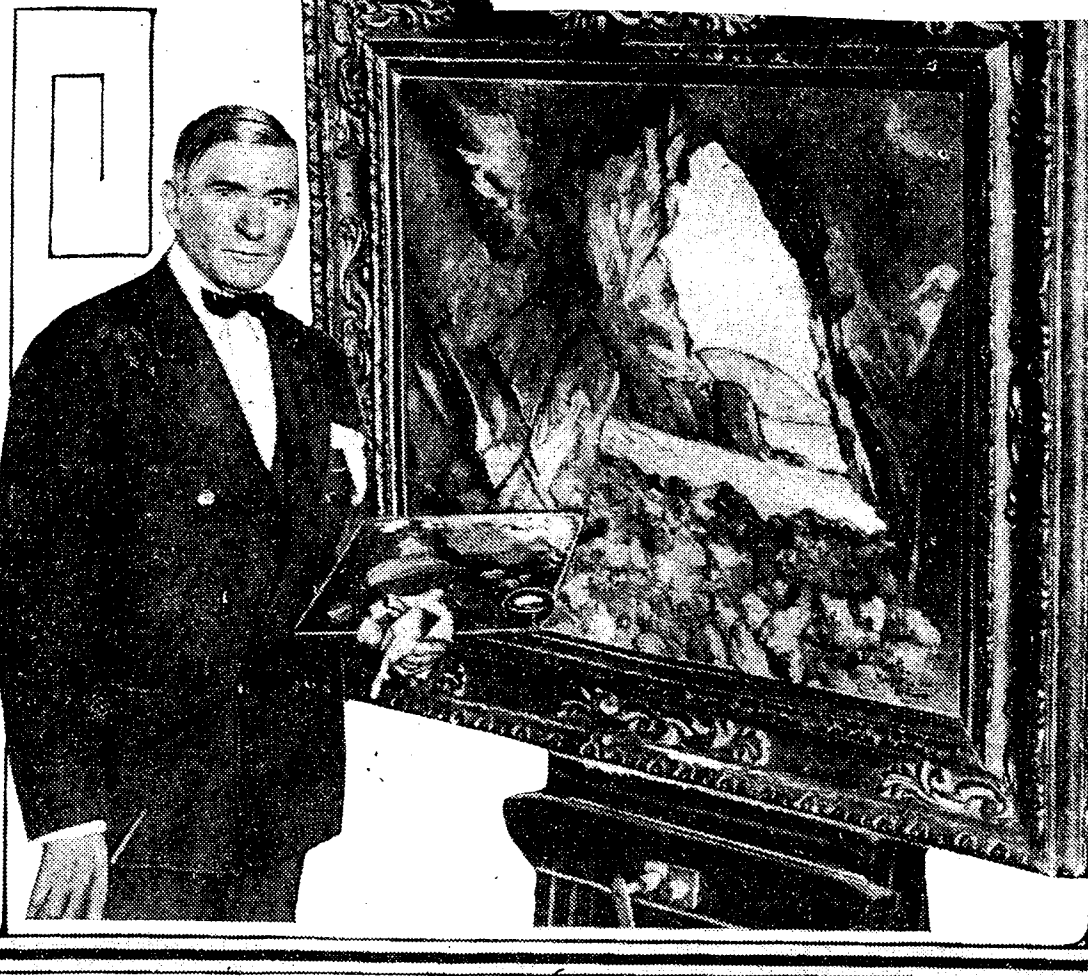
"WHAT I am trying to start here is something like the Students' Art League of New York and similar institutions in Paris," said the artist. "They are run entirely by the students. The Art League was established in my own time in New York, near the Tenderloin, and quickly acquired 3,000 mem-

## THE ASHSTEAD POTTERS.

Lt. General Sir William Purse tells me that the next exhibition of disabled men's work will be held in the Imperial Institute from the 8th to the 28th of November. This display of work done in all the factories (there are about 23 of them,) has been held for the last six years and is gradually becoming both better known and more popular, for the things are pretty and well made and of moderate cost and make excellent Christmas presents, besides giving the buyer the comforting reflection that the purchase has helped a brave man handicapped in the battle of life.

Of all the organisations I think the Ashstead Potters are nearest to the hearts of both Sir William and Lady Purse.

The men are so dauntless and they make such lovely colored pottery, morning tea-seats, bowls, jam jars, plates, etc., in harmony with every color scheme imaginable that their fame and their attractive wares are slowly making their way all over the world. They will have a good display of charming things this year. The Guards bands will give their services each day and the King and Queen and the other members of the Royal Family their unfailing help to this most interesting of all the autumn exhibitions.



Mr. Russell at his easel in front of his picture of the Breton cave which almost ended his art career

bers and moved to more dignified quarters uptown. It now has a membership of 8,000."

The strange paradox about John Russell is that he has brought back to Canada the gospel of stern discipline for artists and a Bohemian lack of discipline for art students. He wants the adult artists to stop flinging paint about and the young art students to begin kicking their heels about.

In his studio he was erecting a stage for musical and dramatic affairs. The same stage could serve also for boxing and wrestling, although he has so far forgotten his own youthful Hamilton art studies that he gives no formal place in his curriculum to those sports.

I gathered that what he is trying to create is an environment which will enable students to give full play to their own creativeness and enthusiasm. The Russell Academy will not be an art factory the wheels of which turn or stop at its master's nod, but will have an internal elan of its own, will be a student organism functioning by its own irresistible impulses, the art instinct of youth being reinforced by music and song and comradeship in gaiety.

His studio is a floor formerly used by one of the banks as a noon-day refectory. There was a big dining hall now a sketch room and a kitchen with a large range any big hotel chef would be proud to preside over.

Mr. Russell was instructing a carpenter how to screen that stove and its suggestions of turtle soup.

He told me of a young lady who has come recently to him and complained tearfully that after six years of art instruction fame and fortune still eluded her. She had handled pencil and crayon, had dabbled water colors and dabbled in clay, had got the rudiments of etching and fiddled with oil. But she was not sculptress, etcher, aquatintist, water colorist, painter or even a batik expert. She had a smattering of everything and a mastery of nothing.

What must she do to be saved from futility?

John Russell unrolled for her as he did for me a dusty portfolio of

sketches of his student days. They were drawings of the human figure, full length or head and shoulders, the curve of a neck or hip, the flex of wrists or ankles.

"That's the kind of training," said he, "that does not appeal to a student these days. People want to run before they can crawl. They want to make a prodigious leap before they have trained their art muscles by long, laborious practice. Art is long, but the taste of the present world is for speed, quick results. The student must have a leisurely atmosphere, tranquil and studious, to rescue him from the frenzied molto agitato tempo of the age."

"That sounds like art in a cloister," said I. "What about art in a cafe? Is Murger's La Vie de Boheme still a faithful picture of art life in Paris? To have a real art atmosphere do you need the garret and the faithful model, the red vinegar of the one-franc table d'hôte dinner and the yearly champagne of the Quatz Arts ball?"

"Mimi," said John Russell, "is still essential to art. There is still a vie de Boheme in Paris, but it is more poverty-stricken than even in Murger's time. I would say that three-fourths of the artists I know have stopped painting there because they can no longer finance it. For instance, a tube of paint that once cost 75 centimes now costs ten francs. Canvases are up, rents are up, the

Greek goddesses. The whole female population of Olympus was there.

"I had as guests two wealthy New Yorkers. They were bon vivants and thoroughly continental. Their wives were quite the contrary, prim and strait-laced. These gentlemen had long had an ambition to attend a Quatz Art ball. It was perhaps unfortunate that their opportunity came when their wives also happened to be in Paris, but rather than miss the ball, they brought their wives."

"Their wives, however, seeing this tableau of Greek goddesses in the tobacco mist above their heads found it charming and artistic. It was merely what they had seen in art galleries."

Alas in post war Paris the base ideals that inspire commerce had affected the beauties who inspire art as well as art itself. Murger's Mimi would never have handicapped art by suing for wages. John Russell once had a model who demanded wages to which she was not entitled.

"I was going to Brittany for the summer," said he, "so I told her to lock the door and shut up the studio. When I returned five months later she demanded housekeeping wages for all that period. My lawyer, a Canadian named Archibald, who had one of the largest practices in Paris, advised me to give her something, for, said he 'She'll only plague you until you give in.'"

price of canvases is up, wine as well as models is dearer."

## The Famous Balls

"AND is that famous art students' ball, the nudism that pre-dated nudism, a thing of the past?"

"No," said he, "but there is not enough money now to do it in the old-time gorgeous style."

I marvelled that a ball famous for its simplicity of costume should be expensive.

"The decorations," said he, "were very lavish, and the affair was financed by rich paying guests who sometimes paid several thousand francs for the privilege of attending."

"Any person," said Mr. Russell, "who goes out and forgets the password can never return to the ball. Once a very distinguished foreign artist left the ball room to meet his lady guest in the vestibule. He forgot the password and he never got back."

He recalled an amusing incident at one ball.

"One year they produced a wild rout of cavemen who rushed in and treated the women in the traditionally ceremonious manner of cavemen. This year when the big velvet curtains were unrolled there came on stage a procession of brawny Ethiopians bearing in liters, held by stout poles over their head, a collection of

"I felt, however, that her claim was so outrageous that I had to fight it."

"O monsieur le juge," she wailed, although she was not even married, "I am a poor widow with six children and this monsieur is a rich foreigner who is able to keep a big motor car. Look at all the petrol he uses."

"And she dramatically presented to him," said John Russell, "all my bills for kerosene. I had oil lamps in the studio."

When the judge heard that the foreign monsieur had no motor car and that the petrol was coal oil, his judgment was "I dismiss the case. Settle it between yourselves in the corridor."

## Picture Nearly Cost Life

OF all the queer spectacles Russell had seen in cafes and studios and in boulevards in 26 years of fantastic Paris, that sight in the corridor was the most bizarre.

"There were fifty pairs of litigants," said he, "settling it between themselves, screaming, weeping, gesticulating. It was the most side-splitting human comedy I have ever witnessed."

I could see from the wide range of subjects in his portfolios and on his canvasses that the cafe and the studio and the art club ball were only a small part of his experience. He had many pictures of the rocks and sea caves of Brittany.

He hoisted to his easel a very large grotto scene and said, "I have a particular interest in that picture. It almost cost me my life."

At the bottom of the precipitous cliffs of the coast were many little sandy coves back of which were deep

caverns filled to the roof at high tide. "I was making this picture," said he, "in one of those sea caves. With my back to the ocean I was studying the strange color combinations of the rock and did not notice the tide coming in. The slap of the water at last aroused me. I saw the tide racing furiously up the long tongues of rock that bounded the sand beach. I had only a minute or two in which to save my life and I wanted to save also my picture and my easel, and heavy paint box. Rushing out with the box pounding like a heavy pack sack on my shoulders I began to scale the rocks. Once I fell up to my neck in a pool but I lived to paint another day."

A man indeed had to be an athlete as well as aesthete to paint in safety the cavernous coast of Brittany.

"Sometimes when a storm comes up they are out for days," said he. "One poor artist actually perished on a fishing smack from exposure. Being soaked for days on end in mountainous seas is hard even on the tough Bretons. They stand it by having a keg of hard cider on board but a poor art landlubber only gets sicker if he tackles the cider."

"A robust art and a robust artist," was my conclusion after I had surveyed his wealth of subjects, the Greek goddesses from the Parisian studios, the rocks of the sea coast, Roman ruins in the sands of Africa, the bright mosaics of the Sultan's palace at Rabat, in Morocco, the French cavalry officer's two woe-begone horses which suffered mal de mer on the journey from Tangier to Toulouse.

John Russell can coin epigrams on art as quickly as a cowboy can roll cigarettes, but looking at the fruits of his diligent study of man and nature I formed my own epigram, "Art is close observation."

Commiserating with him on his temporary absence from the wild and still life of Paris I remarked, "You have one consolation. You will be able to see Canadian football."

"I have no interest in it," he retorted. "It is not the old stuff."

It is to him the easy modern stuff, the detouring of difficulties. The ball is lobbed forward like a tennis ball.

The old way in football as in art of smashing through by persistence effort is gone.

How the Academy Russell in its effort to create the cosmopolitan, continental atmosphere is going to fare without cafes and boulevards and a real Quatz Art ball, I cannot tell, but I do know that John Russell himself is atmosphere.

## LILLIAS T. NEWTON SHOWS PORTRAITS

Gazette 18/10/32  
Montreal Painter Reveals Possibilities of Charcoal at Arts Club

That the charcoal drawings by Lillias Torrance Newton, A.R.C.A., which are being exhibited at the Arts Club, Victoria street, are the work of a highly finished artist with a thorough command of all the sources of her medium, will be apparent immediately even to the superficial observer. Always simple and forceful, Mrs. Newton demonstrates her versatility by a marked contrast in her manner of approach to the various subjects she undertakes to reproduce.

This artist draws with a firm masculine hand for the most part. She avoids unnecessary detail and always strives to delineate the character of her subject in as marked a fashion as possible. In most of the drawings in this exhibition she has succeeded admirably in catching some one characteristic expression as an index to the character of her subject.

Mrs. Newton's light and shade is done with a free hand. By the skilled use of simple planes she achieves striking effects and it is here that much of the strength of her particular style lies. Mrs. Newton has two approaches to her subjects. One is a markedly severe, rugged, masculine style. The other is feminine and elusive.

Her subjects are all portraits and in nearly every case are restricted to heads. Perhaps most representative of her two styles are the portraits of Henri Hebert, R.C.A., and Edwin Holgate and her two portraits of colored girls. In the first named she has used a bold hand and has striven to bring out the essential manliness of her subjects. In the second named everything is softened to the point of elusiveness. This particularly applies to the full length portrayal of the colored girl done with colored crayons. The pose especially is a happy one. A similar softened effect, but simplified in manner, is the profile of Madame Gaudion, an unusually striking subject.

Mrs. Newton's sterling workmanship is nowhere more apparent than in the head of Andre Illashenko. The round face and Tartarian features of the original have been caught and preserved in all their simple force, notwithstanding the care given to craftsmanship and detail. A drawing of "Vivian" is one of the most successful. Compared with the Illashenko it shows a complete modification of Mrs. Newton's masculine style in response to the demands of the subject.

Other drawings include as subjects James Kennedy, Sylvia, Mrs. W. G. Turner, Mrs. S. H. Dobell, W. S. Maxwell, R.C.A., Felix Shea, Randolph Newton, A.R.C.A. and a Jewish child.

## STRIKING WORKS OF ART ARE ON VIEW

Gazette 15/10/32

Paintings From French Gallery, London, at W. Scott and Sons

### WIDE DIVERSITY SHOWN

English and Continental Paintings Form Exhibition of Great Worth and Interest

The exhibition of paintings from the French Gallery, London, which is open to the public today, at the galleries of W. Scott and Sons, Drummond street, must be one of the most interesting to have come to Montreal in many years. It is not so much the artists represented, although they include internationally famous names, which is striking, as the care which has been exercised in the selection of their canvases on view.

There are two gems which vie for choice of main honors, one by Sir D. Y. Cameron, R.A., and the other by R. Wilson, R.A. Both are landscapes but as different in treatment as is possible to conceive. Cameron's picture is "Autumn Snows, Monteith" and shows Ochills, Craigferth, Fyfe and Gargunnoch with Stirling Castle in the background. A minimum of color is used, predominant being the snow, but the picture never becomes monotonous. It is living and the treatment suggests pastel work. The scene, which gives an amazing sense of distance from the castle which is probably ten miles in the background, consists of fields and hedges, much like the scenery found in Quebec. There is a brilliant blue sky with flecked clouds puffing across it. The castle is half hidden in the Scottish mists but appears rugged.

The Wilson picture, "An Italian River Scene," shows buildings beyond a quiet little river with the foreground occupied by figures and trees. The arrangement is the beauty of the canvas and is allied with purely delightful coloring. It is noteworthy that this artist has sprung into wide favor during the past few years, and two years ago, one of his canvases, no larger than the one on show, sold at Christie's for £6,720. Although examples of his work are not very scarce, the better ones are rare and the one in the exhibition is an extremely good type of the artist at his best. Scherewitz is represented by several works in his well known style which is always pleasing for the life and movement he gets. Anton Mauve is seen in two masterpieces, "The Timber Wagon," and "Homewards," both typical and explanation enough of the esteem in which he is held. Jacob Ochtervelt, a fellow-student of de Hooch, is represented by "A Sleeping Baby," a piece of beautiful coloring. The interior of an apartment is shown with a woman standing by a cradle on the point of awakening a sleeping child, while a small girl stands by watching intently. The brilliant paints relieve what might have been rather a drab scene in the hands of an artist less sure of himself. A scene from W. Shirley's "Edward, the Black Prince," is from the brush of William Hamilton, R.A., who died in 1801. Arnold and Mariana, with her maid Louisa, are shown before the Battle of Poitiers. Arnold has just decided to go to the French side with Mariana, though he is a friend of the Black Prince. This picture is reproduced in Bell's "Book of the Drama" in an engraving by Collyer.

The Italian schools are included in two examples, one by Giambattista, "The Grand Canal, Venice," in the well known manner of the Italian sixteenth century artists, showing the Church of Santa Maria della Salute and gondollers. The other is after the Canaletto school and shows the piazza of St. Mark's with figures. The clean-cut work in this canvas makes it stand out among the surrounding works.

#### FINE PORTRAIT GROUPS.

Among a galaxy of fine paintings, all of which are worthy of mention, three by D. Gardner are more than interesting. His greatest friend was a Mr. Pennington and he took peculiar pleasure in painting him and his children. Bridget Pennington was one of his daughters, rather a minx to all appearances, but his other three children, James, Charles and Betty look angelic. The girl is seen looking at her brothers, whose heads only are shown. With the addition of wings, they might well qualify for the heavenly chorus. The third picture is a self-portrait of the artist with Pennington, an interesting canvas. Far removed from this genre are two small works by Monticelli, "Evening" and "The Promenade" in which color is favored to the exclusion of form, to a great extent. From a distance these pictures are oddly pleasing. Leon Lhermitte is represented in a pastel, "The Vineyard," typical of this great artist's superb talent. In the corner in which it is hung, it dominates, and draws attention from the very simplicity of its treatment and subject. Another of his works, "The Ramparts of Villeneuve," is also included.

At the opposite end of the scale is a work by H. Latangue, showing an Italian peasant girl, whose dress in the hot sun is a brilliant orange, cutting a bunch of grapes, which she is hoping to sell. In the background is a river, overhead trees,

probably mimosa or olive. The coloring stands out, the girl being in such direct contrast to the rest of the painting.

There remain two or three small works to describe. Prof. C. Sciller has "The Cavalier," a figure standing before a tapestry which is exquisite in detail. The size is probably not more than six inches by four, but it is a gem of painstaking art. J. Bosboom, that great painter of church interiors, has a minute conception of a pulpit in which a black-robed figure is preaching with a small knot of people below him. There is a peculiar charm about this work. Mention must be made of a water-color by J. Maris, of ships at dawn. The day is on the point of breaking and the cold is perfectly suggested with an economy of color which is admirable. C. F. Daubigny occupies

place with two works, one a seascape and the other a farm scene, both beautiful.

## ANCIENT POTTERY LEGEND EXPLODED

Gazette 21/10/32  
Captain A. V. Whipple Shatters Some Cherished Illusions on Subject

### PHOENICIAN GLASSWARE

Handicrafts Guild Speaker Describes Reputed Method of Its Manufacture as Sheer Nonsense

Some cherished illusions anent pottery and glassware were exploded by Captain A. V. Whipple in a brief lecture given at the Art Galleries on Sherbrooke street yesterday afternoon as part of the series being given during the exhibition held under the auspices of the Canadian Handicrafts Guild.

The story about the Phoenicians producing glass by baking it by the seashore with open fires, Captain Whipple characterized as sheer nonsense. It takes a temperature corresponding to 1,800 to 2,000 degrees Fahrenheit to make glass, he said. "When anyone tries to sell you a piece of perfect Irish glass, do not believe them," he continued. The two foremost living authorities state that they have never seen such a thing.

"The celebrated blue and black streaks which are so highly advertised as being the sure sign of Waterford glass are in reality nothing more than impurities and are very easily imitated. There are no more than three pieces of good Irish glass in Montreal and only one of them might pass for Waterford. In the Victoria and Albert Museum, London, England, there are only six pieces of known Waterford. There are sixty pieces which are possibly genuine, but possibly and actually are two different things in the eyes of the expert."

Captain Whipple was also caustic about rock crystal. "When a dealer makes a glass ring and says with a knowing smile 'rock crystal,' you may take it that he is either deceiving you or does not know his business. Except for a rare goblet carved straight out of the quartz, there is no such thing as a glass piece made of rock crystal. And of these goblets there are not a sufficient number in the world to form a small collection."

Speaking of pottery, Captain Whipple characterized it as the oldest craft in the world. It was manufactured by practically all primitive peoples and each one began it independently. After describing the manufacture and grading of the various types of modern pottery, the speaker told his audience that the use of the word "china" was a mistake.

In the time of the Renaissance, travellers from the East brought back specimens of a translucent material which they named "china." Today it is called porcelain, which is a very different thing from the opaque earthenware out of which the household dishes are manufactured. The Venetians tried to imitate the Chinese porcelain. They did not succeed, but instead invented that beautiful product known as Venetian glass.

## FINE ART COLLECTION SOLD IN AMSTERDAM

More Animation Shown Than for Many Years

AMSTERDAM, Oct. 26. — (Special Wireless to Star and New York Herald Tribune. Copyright.) — More animation was shown in the Dutch art sales yesterday than for several years past, Frederick Muller opening with a fine collection of sketches by Rembrandt Van Ryn (1607-69), of which a number went to America.

Dr. A. S. W. Rosenbach, of Philadelphia, obtained "The Dismissal of Hagar" for 3,350 florins (\$1,346.70), "Daniel Explaining Dreams to Nebuchadnezzar" for 3,450 florins (\$1,386.90), and "Repast of the Holy Family" for 1,500 florins (\$603.).

Other prices included: "Isaac and Rebecca Surprised by Abimelech," 7,800 florins (\$3,135.60); "Portrait of Shah Jehan," 7,100 florins (\$2,854.20); "Pompeii and Antiochus Epiphania," 5,600 florins (\$2,251.20); "View of the Village of Diemen," formerly in famous English collections, 6,050 florins (\$2,432.10); "Baptism of a Eunuch" and "Pastoral Romance," formerly in the collection of Sir Joshua Reynolds, destined for America, respectively 4,000 florins (\$1,608) and 3,800 florins (\$1,527.60); and "Departure of Rebecca," 3,400 florins (\$1,366.80).

Among the paintings, "Quos Egos" by Peter Paul Rubens (1577-1640), formerly in the Grafton collection, fetched 9,100 florins (\$3,658.20); "Safeguard Against the Devil" by Jan Steen (1626-79), 7,000 florins (\$2,814); "Isaac Blessing Jacob" by Govaert Flink (1615-60), 5,800 florins (\$2,331.60); "Mountain Landscape" by Seghers (probably Hercules Seghers, not Daniel Seghers, who was a flower painter), 5,400 florins (\$2,170.80); "Portrait of Three Asayers" by Thomas De Keyser (1596-1679), 5,200 florins (\$2,090.40); Rubens's "King Ferdinand of Hungary Meeting the Cardinal Infante," 5,000 florins (\$2,010); "Floral Trophy" by Jan (Velvet) Brueghel (1568-1625), 3,200 florins (\$1,286.40); and "Flemish Fair" by Roeland Savery (1576-1639) and "Interior of a Dutch Kitchen" by Nicolas Maas (1632-93), each 3,000 florins (\$1,206). Empire and Louis Philippe gold snuff boxes fetched from 75 to 310 florins (\$30.15 to \$124.62). A Louis Quinze suite of six armchairs brought 1,125 florins (\$452.25).

## MODERN RELIGIOUS ART TREND DECRIED

Gazette 20/10/32

Pope Recommends Bishops Scrutinize Paintings Introduced in Churches

(Associated Press Cable.)

Vatican City, October 27.—The Pope strongly condemned modern art, especially as it dealt with religious subjects, when he inaugurated today a new picture gallery in Vatican City. The ceremony was attended by eighteen cardinals, who heard the Pontiff declare that the new school of painting resolved itself "into caricature and even profanation" in touching religious subjects. The Pontiff recommended that the bishops of the world be doubly careful of the art they permit to be introduced in churches.

"The list of masterpieces in this gallery," the Pope said, "shows how religious sentiment is capable of full development in any art, any epoch and any surrounding, as long as art remains faithful to its inspiration."

The Pope said he grieved because "false art can be found in many churches which house God and prayer." He said artists should always remember that religious art "must be in conformity with the religious."

The Pontiff reminded his hearers that this also is required by churches in the code and ritual. "Bishops are responsible for seeing that the criteria," he said, "are followed in all religious art introduced in the churches of their dioceses."

He added that the doors of the Church would "remain wide open for any manifestation of art which really is worthy of this name."

Paintings in the new gallery number approximately four hundred. Eight, attributed to Paolo Veronese, came from the Pope's summer palace at Castelgandolfo. The best of the recent additions is a painting by Giotto, made in 1300 for the high altar of the old Vatican Basilica, predecessor of St. Peter's. This was done in panels, and when St. Peter's was built the panels became separate pictures covered with glass. Now the panels have been reassembled and restored.

The gallery will be opened to the public on November 6.

## MORGAN'S SHOWING COLORED ETCHINGS

Gazette 24/10/32

Variety of Subjects Are Effectively Presented by European Artists

Etchings in colors by European artists make a gay display in the gallery on the 6th floor of Henry Morgan and Company, Limited, Phillips Square. The collection is wide in variety and contains many attractive subjects.

Solidly drawn and agreeably colored are the works of Van Santen who finds his inspiration in the quaint buildings, streets and quiet waterways of Belgium. He is particularly effective when suggesting these subjects under a light fall of snow. P. L. Guilbert peoples his Spanish scenes with figures in traditional costumes and is no less effective when he portrays the quaint byways of Bruges under snow at night. R. Lorrain is represented by some effectively handled marines with shipping, and P. E. Lecomte well suggests the autumn season in a stretch of country road with cart, trees in rusty leaf and a distant church.

Parisian scenes, featuring the well-known buildings of the French metropolis, are the offering of E. Veder, and J. Celos finds Belgium a happy sketching ground. Belgium, too, has supplied G. Tailleux and Gres with subjects, the latter finding a particularly congenial spot in the Place at Matines when buildings and roadway gleam after rain.

Garden scenes, rather wistful and old-fashioned in spirit, are sympathetically rendered by George Latenoy, while bolder in treatment is the print of ruined castle, bridge, river and distant country by Maurice Levis. Types of Spanish women are by Chimot and Henri Buron finds the activities of a market in a port, and the gathering of men and women at Breton "pardons" congenial material. A Paris bridge and distant Notre Dame is a colorful print by Manuel Robbe, and De la Broye presents attractive French scenes by means of five plate colored etchings. F. Luigini, besides a strong print entitled "The Old Mill," has a good subject in "Road to Dunkirk" with houses and horses on a road edged by bare trees under a stormy sky. Louis Icart, who enjoys a tremendous vogue both here and abroad and is generally credited with making Art pay, is strongly represented by characteristic examples in which graceful women, doing nothing of importance, form the centre of interest. In line and tone the works are effective, display imagination and seem just the decorative note required in the boudoir.

Etchings in black and white include a group of French churches by Henri LeRiche, Paris scenes by Henri Jourdin and churches in Normandy by D'Allemagne. In portfolio are some effective etchings of churches on the Plain of Caen by Emile LeRoy.

There are also some old prints of hunting and coaching scenes, dogs heads and game birds.

## "SUNDAY VISITOR"

Spain Plans to Seize All Church Property Nov. 2, 1932

MADRID.—All churches, cathedrals, episcopal palaces, seminaries, monasteries and other Catholic Church property in Spain would be confiscated by the Spanish republic under a statute for religious congregations submitted by President Alcalá Zamora to the Cortes. Its passage without serious opposition was expected.

All the accumulated artistic wealth of centuries in the way of robes trimmed with countless fine matched pearls, gold and silver plate, treasures from the vast colonies Spain once ruled, pictures by Velasquez, El Greco, Titian and others, old carvings, Flemish and twelfth century tapestries, and other treasures it would take years even to catalogue would be seized. These artistic possessions alone are valued at more than \$500,000,000.

Places like the huge monastery of El Escorial, outside Madrid, built by Philip II, were centres for the accumulation of all such wealth of the old Monarchic State. Some of Titian's best paintings, El Greco's famous San Mauricio, and countless other treasures are there. Even the smallest Spanish churches, which form the centre of every village, possess a multitude of objects whose intrinsic value is not even known.

The church will be allowed to use and administer all of the property, but the State will take an inventory and reserve the right to sell it.

The fact that church buildings can be taken away at will strengthens the State's hand. Other churches, such as the American-Protestant in Barcelona and Cadiz, will not be thus restricted.



# THE WEEK'S REVIEW OF ART

## Quebec Craftsmen's Work on View

In connection with the exhibition of Canadian Handicrafts which is now open in the lecture room of the Art Association on Sherbrooke street, a collection of old Quebec craftsman's work has been brought together and is being shown in the print room. A long case contains a number of very good pieces of silver, lent by Prof. Ramsay Traquair and other collectors, which, besides the fine workmanship and design of many of them have an added interest from the fact that many of the makers have been identified,—silversmiths working in Montreal and Quebec in the 18th and early 19th centuries. There are also some good specimens of Canadian made furniture and of woodwork from old houses, some of which are recent additions to the Art Association collection. With these are a good communion set of pewter, some ironwork and a number of photographs of old Quebec houses and buildings.

Among coming exhibitions to be held by the Art Association are one of drawings by Ernest Cormier, to be open from November 12th to 27th, and one of pictures by Paul Caron, which will be open from December 3rd to 18th. Both will be in the print room.

## Studies of Montrealers At Arts Club

At the Arts Club, on Victoria street there is now being shown a small exhibition of portrait drawings by Mrs. Torrance Newton. Most of them are of heads, about life size, built up chiefly of angular, sharply defined planes, a method which, while it produces some hardness, gives a remarkably strong and vivid quality to the drawings. The subjects, both men and women are mostly people well known in Montreal so that it is easy to see how very successful the drawings are as portraits. Many of these subjects are artists, among them Messrs. Edwin Holgate, W. S. Maxwell, Henri Hebert, James Kennedy, Randolph Hewton and Andre Illiaschenko. Besides the heads there are a highly finished red chalk drawing of a nude and a particularly good three-quarter length of a colored girl. There are only eighteen drawings altogether but they make an exhibition well worth seeing.

## WATERCOLORS EXHIBIT

### Striking Work by Goodridge Roberts at Arts Club

Some bold and striking watercolors are being shown by Goodridge Roberts, of Ottawa, at the Arts Club, Victoria street. Mr. Goodridge's work is reminiscent of the Primitivists' in its stark directness, its simplification and elimination of detail. Some of his brilliantly colored landscapes are very much in the manner of Gauguin.

Mr. Goodridge does not, however, rely upon color alone for his effects. His exhibition includes some black and white washes and in these where there is no distraction of color, the strength and sureness of drawing and his feeling for form are unmistakably demonstrated. The rolling farm country in these sketches is firm beneath the feet, the houses, barns and trees stand foursquare to the elements, and there is a reality of space. And all this is accomplished with a minimum of means—the fewest possible broad brush strokes.

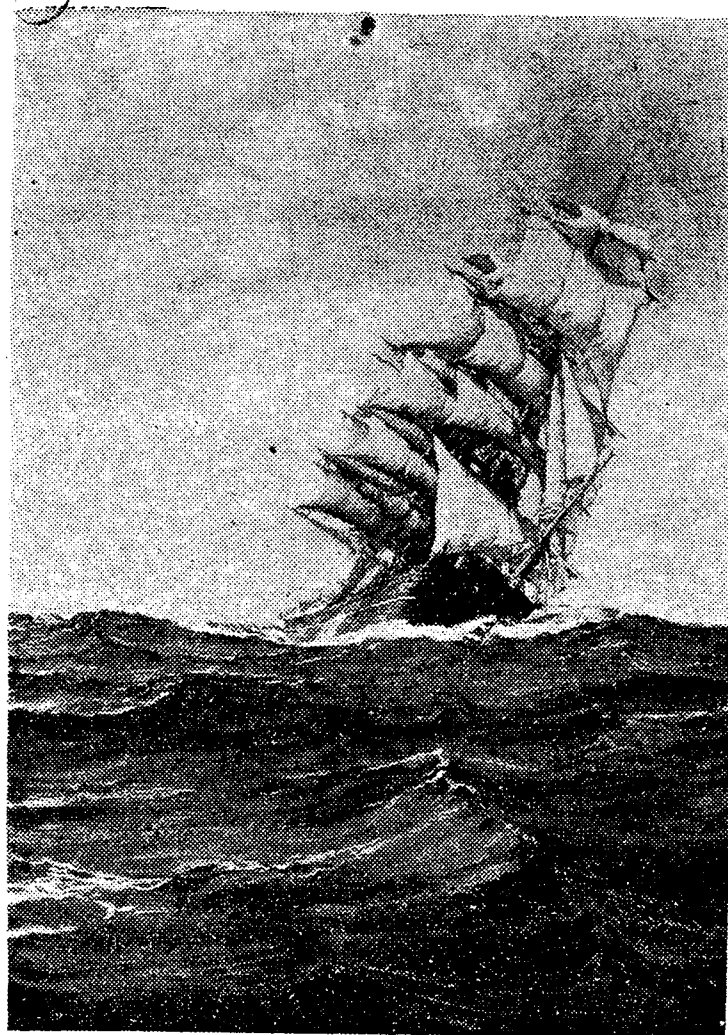
In addition to the landscapes, Mr. Goodridge is showing some clever sketches of men reading, lounging on benches or eating in arm-chair lunch-rooms. While these sketches are just bare outlines they have weight and poise and are full of character.

Mr. Goodridge was formerly a student at the Ecole des Beaux Arts here. He has also studied at the Art Students' League, New York.

The exhibition will remain open until Friday, November 18.

Oct. 19/10/32

## ENGLISH SEA-PIECE



A CLOUDY DAY  
by Montague Dawson  
(Courtesy of Watson Galleries.)

## Pictures by Britishers Dominate Display of Old and New Masters

The collection of pictures by old and new masters from the French Gallery in London, which is now being shown at Scott's galleries on Drummond street, is, the fortieth such collection which Mr. Wallis has brought to this country and it will easily stand comparison with any of the previous thirty-nine. There are in it pictures of various countries and periods but the most striking pictures are the work of two British painters, one of the 18th century, Daniel Gardner, the other still living, Sir D. W. Cameron.

Daniel Gardner, who was a Royal Academician and to some extent a pupil of Reynolds, is only little known as a pastellist and less known as a painter, but some portraits by him recently bought from a family collection, in this exhibition, are worthy of some of the far better known painters of his time. The finest of these is a portrait of two men, one of them the painter himself the other a Mr. Pennington—a very good picture in excellent condition, and a group of three Pennington children is only little less good. These are both oil pictures; another oil portrait and a pastel by Gardner are not so good as these. Another picture of about the same time is a good example of the work of the Scottish painter, George Watson, with some splendid color; slightly later is a very pleasant portrait by the Rev. William Peters, the only parson academician, and one by J. Simpson, an imitator of Lawrence. Other interesting portraits, which do not come up to these, are by Northcote, Opie and R. J. Lane. The other older British pictures include a very typical landscape by Richard Wilson, two good Morlands, of which the larger is a fine example of his earlier and more sober work, and a little study of a stage scene by William Hamilton.

### Star 2/11/32 SCULPTOR TO SPEAK AT PEOPLE'S FORUM

Alec Miller, who will be the speaker at the People's Forum in the Church of the Messiah, Sherbrooke street west and Simpson, next Sunday evening, combines aptitudes of thought and deed in high degree. Mr. Miller is unique in another sense for his special forte is the creation of portraits in wood.

He is also well known as a sculptor in stone, and his work has been exhibited in many parts of the world, but it is in wood carving that he has achieved his most successes. Mr. Miller will speak on Art and Life and will use slide illustrations. The address at 7.30 will be preceded by an organ recital starting at 7 o'clock.

## Modern Ways And Relation to Art Discussed

The position of art in modern conditions was discussed not long ago in a broadcast lecture by Sir William Rothenstein the well-known painter, who is the Director of the Royal College of Art at South Kensington. He is, as might be expected, distinctly progressive in his ideas, and wants painting and sculpture to develop in a way which will make them fit better than at present into modern ways of living. He considers that at present they lag behind the other arts and he quotes the example of modern music which "so accurately portrays some of the humors of the time that not a few critics are almost disposed to deny that it is music at all." Painting and sculpture should, in his opinion, be used to celebrate the great engineering feats and other triumphs over elemental conditions.

How far Sir William is willing to go in making art represent or express engineering works is not clear. Some surprising experiments in this direction have been made in Russia and also in the United States. In Russia, and also here and there in Germany, pictures and some designs for stage decorations have been produced, which look like mechanical drawings of machines which would not, and are not meant to work. Architectural monuments have been designed, if not erected, in Russia, which are rather like the metal frameworks of unfinished buildings. An American named Calder has made some works which are called sculpture but are in fact pieces of machinery, and they are supposed to be exhibited in motion, the movement being a part of the beauty of the work. Things of this kind may quite well be works of art but they must represent new arts and not developments of the old ones. A machine may be beautiful but it is not sculpture; a moving picture may be a work of art, though too often it is not, but it does not displace the painting of pictures.

Another matter concerning art in modern conditions, to which Sir William Rothenstein referred, was its relations to the public and the people who pay for it. Literature and drama, he thinks have popularized themselves, but the old patrons of art are almost extinct and art has not found new patrons. He suggests that it is one of the duties of municipalities to take over the duty, but unfortunately, if they take any interest in art, they have little if any money to spare for it.

Ochervelt of an interior group, a characteristic river scene with sailing ships by Bakhuyzen and an interesting Venetian view by a follower of Canaletto.

Modern French painters are headed by Theodore Rousseau, with a delightful, warm-toned little landscape, and by L'Hermite, with two pastels, of a town street and of the ramparts of a town, and a small oil picture. There are also two Daubignys, full of color, an unusual Boudin, of a group of ships, and typical examples of Le Sidaner and Monticelli.

One of the best of the modern Dutch pictures is of a timber wagon by Mauve, by whom there is also an effective water color. James Maris, Bernard de Hoog, Mastenbroek, Van Marke and Scherwitz are all well represented. One of the larger pictures is the joint work of P. J. Gabriël, who has contributed a beautiful misty distance in the landscape, and De Haas, who has painted in some cattle and a very good group of ducks on the water in the foreground.

For this exhibition a change is being made in the general custom of Montreal exhibitions; for the benefit of people who can not visit galleries in the day, it is to be open to the public every Wednesday evening from 8 till 10.30.

H. P. B.

## Commercial Art Work Being Displayed At Tudor Hall This Week

In cooperation with Raoul Bonin, the Montreal artist, an interesting display of French posters is being held in Tudor Hall this week.

While advertising in general is perhaps more developed here than it is in Europe, the continent leads the world in commercial art-posters. In France, particularly, the "affiche" or ad-poster has become a distinct branch of art. Names of commercial artists like Jean Carlu, A. M. Cassandre, Sepo and others, rank high in art circles of Paris.

The nature of the posters is vastly different from those used on this side of the ocean. The French "affiche" is usually of a distinctly modernistic, sometimes futuristic character, contains a minimum of advertising, and is designed to strike the eye by its odd conception rather than by any text.

The Tudor Hall exhibition is not confined entirely to commercial posters. There are two posters by Carlu. These were expressly designed for disarmament propaganda.

The complete list of famous commercial artists whose works will be shown at Tudor Hall all this week is Jean Carlu, A. Cassandre, Sepo, Charles Loupot, Capiello, Garcia, Jean Ylen. There will also be posters of the Dam Studio, the Edition Robert Lang and the Verasson Studio.

The exhibition is open during regular store hours. There is no admission charge.

## POPULAR ARTIST DIES IN HOSPITAL

Star 26/10/32  
Ernest LeMessurier Had  
Outstanding Career As  
Cartoonist

The death in the Royal Victoria Hospital yesterday of Ernest LeMessurier, at the age of 38, has cut short the career of one of Canada's brightest cartoonists.



E. LeMessurier

For the last few years he had recorded the features and characteristics of men and women in every walk of life, and there are few organizations that have not some example of his clever work among their treasured souvenirs. During the time that he was on The Montreal Star he was a familiar figure at banquets, conventions and social gatherings, making lightning sketches of prominent folk, tagging them with some witty remark, and weaving them into an ensemble that conveyed an excellent idea of the spirit of the gathering.

Born in Hamilton, Ont., LeMessurier was very young when his family moved to Vancouver, and he was educated at a high school there, afterwards graduating from the University of British Columbia with the degree of Bachelor of Arts. His artistic abilities were developed early, for while he was still a student, his cartoons appeared regularly in the Vancouver papers. On graduating, he joined the newspaper world, and, after serving in the war with the Bantam Battalion, he returned to the Pacific coast and was cartoonist for the Sun and the Province. Then he came East to the Toronto Telegram and from there joined The Montreal Star staff in June, 1924, being a colleague of Arthur G. Racey, whose work as a topical cartoonist is known throughout the English-speaking world.

### CAREER IN NEW YORK

In October, 1925, LeMessurier went to the New York Journal, and made quite a reputation in the American metropolis by a series of cartoons of prominent people in Wall street. He worked for a time on the New York Sun and then returned to Canada, where he married Miss Elizabeth Dawes, daughter of Norman J. Dawes in 1927. He free-lanced as a cartoonist for a while and then entered the advertising firm of Stevenson & Scott Limited, Montreal, using his talent to attract public attention to national products through the medium of pictures.

It was 10 months ago when he first became ill, suffering from high blood pressure, and after recovering, went to the West Indies where he gained in health. He resumed his activities and was an occasional contributor to the newspapers in addition to continuing his advertising work. A couple of weeks ago, however, he was taken seriously ill and was removed to the hospital, where he died.

### SINGING CARTOONIST

Apart from his skill as a cartoonist LeMessurier was also an actor of no mean ability. He played many parts in amateur theatricals, and also provided much entertainment as the singing cartoonist at public functions, sketching notables present at the same time as he sang about topical subjects. He took part some years ago in the productions of the Junior League, acting as master of ceremonies and manager on occasions.

Mr. LeMessurier leaves his widow and a three-year-old son, Ernest Dawes LeMessurier, his parents Mr. and Mrs. Thomas LeMessurier of Windsor, Ont., and two sisters.

The funeral will take place at 2:30 o'clock tomorrow afternoon from the Church of St. Andrew and St. Paul.

## Drawings Of Ships by Cuthbertson

Pictures and drawings of shipping by George A. Cuthbertson have been seen in Montreal before, and more particularly some of the collection of pictures which he made the history of navigation on the St. Lawrence and the Great Lakes. Many of these were good portraits of ships and many of them had historical interest. The works which he is now showing in the gallery of the T. Eaton Company are just as true and show just as much understanding of how ships and their rigging are built and used, and they have, in addition to that, a greater decorative value as pictures. They are drawings in pen and ink of sailing ships and yachts, made on this continent, in Europe and on the high seas. The vessels which he has drawn include Nelson's "Victory," full-rigged ships sailing the Atlantic, Thames barges, Ottawa lumber barges and racing yachts in Lake Ontario; and to all of them Mr. Cuthbertson has given their own characters and has made attractive pictures of them. Specially effective are some of the effects of line which he gets from the rigging of the big ships and from the curves and shadows of the sails of racing yachts. Besides the ship drawings there are a few very attractive landscapes and scenes on the St. Lawrence, clean and sharp drawings of pleasant places.

## Fine Etchings On Display At Morgan's

A quantity of etchings and other prints, mostly in colors, are being shown on one of the upper floors of the Henry Morgan Company. Some of the best of them are those in black and white and among these are some very good ones by Henri Jourdain, of Paris and other places in France, with interesting effects got by a combination of etching with a grained surface produced by a gum process similar to aquatint. There are also some successful etchings by Henri Riche of buildings and groups of figures and some elaborate, rather fussy etchings by D'Allemagne of places in Brittany and Normandy.

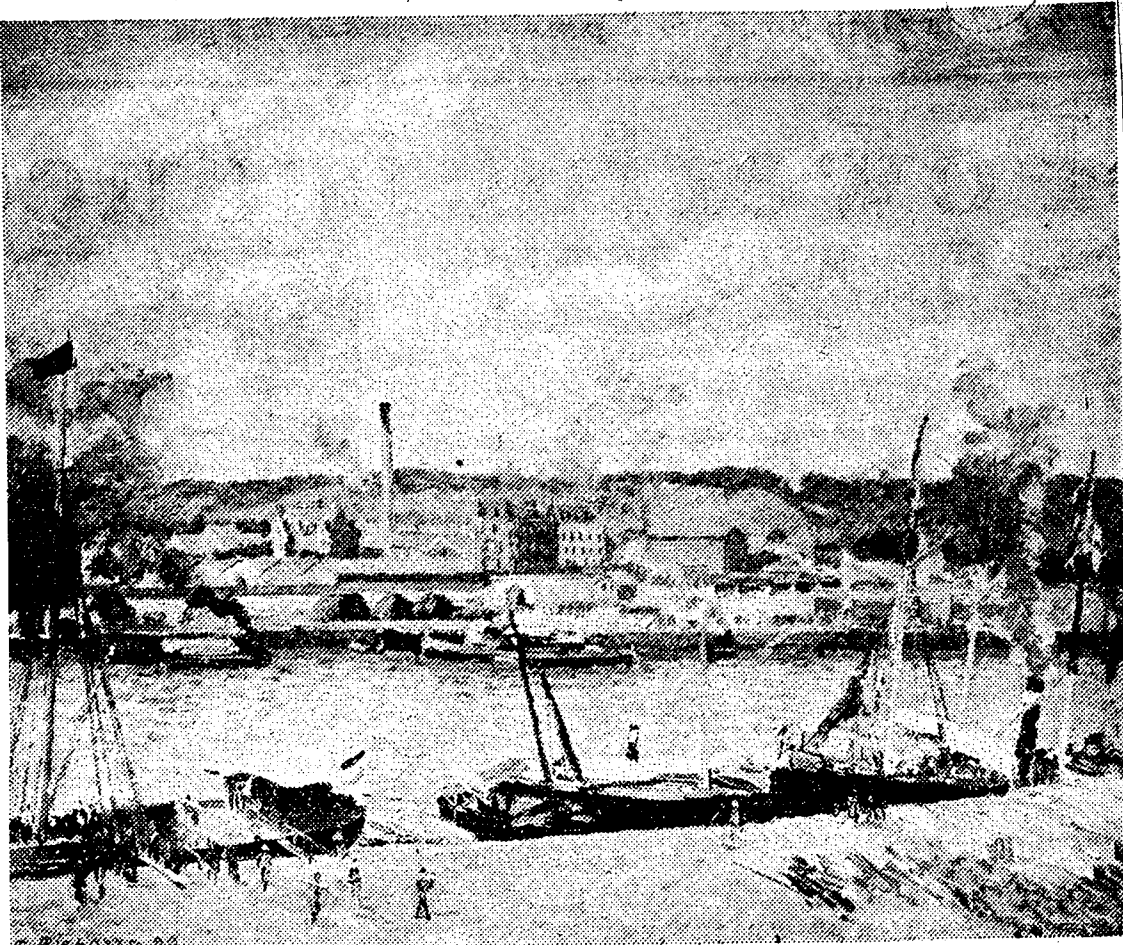
The color prints, most of them by French artists, are made by a variety of processes and combinations of processes, including etching, dry point and grained surfaces and in many of them the effect has evidently been got in printing by working up the inks on the surface of the plate. The results vary from effects of pure engraving to clever imitations of oil or water color painting.

Another part of the collection contains some good examples of old sporting prints by Alken and Wolstenholme, and near these there are some very truthful color lithographs of dogs by Rivet.

In the same gallery there is a small group of pictures by modern painters. Several of these are by Clarence Gagnon and two, evidently recently painted, are very good examples of his work. A broadly painted study of a girl's head by F. S. Coburn is quite unlike the pictures which he generally sends to exhibitions; a snow scene is the best of several pictures by Warren Eaton.

Star 26/10/32

MODERN FRENCH



THE PORT OF ROUEN  
by Pissarro. (1892).

This picture was bought by the Art Association of Montreal out of the Tempest Purchase Fund in 1921. Camille Pissarro was of Spanish descent and was born in the island of St. Thomas, Danish West Indies, in 1831. Going to Paris at the age of 20, he lived and worked there, and died there in 1903. He was a landscape painter, who apparently was never interested in figure painting.

## Slump in Paris For Unethical Dealers in Art

As a leader, if not in art, at least in the trade in works of art, Paris is going through bad times. Of course economic depression is given as the chief, or even the only reason for this, but there can be very little doubt that the sort of work that has been turned out by many painters in Paris for some years past and the way in which some of the dealers have exploited the, mostly foreign, buyers have done a good deal to kill the trade. The people who used to buy are not only short of money but they are thoroughly tired of buying experiments and freaks on the advice of the people who had them for sale. Some account of the present state of affairs has been given by "A Paris Painter" in the London Daily Express.

\* \* \*

One inevitable result of the economic depression has been the ending of the extraordinary post-war art boom in Paris, during which speculation turned to art and transformed artists, willy-nilly, into producers of stock for a rising market.

Picture dealers were quick to notice the huge profits realised by those who last year bought the canvases of the misunderstood and neglected Impressionists. The dealers set out to exploit a gold mine—the awakening of the public to the financial possibilities of pictures belonging to new schools. Everything original in art came to be regarded as latent wealth.

Dealers had hitherto backed their judgment as connoisseurs, and were content to reap an ultimate harvest. Now they were bent on rapid profits. It takes a long time to establish the artistic value of pictures, but it is another matter to create commercial values by buying an artist's canvases at public sale rooms and employing camouflaged advertising until they reach a high market price.

Each dealer—and the number of dealers increased each year—would monopolize the work of a few painters by contract, the artists undertaking in consideration of a monthly payment to sell to the dealer a part or the whole of their output for a period of from one to five years. Prices were at a fixed rate per "number." In France regulation sizes of canvases are numbered; for instance, the British 20in. x 24in. stretcher is a No. 12, and thus a dealer paying 50 francs a "number" would give 600 francs for a picture of this size.

Soon after the war 10 francs a "number" was a usual rate, and I even heard of two francs a "number" in 1922, though that was exceptional. There was usually an agreement as to the size of the pictures as well as to the rate to be paid, large pictures being paid for at lower rates.

As the franc diminished in value prices increased, and "stars" rose to 1,000 francs a "number," and even more. So acute did the speculation fever become that many private individuals also signed contracts with artists, stocking their pictures until the painter's financial star rose—if it did—and then selling. But the world crisis has brought painful times to all artists in Paris, sincere and insincere alike.

## ARTS CLUB MEMBERS EXHIBIT PAINTINGS

Gazette 2/11/32  
Variety in Treatment Marks  
Collection in Eaton's Fine  
Art Galleries

Paintings by members of the Arts Club of Montreal are being shown in the Fine Art Galleries of the T. Eaton Co. Limited, of Montreal. Many woodcuts and etchings are also on view.

An interesting feature of the exhibition is its wide variety, not so much in subject, as in approach. There are pictures painted with an almost eighteenth century precision; pictures which show a pre-occupation with the problems of impressionism—light, atmosphere and the effect of colors upon each other; and there are pictures which embody the post-impressionistic emphasis on form and pattern.

Wilfred Barnes, A.R.C.A., has a pastel, "Fall Meadows," in which the richly colored land stretches back into illimitable space under a windswept autumn sky. Edwin H. Holgate contributes several striking canvases. These include two portraits: "Mrs. Buffett," an elderly woman seated by a sunny window with a potted plant on the sill, and "Unemployed," a young man in a brilliant blue shirt with a crest of red hair against a background of factories, cranes and canal. Mr. Holgate also shows a winter scene, "Laurentide Lake," and some excellent woodcuts.

Randolph Hewton, A.R.C.A., has some brilliantly colored, strongly rhythmic landscapes. In "Autumn Landscape," birch trees form a screen through which the water of a lake and the hill on the opposite shore are viewed.

Paul Caron shows four water-colors, distinguished by loose brushwork and sound draughtsmanship. In spite of the delicacy of his medium, the stone buildings in "Ruelle St. Elol, Montreal," or "Ancient Gate, Quebec," the horses and the loads they draw, has weight and solidity.

Bold and striking design mark two canvases by A. Y. Jackson, R.C.A., O.S.A. "In the Laurentian Hills," Mr. Jackson depicts that season of the year when the snow has begun to melt. In the ploughed field in the foreground enough remains to fill the bottom of each furrow, leaving the ridge bare and brown. In the mountains in the background, the same effect is repeated in the hills and valleys.

Adrien Hebert shows an amusing canvas, "Winter Scene, Montreal"—a detailed transcript of Fletcher's Field on a Saturday afternoon—skiers, spectators, pop-corn wagon and all. In "Port of Montreal" he has a study in contrasts—solid grain elevators and bulky ships against steam, smoke and clouds.

A romantic landscape, rather like a stage-setting in which a dance of the nymphs might be presented, and a sensitive portrait are shown by A. Sheriff Scott. "The End of the Village," by James McCorkindale is a pleasant portrayal of a country road in winter with sun on snow well handled.

Among the others exhibiting are Octave Belanger, Thurston Topham, Hal Ross Perrigard, A.R.C.A., William H. Taylor, R. H. Lindsay, Felix Shea and Roy Wilson.

## FINDS OLD MASTER ON GRIMY CANVAS

Gazette 4/11/32  
Painting Purchased for One  
Dollar Re-sold to Govern-  
ment for £1,500

## OTHER BARGAINS QUOTED

P. de Casseres, of London,  
Describes Personal Experi-  
ences in Discovering  
Rare Pictures

The picture business still lends itself to romantic "finds" as witness two stories told The Gazette by P. de Casseres, of London, a dealer visiting Montreal.

One night, when driving from Peterborough to London, something went wrong with the auto and it halted just outside a small village. A man attached to the Automobile Association approached to render what assistance he might, and the seat of the trouble was soon located. It meant a trip to the nearest town some ten miles distant. The A.A. man set out and Mr. de Casseres wandered into the village where he struck the local "junk shop." He entered and was glancing round when the owner asked him if he would not buy a picture he had on the wall. It was a filthy old canvas, and Mr. de Casseres replied that he was not in the least interested. The owner was persistent and offered it to him for \$1.50. Still uninterested, the price was brought down to \$1, when Mr. de Casseres said he would buy, rather not to appear ungracious than from any other motive. To while away the time, he went to the drug store and had a small bottle of some cleansing agent made up. Returning to his auto, he set about cleaning the canvas. To his amazement, a perfect example of an old Dutch master appeared.

Back in London, he showed it to a fellow art expert who offered him £500. This was refused and eventually a compromise of £750 arrived. His friend sold it to the Dutch Government for £1,500.

On another occasion, a friend brought into his office some old canvases covered with grime and asked £5 for them. Mr. de Casseres this time again told him he did not want them. The friend was importunate and badly in need of money. He left the pictures, and eventually, rather to get rid of him than for any other reason, they were bought for £10. Two of them proved to be portraits of the highest class and one realized £450 at auction, the others going for smaller prices.

But, as Mr. de Casseres pointed out, these fortunes do not come every day. They are the highlights in what is otherwise in these days, rather a difficult business.

Star 8/11/32

A DEPRESSING CRITICISM  
Sir.—Your issue of the Star for Wednesday (November 2nd), contains a criticism or review of an Exhibition of Works of Art by a group of Montreal Painters, at Eaton's Galleries.

As an opinion of the author, it does not actually count greatly, but as printed and read by the public, it does. The whole article reads as a veiled sneer; what slight praise is given to a few works is in most cases negated immediately by further words of disparagement.

The name of Mr. A. Y. Jackson, R.C.A., a Painter of international fame, is mentioned casually, almost last, grouped with a list of contributors. Your critic may not like Mr. Jackson's work himself, but should be able to appreciate the strength and individuality of it, but he deems it not worth mentioning.

Neither does he notice at all the work of M. Adrien Hebert, whose two large canvases are outstandingly good.

My own pictures are discussed as "Imaginary landscapes." (I quote his words.) Three of these "Imaginary landscapes" are pictures of local buildings! The other is a view of the North River.

Mr. Edwin Holgate's portraits he finds "hard and lifeless." A low-toned and able portrait by Mr. Sheriff Scott is "not very attractive as a picture."

The whole tone of the article is depressing, devoid of any real appreciation, and calculated to do harm to the exhibitors in the eyes of the general public. At a time such as this, when artists are feeling the pinch more, possibly, than any other profession, it does seem to me that the work of writing the article might with advantage have been allotted to a critic who possessed, at least, a little more knowledge, vision and appreciation of works of art.

THURSTAN TOPHAM.



Star 2/11/32

## Pictures and Prints on View In Eaton's

Some pictures and prints, which are being shown in three rooms of Eaton's galleries this week and next, are by Montreal artists, members of the Arts Club of Montreal, and some of them have been exhibited before. While none of the pictures are very outstanding they are quite good examples of the recent work of their painters. A head of a girl by A. Sherriff Scott, if not very attractive as a picture, has good drawing and painting; two portrait studies by Edwin Holgate are strong but hard and rather lifeless. Two fairly large landscapes by Randolph Hewton have striking effects of color and light; a pastel by Wilfred Barnes has also good color and is much more successful than his oil picture in the same room; Octave Belanger's landscapes are interesting and there are a bright and cheerful sea-shore scene by W. H. Taylor, some of Thurston Topham's imaginary landscapes, fairly representative examples of the work of Jas. McCorkindale, R. H. Lindsay, H. R. Perrigard and A. Y. Jackson, and some street scenes, one particularly good, in water color by Paul Caron. In the small collection of prints there are good woodcuts by Felix Shea and Edwin Holgate, very successful woodcuts of views in this province and of scenes of habitation life by Octave Belanger and some etchings by P. R. Wilson, of which two of Italian architecture are much the best.

## London and Paris Art Brevities

A very strange collection of so-called pictures has lately been produced by some British people and is now being exhibited in Paris; the promoters of the exhibition may well have doubted if London would be able to swallow it. The performers, or producers of these exhibits are all ladies of the highest social standing and their qualification for admission to the company of exhibitors was that they had never painted anything before. Some of their works have been reproduced in London illustrated papers and they make it quite easy to believe that these ladies had never painted before and to hope that they will never do so again.

A great destruction of what were once valued as works of art has lately been made in London. In Victorian times steel engravings were made in very large quantities and there was hardly a house which did not contain one or more, commonly reproductions of pictures by Landseer, Frith, Wilkie or some other painter. Very many people have inherited and still own prints of this kind but the fashion for them has gone out completely and there is little or no sale of them now. They are very often wonderful work as engravings, but to modern tastes they seem to be rather depressing as wall decorations. A firm of London dealers, who were formerly publishers of large quantities of steel engravings have found that there is no longer any demand for their big stock of them and have destroyed, it is said, 100,000 of them to make room for other things.

## Wall Paintings On Large Scale

A British painter, Brangwyn, a Mexican, Diego Rivera, and a Spaniard, Jose Maria Sert, have been commissioned to paint decorations in one of the large halls or corridors of the main building of the new Rockefeller Centre, now being built in New York. This corridor is 150 feet long, 100 feet wide and 25 feet high, and it is to be decorated with nine huge panels. The largest, which has been given to Rivera, is 63 feet long, the other eight, of which Brangwyn and Sert take four each, are 25 feet long; all are 17 feet high. The pictures are to be painted on canvas and mounted on the walls after painting. The subjects of the pictures are allegorical or symbolical and represent what are called the "New Frontiers," having to do with man's power, will, genius, etc., and his relation to matter and to other men.

## A MORLAND SKETCH



A BOY ON A WHITE HORSE  
by George Morland.

(Courtesy of W. Scott and Sons.)

The scenes of rustic and homely life by George Morland, (1763-1804), are well-known to everyone. His pictures, of which there are a very large number, were hastily painted in the intervals between frequent imprisonments for debt. He painted no less than 492 pictures in the last 8 years of his life.

## Notes of Interest To Art Lovers

A lecture is to be given at the Art Association of Montreal on Tuesday evening, November 8, by Howard Giles, an American painter and a member of the National Academy. His subject will be "The Interpenetration of Science and Art" and it will be illustrated with drawings on the black board. An exhibition of water colors by Ernest Cormier will be opened in the print room of the Art Association on Saturday, November 12.

Several pictures have been added since the opening to the collection from the French Gallery in London now on view at Scott's galleries. Three of these are by Walter Greaves the friend and pupil of Whistler; one, of the Thames at Battersea is remarkably like Whistler's work and has been taken for a Whistler; the other two are of street scenes in Chelsea, one of them quite unlike Whistler's manner in the sharpness of its drawing and the brightness of its lighting. There are also two small and very interesting portraits, of a man and a woman, by Lucas de Heere.

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## CANADIAN HISTORY EXHIBITS ON VIEW

Gazette 5/11/32  
McCord National Museum  
Co-operates With Work  
in Local Schools

COVERING 1492 TO 1611

May Be Seen by Classes By  
Arrangement During After-  
noons — To Continue  
Throughout Winter

Designed with particular reference to the history work being carried on in fifth and sixth grades in Montreal schools, a series of special exhibits on Canadian history will be held throughout the winter in the McCord National Museum of McGill University. These will be six in number, the first of them, covering the period from 1492 to 1611 now being on view and open to the public.

Arrangements can be made for classes to see the exhibit during the afternoon, and yesterday over fifty pupils took advantage of this opportunity that has been provided for them. The programme that has been outlined for the winter months is in line with the museum's policy of being as great a service as possible to the schools and members of the general public. The exhibits have been arranged under the direction of Mrs. Dorothy Warren, curator.

The following is a rough draft of the winter's programme:  
November 1-26—Period of 1492-1611—early explorers including Eric, the Red; Leif, the Lucky; Christopher Columbus; John Cabot; Amerigo Vespucci; Jacques Cartier; Sir Humphrey Gilbert; Martin Frobisher; John Davis; Francis Drake; Henry Hudson.  
December 1-13—period of 1600-1700 — Champlain; the Company of One Hundred Associates; Settlement of Montreal; Life of Quebec, 1660-1700; LaSalle; Jesuit Missions, etc.; Hudson's Bay Company.

January 9—February 11—period of 1750-1770—Conquest of Quebec and Civil Re-establishment.

February 14—March 10—period of 1770-1800—War of American Independence; United Empire Loyalists and new settlements.

March 20 — April 15 — period of 1800-1870 — War of 1812; amalgamation of North West Company and Hudson's Bay Company; rebellion of 1837-38; North West passage explorers; Confederation.

April 20 — May 31—period of 1870-1920—North West Rebellion; railways; industrial development Canada in the Great War.

### FIRST EXHIBIT SHOWN.

The first of these, now on view, has been the most difficult period to cover, but all available material has been arranged in a most interesting way. The days of the Vikings and early explorers who came to this side of the water are shown in picture form, with illustrations of their ships, maps of the routes taken, and maps made by these men compared with those of the present day. Samples of early utensils are also on view.

A feature of note is a group of models of some of the ships used by Columbus in his voyages in 1492 and 1493, these having been loaned by the Canadian National Steamships for the occasion. Some idea of the task confronting the mariners of those exploring days is conveyed by these models of the Santa Maria and the Nina, of the 1492 voyage; and a large one of the "Marigalante" a carrack of only 42 tons that came over in the following year.

Other portions of the exhibit deal with the English kings under whom Cabot, Drake and others sailed the seas, and also with the French explorers and the earliest days of the French regime in this country.

## SCULPTOR HONORED

Gazette 11/11/32  
Anna Huntington Elected to  
American Academy

New York, November 10.—Anna Hyatt Huntington, the sculptor, was elected to membership in the American Academy of Arts and Letters today, the third woman to be so honored. The others are the late Julia Ward Howe and Edith Wharton, the novelist. Walter Damrosch, composer, and conductor of the New York Symphony Orchestra, and Paul Manship, sculptor, also were elected members today.

Nicholas Murray Butler presided over exercises, at which the academy's medal for good diction on the stage was presented to Alexandra Carlisle.

## New Theory on Art Shatters Age-Old Beliefs

There is a quite widely held belief that art does or should exist only for its own sake,—that artists, in order to produce great works of art, must be moved only by the desire to make beautiful things, without any consideration of the use of those things or of their effect in other directions. It is also often supposed that the greater artists of the past worked always in this way. But Dr. Hans Tietze, who is professor of art history in the University of Vienna, declares that art is not and never has been produced for its own sake, and he made this declaration in an address to a gathering of 150 artists and patrons of art at the twenty-first annual dinner of the College Art Association of America. He even seems to consider that some of the faults of modern art are due to a misunderstanding of its proper purpose, though his remarks are slightly obscure.

Asserting that modern art has come to a blind alley and is now passing through a severe crisis, Dr. Tietze said: "The gap between artists and the public has grown so enormous that art seems to have lost not only its economic and social basis, but, at the same time, its moral and spiritual support."

Dr. Tietze, who spoke on "Fine Art as a Sociological Problem," declared that "we must try to find out the place of art in the totality of human relations; in other words, its social meaning and responsibility."

"By this reciprocal efficacy of collective and individual forces art produces a stock of forms which are accessible to every one and, therefore, can be compared to a language, and goes on giving to the races, to the nations, to the generations and all kinds of communities, symbols and thereby means of self-consciousness and spiritual existence. In a somewhat paradoxical way we could say that art reaches its social aim by insisting on its unsocial interests; in endeavoring for the utmost achievement in every single production, art enriches life. Its social importance can scarcely be overvalued."

## MOUTH SUPPLANTS HAND OF PAINTER

Gazette 3/11/32

Earl Bailly, Crippled in Childhood, Overcomes All Handicaps

HAS EXHIBIT AT EATON'S

Canvases and Water Colors  
Have Distinct Individuality  
—No Sign of Physical Disability

Another miracle with an Alger touch came to light yesterday in connection with the exhibition being held at Eaton's Art Gallery of the paintings of Earl Bailly, a Nova Scotian from Lunenburg. Mr. Bailly is a skilled artist with a highly individual technique and expresses himself in a mature fashion in oils and water colors. The miraculous part of the thing is that he paints with his mouth instead of his hand.

His story is a saga of high courage and struggle against overwhelming odds. At the age of two, Mr. Bailly's limbs were permanently crippled by infantile paralysis. On the face of it this meant the life of an invalid, chained to a chair and a burden to the world.

But the child of that day instinctively determined that such should never be the case. His parents encouraged him to take a pencil in his mouth and taught him to write in the manner as soon as he was old enough. The artist was already dormant in him and he began drawing little sketches during the long idle hours. In between school lessons he was ever at his sketching pad and thus from earliest infancy he acquired a facility with his mouth (lips, teeth, tongue and cheeks) that many a man blessed with the use of his whole body lacks.

Lunenburg was always a summer resort for artists, and it was from the annual colony of painters and sculptors who frequented the town, that Mr. Bailly picked up the fundamentals of pictorial art. His courage never failed him. He worked away persistently and consistently, so many hours every day, until four years ago, when he was urged to submit some of his canvases to the Montreal Art Association. He did so and rather to his amazement they were accepted and hung at the annual exhibition. And with much success. Since then he has been a regular exhibitor both here and in Toronto. His exhibition, which opens at Eaton's today, is his first independent one.

Mr. Bailly regards himself largely as self-taught. He had never taken formal lessons until recently when he spent a month at the summer school held at Eastport, Maine, by the famous American watercolorist, George P. Ennis. He hopes to return to Eastport next year to resume his studies with Ennis.

### HOW IT IS DONE.

Mr. Bailly was kind enough to give The Gazette a demonstration of his methods of executing his canvases. When he draws, he places the paper horizontally on his chair desk. When he paints the canvas is put on a perpendicular easel immediately before him. He takes the brush firmly between his teeth, and draws it vigorously and with extraordinary precision across the canvas. The work is done largely by the jaws and he can grade his strokes from a broad sweep to a touch of the utmost delicacy. When asked which he found the more difficult, the design or the coloring and detail of his canvases, he replied that for him at least each subject presented its particular problems. Incidentally, he mixes his own colors.

A rapid glance at Mr. Bailly's canvases and watercolors showed him to be an artist of considerable resource whose tremendous handicap is in no way evident in his work. He is fond of color. His designs are sure and lend his pictures a distinct individuality. He is particularly successful in marines.

As the reporter was about to leave, Mr. Bailly asked him if he would like his autograph. On receiving an affirmative answer, this amazing man turned to his young brother, who is his companion and his arms and legs in matters outside of the realm of art, took a pencil from him, in his mouth of course, and, bending over a piece of paper, quickly scrawled his signature in a legible, well-shaped and characteristic handwriting.

## FRENCH-CANADIAN ART IS EXTOLLED

Gazette Nov. 7/32

Hon. A. David and Sir Andrew Macphail Laud Results of Beaux Arts Movement

EXHIBITION ALSO OPENS

St. Sulpice Library Is Scene of Works' Demonstration in Various Spheres of Art Expression

Canada's beaux arts—whether of the realm of literature, music, painting, sculpture or handicrafts—must remain the expression of the soul and mentality of a people whose pulse, ever quickening to the traditions of the past as well as to intellectual achievements of the future, is always indicative of increasing consciousness of the finer things in life. Such was the burden of addresses delivered by distinguished speakers, including the Hon. Athanase David, K.C., Provincial Secretary, and Sir Andrew Macphail, at a banquet held by members of the French section of the Canadian Authors' Association of Montreal on Saturday night in the Cercle Universitaire, Sherbrooke street east. The event served officially to open the Canadian Book Week in the metropolis, and brought to the fore the fact that "Literature in French Canada remains closely associated with the nation's awakening to the glory and permanent beauty of beaux arts."

In connection with the banquet, an exhibition of French-Canadian books and beaux arts was also held in the St. Sulpice Library, St. Denis street, all exhibits being of exceptional aesthetic worth, and serving to stress the fact that French Canada is ever to the fore in the up-building of art in Canada.

Jean Bruchessi, president of the French section of the Canadian Authors' Association, presided at the banquet. Distinguished guests present included: the Hon. Mr. David, Sir Andrew Macphail, the Hon. Dr. Ernest Choquette, M.L.C.; the Hon. Wesley Frost, United States Consul-General; His Worship the Mayor of Montreal, the Hon. Fernand Rinfret, M.P.; Leon Marchal, assistant French Consul; the Baron K. de Meerandere, Belgian Consul, and the Baroness de Meerandere, Mr. Justice E. Fabre Surveur, Miss Martha Allan, Victor Dore, Madame David, Madame Marchal, Mrs. Frost, Madame Bruchessi, Madame E. P. Benoit, Mr. and Mrs. Alfred Desrochers, Mr. and Mrs. Harry Bernard, Robert Choquette, Leo Cox, Victor Morin, the Rev. Dr. W. Harvey-Jellie, Gaston Rivet, Miss Eva Senecal, Miss Alice Lemieux, Miss Marguerite Lemieux, Miss Alice Bernier, Mr. and Mrs. Rodolphe Lemieux, Jean Nolin, Jean Flahault, Miss Alice Nolin, Armand Vian, Henri Pontbriand, Albert Levesque, and many others.

A feature of the banquet was the

tribute paid to the three winners of the David Literary Prize for 1932, Robert Choquette, Harry Bernard and Alfred Desrochers. Their works, which were crowned by the Provincial Government, included "Metropolitan Museum," a poem by Mr. Choquette; "Juana mon aime," a novel by Mr. Bernard, and "A l'ombre de l'Orford," a collection of poems by Mr. Desrochers.

### ROLE OF LITERATURE

Mr. Bruchessi, in a short address, noted that Canadian Book Week served to recall, once again, the salient role played by literature in the growth and development of a people's intellect. This year, he noted, it had been thought fit to link up Canadian's beaux arts with Book Week, and demonstrate to the people that Canada, in the realm of art and literature, was accomplishing much. He paid tribute to the fact that Quebec's Provincial Government, through the Hon. Mr. David, had ever seen fit to encourage beaux arts in Canada.

The Hon. Mr. David affirmed that he was happy in the thought that his government had been able to contribute to beaux arts in a determined effort to foster that which was so necessary to a nation's intellectual forces. Often, in the past, he recalled, he had heard the cry that literature had no support in French Canada, and that an author's plight was often a difficult one. Happily, the government had sought to lend encouragement to literature and to art, seeing in the beaux arts the natural expression of the soul and mentality of a people and nation. The Hon. Mr. David paid tribute to the association for its work on behalf of the development of a sound Canadian literature, and lauded its association of beaux arts with literature during the course of Book Week.

Sir Andrew Macphail paid tribute to the sterling qualities of French-Canadian literature, the famed translator into English of Louis Hemon's "Maria Chapdelaine," remarking that "French literature stands out as a monument to the fine feelings of a great race."

Other speakers at the banquet included Victor Dore, who noted the support the Catholic School Commission of Montreal was willing to give to Canadian authors; Leon Marchal, who affirmed that the literature of French-Canada was ever in the intellectual ascendancy, and the Rev. Father Antoine Lamarche.

### LIBRARY EXHIBITION

The exhibition at the St. Sulpice Library is interesting for the variety of objects on show and the divergent styles seen in their execution.

On entering, there is to be seen a case containing bookbinding in different types and illuminations by M. J. Charlebois. These are very ably done, the lettering and coloring being of a high standard. The books are no less artistic, the work of Marguerite Lemieux, who also is represented in the picture section, being excellent. R. Beauchemin and Philippe Beaudoin are two others whose work should be mentioned.

Music is not forgotten, and two manuscripts are unusually interesting. One is that of "Les Deux Ames," by the Canadian composer Coutant, which was first performed in the Monument National in 1903 in the presence of Sir Wilfrid Laurier, the first time a Canadian oratorio had ever been offered to the public. The neatness with which the large orchestration is done is extraordinary. The same composer's "Memorare," long out of print, is seen in a rare copy of a Paris edition. "Gisele," by Lavallee-Smith is the second manuscript of interest, and there is also a copy of the first number of the Canadian Musical Journal of 1813.

The paintings and sculpture occupy a room to themselves, and it is not easy to pick out for mention any above the rest when the whole standard is so high. Incidentally, it is a pity that no catalogue was prepared to aid visitors to compare different periods of the work of the same artist. Rodolphe Duguay is represented both by sculpture and paintings, worthy and painstaking efforts which have come to be expected from him. A metal plaque of Charles Gill by Alice Nolin is more than delightful, and is rather reminiscent of the well-known pictures of Charles Dickens. Marguerite Lemieux has several examples of her work done in Paris, in which she shows herself to be more attracted to color than line. Alynne Gauthier Charlebois draws instant attention for her head and shoulders of a peasant smoking a pipe. It is done in an odd hard line process, not unlike pen and ink work in color. The effect is most unusual. Adrien Hebert goes to the harbor for two pictures, one of a railway engine puffing along behind the grain elevators and other a view of the harbor looking east. Modernistic tendencies with little softness of color distinguish the work of M. A. Fortin, directly opposed to a small water-color by R. Duguay of a fisherman in the St. Lawrence, which is delicate in treatment and conception.

A biblical figure, striding along with a thick stick is the offering in the sculpture section by Elzear Soucy. Some plaque metal work pictures by Irene Joubert lend a note of the unusual. Dry-points occupy a prominent place in the room, those by Alberic Bourgeois and Octave Belanger being particularly pleasing.

Exhibits of modern French-Canadian books are given by various publishers of Montreal and they show the advance made latterly by the work of Canadian writers. The whole show leaves the impression that French-Canada has more than kept pace.

## FIGURE PAINTERS FEATURE OF SHOW

Gazette 5/11/32

Marked Improvement in Treatment Shown as Royal Canadian Academy Opens

By GUY E. RHOADES.

(Canadian Press Staff Writer.)

Toronto, November 4.—Figure painters stole the show in the 53rd annual exhibition of the Royal Canadian Academy of Arts which opened tonight at the Art Gallery of Toronto with a private reception and view for gallery members.

Two trends stand out in the exhibition, the increasing representation of artists from the extreme eastern and western ends of the Dominion and the marked improvement in treatment of the figure. Landscape painting, however, the first love of modern Canadian art, has not been neglected.

Three hundred and sixty-nine paintings and drawings were hung and 360 more, most of them dashed off hurriedly by younger artists, were relegated to the cellar as unimportant.

Of the figures three force their attention on the visitor with almost equal clarity: "Colored Nude," by Dorothy Stevens, Toronto, a young negress shading her eyes, eyes against a background of a warm sky and lush tropical foliage streaked and mottled with dazzling sunshine; "Portrait, Georgian Bay," by Lawrence Smith, Toronto, a tawny-blond girl in a red short and green pyjama pants, standing on a rock against a whipping breeze with a sky-full of scudding clouds in the background; "Benedicta," bare-legged and bare-shouldered woman clad in a flowing gypsy garb with her back to sun-speckled water and rolling green hills. Randolph S. Hewton, Montreal, is the artist.

Four portraits stand out: Fur-coated and fur-capped Andro Illiasenko, by Lilius Torrance Newton, Montreal; J. E. McAllister, by Evan MacDonald, Toronto; a full length of the distinguished P. D. Ross, noted figure of Canadian journalism, by Ernest Fosbery, Ottawa; and Miss Constance Burns, dressed in two shades of green, finely lighted and finely drawn by Marion Long, Toronto.

Landscapes in which the virility of Canadian artists first gained them international notice have not suffered from the increased skill of portraitist and figure painters. Such well-known artists as A. Y. Jackson and J. E. H. MacDonald are represented in their usual styles, mellowed perhaps a little, by pictures of the Arctic, wintry weather and vast mountain scenery.

The exhibition showed, however, that other landscapists are being developed. Chief among these is J. W. G. MacDonald, of Vancouver, whose painting of "The Black Tusk" at Garibaldi Park, B.C., shows apparent influence of H. Frederick Varley, himself represented by "Dharana," sombre combination of figure and landscape.

From the Maritimes Harry Britton of Amherst, N.S., strikes an almost French touch in his "A Nova Scotian and Her Goats," scattered pleasantly over the side of a green hill. Stanley Royle and his 17-year-old daughter, Jean, recent arrivals from England, concentrated on scenes in the little Nova Scotia fishing village of Peggy's Cove, resort of many Canadian landscape and seascape painters.

Kathleen Morris, Ottawa painter whose quaint horses and sleighs appear in almost all her pictures, continues to bring pleasantly quiet reaction with her "Sunday Morning," the same horses, though more of them than usual, hitched to the same sleighs, waiting for their owners to come out of church.

The sculpture section is devoted mainly to portraiture and contains works of most of the important sculptors in Canada.

### MONTREALERS WIN

Barott and Blackader Take Architecture Award

Toronto, November 4.—A jury of the Royal Canadian Architectural Institute of Canada announced award of the Institute's gold medal for this year to Barott and Blackader, Montreal architects, for their design of the Bank of Montreal building, Ottawa.

The institute is holding its third annual exhibition of design at the Art Gallery of Toronto in conjunction with the 53rd annual exhibition of the Royal Canadian Academy of Arts.

Four awards are made annually, the gold medal for the building of most outstanding architectural merit completed within the past three years, and three other awards, one each for ecclesiastical and educational buildings, and for residential buildings.

In class I, public buildings, in which the gold medal was awarded, Chapman and Oxley of Toronto secured honorable mention for their design of the Royal Ontario Museum. In class II, ecclesiastical buildings, H. L. Featherstonhaugh, Montreal, drew first award for his design of the Church of St. Andrew and St. Paul, while honorable mention went to William Ralston, Ottawa, for the Ottawa mausoleum. Lucien Parent, Montreal, won first award in class III, educational buildings, with his design for St. Joseph Novitiate, St. Genevieve de Pierre Fonds, Que. Two honorable mentions went to G. Roper Gouinlock, for the Brockville, Ont., collegiate institute, and Sprodt and Rolph, for Emmanuel College Residence, Victoria University, Toronto.

In the fourth class, residential buildings, Ernest Cormier, took first award for his design of 1418 Pine Avenue West, Montreal. First honorable mention went to Perry and Luke, Montreal, for the residence of Howard Banks, Westmount, and second honorable mention to P. Roy Wilson, Kingston, Ont., for the residence of R. O. Sweezy.

## WEDGWOOD'S LIFE TOPIC OF ADDRESS

Star 10/11/32

Professor T. H. Clark Tells History Association of Famous 18th Century Potter

The life and works of Sir Josiah Wedgwood, famed eighteenth century master potter of England, formed the subject of an address by Prof. T. H. Clark, of the department of geology, McGill University, before members of the History Association of Montreal at an inaugural meeting held in the Queen's Hotel last night. Prof. E. R. Adair, of the department of history, McGill University, introduced the speaker.

Members of a family which had long been associated with pottery works in England, Josiah Wedgwood, Prof. Clark noted, revolutionized completely the pottery industry. Born in 1730 amid humble surroundings, Wedgwood quickly rose to a commanding position in the pottery business in England, and upon retirement from active work he boasted of a fortune of £500,000. His first innovation in the industry came with his adaptation of scientific exactness in pottery work as against haphazard fashioning, and, in the wake of intensive study of quantities, temperature, shrinkage, chemistry, etc., he succeeded in standardizing production.

His first great contribution, Prof. Clark added, was the development of a white or near-white glaze which surpassed in beauty the mottled ware of competitors. This new product became known as Cream Ware and also Queen's Ware, the latter title being won as a result of his having made a set of dishes for Queen Charlotte of England.

European royalty often purchased his pottery, one enthusiastic supporter of Wedgwood's craft being Queen Catherine of Russia. In later years, the master potter developed an all-white ware with a very fine grain and extremely hard. He colored this material, using, chiefly, blue and red. Fine filigree work in white was then moulded separately and placed on the blue base of the ware, and this whole was made one by a second firing. This particular brand of pottery was called Jasper Ware by Wedgwood, and is most valuable today. His copies of the famous Portland Vase, which is at present in the British Museum, are also of great value.

## U.S. ARCHITECTURE SCORED AS FAILURE

Gazette 12/11/32

Frank Lloyd Wright Ridicules Yale University for Perpetuating Modern Art

Providence, November 11.—Striking out at the failure of the American people to develop a culture which would force growth and development of architecture, Frank Lloyd Wright, internationally known architect, speaking at the Institute of Art, Brown University, today ridiculed Yale University for its "foolish" perpetuation of modern architecture, and declared he did not understand how any young man could attend a university which had thus proclaimed its impotence to the generations to come.

A great civilization is known by what it leaves behind, he said, and if America were destroyed as it stands today, the archaeologists of the future would dig into the ruins and find only, from bathrooms, that "we were a sanitary people" who erected masses of masonry, the component parts of which had no relation one to the other.

The architect attacked modern education as being productive of sterility and not culture, and he declared the American people lacked the desire to live their lives so that would mean something, and lacked the reflective attitude which would call for the best in art. Painting and sculpture should be the servants of architecture, he said, and until painting "comes home to its mother, architecture, takes a spanking and goes to work," it won't amount to much.

## Canadian Art On View in St. Sulpice Library

Star 9/11/32

A little collection of Canadian painting, sculpture and applied art is on view at the St. Sulpice Library on St. Denis St., where it has been brought together for the Book Week of the Canadian Authors' Association. Though the exhibits are few there is work to be seen by several people who are little known in other Montreal exhibitions. The sculpture includes two well designed and modelled busts and a plaque by Miss Alice Nolin, and several works by Elzear Soucy, the best of which is a head of an old man carved in wood.

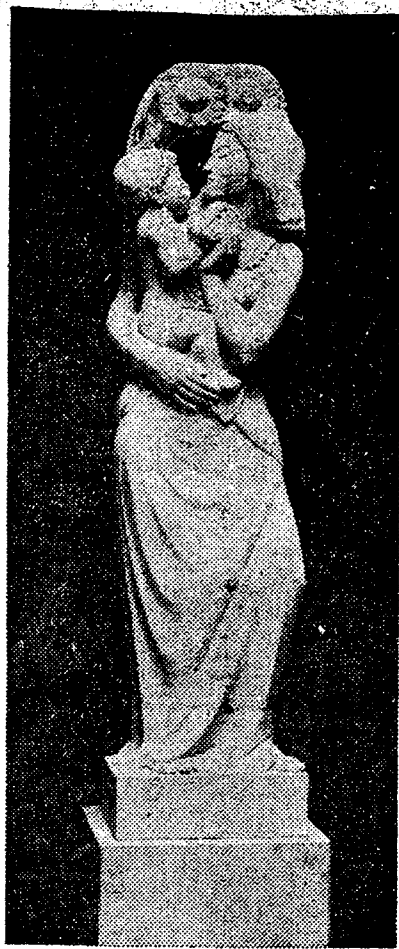
Among the painters represented are Adrien Hebert and Marc Aurele Fortin, whose work is familiar. Marguerite Lemieux has some very successful water colors, some good decorative work in metal and enamels, and several well designed and executed bookbindings. Good bookbindings are also shown by Philippe Beaudoin and others. Marjorie Smith's portrait study in pastel is much better than her landscape studies. Maurice Lebel has some pleasant sketches, Paul Lemieux shows good watercolors and Jean Palardy has rather striking color effects in his oil pictures.

Some of the most interesting work shown is among the drawings and prints. These include several very good red chalk drawings of men's heads by Albert Bourgeois, some of Octave Belanger's effective woodcuts, a drawing of an Arab, in chalk, by Emile Vezina and a group of ingenious and amusing caricatures by Robert Lapalme.



## GLASGOW'S ART PURCHASES.

Oct. 3, 1932. Evening News, Glasgow



## NOTABLE ART PURCHASES.

## SCULPTURE &amp; PICTURES FOR CORPORATION.

A striking example of the sculptor's art and three pictures were to-day selected by the Corporation Committee from the exhibits at the Royal Glasgow Institute in the Sauchiehall Street Galleries. These will be added to the Kelvingrove collection at the close of the show.

Baillie W. T. Doherty, the convener, and his committee, accompanied by Mr James Eggleton, Director of Art Galleries, made a complete tour of the Sauchiehall Street exhibition this forenoon, and at the close The Evening News learned that the following works had been purchased (the cost of which is derived from the interest of the capital invested for such purposes):—

No. 83—"The Sunflower—Garden Group" (sculpture), by Gilbert Ledward, A.R.A.

No. 459—"The Artist as a Young Man," by the late Sir William Orpen, K.B.E., R.A.

No. 416—"Etude De Ma Femme," by Cowan Dobson, R.B.A.

No. 191—"The Toy Windmill," by R. Anning Bell, R.A., LL.D.

## THE FEATURES.

(By Our Art Critic.)

In buying the portrait by Sir William Orpen of himself as a young man, Glasgow Corporation has acquired a picture that will for long hold much interest to the art world. A characteristic portrait of the artist's mature period is already among the treasures of Kelvingrove—the civic portrait of the late Sir Thomas Paxton.

Orpen was one of the great portrait painters of British history. In this canvas he is the clever Irish youth who arrived ready to storm London precociously. Its pose, its low tone and colour scheme confess the study of Velasquez.

Mr Cowan Dobson's portrait of his wife has the dash and vivacity which this Scottish painter aims at, particularly in his feminine studies.

Mr R. Anning Bell, for long a teacher at Glasgow School of Art, and now retired from that position, is famous for his symbolic decorations, notably for his stained glass windows. The picture, "The Toy Windmill," purchased for Glasgow, is in a more playful mood than is usual in this artist's work.

The piece of sculpture, by Gilbert Ledward, "The Sunflower," is suggested by the artist as a garden ornament and is executed in Portland stone. It is a pleasing if quietly sentimental work, carried out with a simplicity appropriate to its intention.



From the Exhibition of the Royal Glasgow Institute of the Fine Arts at M'Lellan Galleries, the customary purchases were made to-day for the Civic collection. Above is Mr Cowan Dobson's "Etude de Ma Femme," on the left is Gilbert Ledward's sculpture, "The Sunflower," and on the right is Sir William Orpen's "Portrait of the Artist as a Young Man."

## TOURIST AND ART DIRECTOR WANTED

Gazette 9/11/32  
Need of Co-ordinating Various Activities in Province Realized

A definite movement is reported underway to press for the appointment by the provincial Government of a director of tourist affairs and rural art for Quebec, whose duties would be to co-ordinate all present activities and associations working separately in these interests. Those behind the idea feel that this province is peculiarly fitted to tourist trade development, as has been seen particularly during the last few years, and although many organizations have been doing splendid work in attracting summer and winter visitors, it is time that their efforts were assisted through a direction coming from one source.

Not so apparent at first glance, but very clear upon reflection, is the relation that rural art bears to the tourist industry. The advantage that this province has over others is in the atmosphere and historic background that must be preserved if it is to maintain a special attraction for visitors from other countries and other provinces. Such movements as those for the improvement of country hotels, for the care and preservation of historical sites and monuments, for the revival of local crafts and industries of past years, for the maintenance of French-Canadian characteristics in danger of being lost through modern tendencies—all these are working somewhat in the same interests, but suffer from unity of direction, it is claimed by those who wish to see a provincial director appointed.

Several of the French newspapers have taken the matter up editorially and otherwise and have approached various tourist and handicraft authorities for their opinion on the idea. It is understood that it has been met with favorably in most quarters and that definite steps will be taken to have the matter laid before the prime minister in the near future.

## GEOMETRY MOOTED AS BASIS OF ART

Gazette 9/11/32  
Lecturer Advances Euclid Proposition as Fundamental Artistic Pattern

The 11th proposition of the second book of Euclid was advanced as the basis of form in the plastic arts by Howard Giles, American painter and aesthetician, in the course of a lecture on "The Interpenetration of Science and Art," which opened the winter series at the Art Association of Montreal last evening.

Mr. Giles started to prove his point by exhibiting drawings done instinctively by a child. Both examples demonstrated conformity to the rectangular figure symbolizing the foregoing proposition. The lecturer proceeded to clinch his thesis with further demonstrations by constructing a seascape, a horse and a man, using as a basis the lines and planes of Euclid's geometrical figure.

He claimed that modern art in order to purify itself from the absurd distortions and exaggerations of which it has been guilty, must return to treating its subjects on a geometrical basis, quoting Albrecht Duerer, the great German artist of the Renaissance, who said that the knowledge of geometry was indispensable to the painter and sculptor as well as to the architect.

Emphasizing his case further, Mr. Giles drew a diagram of two opposing poles. One pole he designated as geometry, the other he labelled photography. Photography as seen in the store and on the screen was a far more primitive form of art than the subtle geometrical patterns inscribed on the totem pole of the aborigines of this continent, he claimed.

The true approach to art lay somewhere at the top of a triangle whose apex lay immediately above the central point of the line drawn between the two poles, said the speaker still pursuing the mathematical argument. Chinese artists, the most subtle in the world, are known to have taken realistic painting as an attempt at creating an illusion of three dimensions, reaching its logical end in photography, he concluded.



## SCULPTURE TELLS HISTORY OF RACE

Gazette 9/11/32

"Elephantiasis" School Is Disfavored by Alec Miller

## MODERN ART DEFINED

Development Traced From Prehistoric Forms By Women's Society Lecturer

Modernistic sculpture of the type that displays "a passion for people suffering from elephantiasis" finds little favor in the eyes of Alec Miller, English sculptor, who lectured on "A Sculptor's View of History," before the Women's Art Society in Stevenson Hall yesterday afternoon. Mr. Miller's work is familiar to many Montrealeers in the white marble reredos in Christ Church Cathedral.

An excessive admiration for the ultra-primitive was accepted as a sure sign of sophistication today, Mr. Miller stated. While he admitted that the crude portrayal of elephantiasis victims was an easy way of getting a kind of sculptural dignity and simplicity, he did not feel that it was a legitimate way.

In dealing with history from the sculptor's point of view, Mr. Miller went back to prehistoric times when art was born, inextricably bound up with ritual and religion, as means of placating the mysterious and powerful forces which governed primitive man's universe. From the first vase, probably inspired by a gourd, he passed on to the arts of Egypt, Greece, Rome, Gothic Europe, Renaissance Italy,

the scientific 19th century and the modern scene. In each case, he pointed out, the art was a direct expression of the civilization of the period. Twentieth century sculpture, he noted, was a series of "alarums and excursions" marked throughout by a defiance of traditions.

Mr. Miller deplored the separation in the schools which taught history and art without relating them to one another or to the spirit of the age from which they sprang. He illustrated his lecture with slides including some of his own work in various stages of completion. Sculpture in marble was really very simple, he declared. All you did was to take away what you did not want; and, provided you stopped in time, everything was all right.

Mrs. C. L. Scofield thanked Mr. Miller and Mrs. R. A. Dunton presided.

## DEPRESSION PRICES PAID FOR PAINTINGS

ROCHESTER, N.Y., Jan. 19.—(A.P.)—A rare oil painting of Sarah Bernhardt at the age of 25, painted in France more than 60 years ago and which hung for many years in the old Hoffman House in New York, brought only \$40 at an auction here yesterday of the art collection of the late Dr. George P. French.

A portrait of George Washington by Stuart, which Dr. French had shown throughout the United States and for which he had refused \$100,000, was sold for \$300, highest price given for any of the collection. A Madonna, claimed to be an original Raphael, went for \$200.

## Geometry May Be Basis of All Art

Herald 9/11/32

A proposal that the 11th proposition of the second book of Euclid be used as basis for form in the plastic arts was advanced yesterday by Howard Giles, American painter, in the course of a lecture on "The Interpenetration of Science and Art," at the Art Association of Montreal.

Mr. Giles exhibited several drawings of children, which, he said when done instinctively, resemble the rectangular figure of Euclid's proposition.

He further proceeded to clinch his arguments by drawing a man, a horse and finally a seascape, based upon the geometrical figure.

## WEEK'S REVIEW OF ART

Star, 9/11/32  
RURAL ENGLAND



HAYTIME  
by Sir G. Clausen, R.A.

(Courtesy of the T. Eaton Co.)  
Sir George Clausen, painter of rural subjects and landscapes, was born in London in 1852, became an Associate of the Royal Academy in 1895 and an Academician in 1908. He has been Professor of Painting at the Academy.

## Notes on Activity in Art World In Montreal, in America, in London

### In London

Art has developed so far in the East-end of London that the artists of that section have set up an exhibition of their own, and the "East-End Academy" is now open at the Whitechapel Art Gallery. Invitations were issued through the press to all artists born or living east of Aldgate Pump to contribute oil paintings, water colors, drawings or anything that could claim to be a work of art and more than 400 works have been received and hung. The exhibition is said in the London press to contain some excellent paintings, some of which are by artists whose work is well known at shows in the West-end of London, and there are works which indicate real talent in every medium.

The most remarkable exhibit which is reported is an enormous drawing in pen and ink on calico. This work of a woman, Mrs. M. E. Gill, is a figure composition called "Reincarnation" and it measures 20 ft. long by 7 ft. high; it must in fact be one of the most remarkable works that has ever been shown in any exhibition.

### In Montreal

Two additions of importance have lately been made by generous donors to the museum of the Art Association of Montreal. One is a window panel of stained glass, made in Switzerland in 1603. It has evidently been a memorial panel or part of a memorial window, and has an inscription in old German, and a group of figures, surrounded by a decorative border. The other addition is

a group of pieces of Roman glass, the earliest of which is said to date from about 100 B.C. There are seven pieces, the largest of which is a very fine vase in exceptionally good preservation. These have been given to the museum by Mrs. George D. Pratt, of Long Island, and make a valuable addition to the collection given to the Art Association by Mr. Harry D. Norton.

There are on view at the Arts Club, Victoria street, some water colors and other drawings by Goodridge Roberts, which have distinctly unusual qualities. The colors and the method of painting produce strange and unconvincing results, nor is the decorative value of the water colors easy to see. The black and white drawings, in charcoal, are unequal but among them are rather effective impressions of a street with houses and a church, and of a view under a bridge. A few clever figure studies, drawn in outline with a brush, are better and much more obvious.

### In America

For the Century of Progress exhibition, which is to be held at Chicago next year, great efforts are being made with a view to making the fine art section the greatest exhibition of masterpieces that has ever been shown. No special building is being put up for this section but the Art Institute of Chicago is to be cleared of its contents in order that it may be used as the Fine Arts Building of the exhibition. A special search is being made in the Far East for objects to be shown and valuations are being made of the works

## Is Best Art Really Based On Geometry?

The geometric basis of design was a principal part of the subject of the lecture on "The Interpenetration of Science and Art" which was given to the Art Association of Montreal by Howard Giles on Tuesday evening. Mr. Giles, who is distinguished both as an artist and a teacher, illustrated his lecture with drawings and diagrams on a blackboard and was able, in this way, to throw much light on a difficult and obscure subject. He spoke of art as being bounded at one end by geometry, or pure design, and at the other by photography or imitation of nature and cited cases in which an approach to design through geometry had taught and stimulated people to creative efforts; he also showed drawings which revealed the development of a child's mind from observation to inspiration and expression.

In the early part of his lecture Mr. Giles referred to the theories of Harnidge on the use of geometry in design by the ancient Greeks and cited the opinions of Leonardo da Vinci and Albrecht Dürer on the necessity of geometry to art. Putting on the blackboard a geometrical figure, based on a proposition of Euclid, in which the parts had the same proportions as the whole, he demonstrated how it could be used as the skeleton for representations of animal, vegetable and mineral objects, and made it clear that geometrical principles and proportions are, in some cases unconsciously, the basis of the design of many of the most modern works of art. He claimed for the use of geometrical methods in art teaching that it could help to secure order in the balance, harmony and rhythm of works of art, leaving beauty, which can be neither defined nor regulated, to be cared for by inspiration. The lecture, full of thoughts and suggestions as it was, could, as Mr. Giles pointed out, do no more than indicate the general nature of a big subject.

of art that are expected, for the purpose of insurance. The exhibition is to be open from June 1 to November 1, 1933.

Glass, which has already found a considerable use as a building material in Europe, is to be used, according to plans which have just been made, for the walls of a museum at Princeton, N. J. The walls of this museum are to be made of glass bricks, which will disperse light through the interior of the building. The inner walls, which will be made of wood, will be arranged at angles which will prevent reflections on the pictures which are hung on them or the cases which are placed against them. These inner walls will be movable so that the light which will penetrate through the outer walls can be covered or thrown, as it is wanted, on the exhibits in the museum.

## ROMAN AND GOTHIC RELICS DESCRIBED

Gazette 15/11/32  
Examples of Architectural  
Remains Discussed by P. F.  
McCullagh

Landmarks and monuments of the Roman and Gothic periods in various parts of France, were described by Paul Fletcher McCullagh, M. A., lecturer of Classics at McGill University, in a lecture given before the Montreal West Women's Club yesterday afternoon in the Montreal West Town Hall. His address was illustrated with lantern slides.

There are numerous examples of the finest type of Roman and Gothic architecture still to be found. Many roadways, straight for miles, and bridges, built without the use of mortar as long ago as the time of Julius Caesar, still exist and are in use today," he said. As examples of the "most enduring book ever written" the speaker told of how the story of the beginning and the end of the world was depicted by means of stone carvings at the entrances of many cathedrals. Illustrating the Book of Revelation there appeared the sculptured horsemen of the apocalypse, the portrayal of the resurrection from the dead, the final judgment, and the casting to eternal damnation and the ascent to the heavens.

The idea of perpetuating the memory of persons or deeds was carried out by the Romans on a grand scale. Their archways and

## RURAL ART REVIEW GIVEN AT LECTURE

Gazette 11/11/32  
Mechanics Institute Audi-  
ence Sees and Hears of  
Handicrafts Progress

A comprehensive review of the arts and crafts practised and developed in various parts of Canada was given by Col. Wilfrid Bovey, director of extra-mural relations at McGill University and president of the Canadian Handicrafts Guild, in the opening address of the season at the Mechanics Institute last night. Samples of various types of work discussed during the course of the lecture were displayed by Lionel E. Judah, curator of museums at McGill and a member of the Handicrafts Guild executive, who assisted the speaker. Col. Bovey also touched on the educational aspect of the handicraft movement.

"There is something more involved in this renaissance of craft work than mere material prosperity," he pointed out. Craft work, well done, can contribute as few other activities can to the pleasure of country life.

"The last few years have seen a change in our ideas concerning rural education. There was a time when we thought we were doing the country boy a favor by giving him such an education that he might go and live in the city. But now some people are doubtful; they are asking whether we should not consider the needs of the country first.

"In order that education may be 'ruralized' it must be permeated by ideas consonant with the social and economic needs of the country population. The various subjects of study must be given an agricultural twist. For instance in arithmetic, instead of asking the price of 4½ yards of ribbon at 30 cents a yard, the teacher might ask the price of 6½ pounds of clover seed at 11½ cents a pound. Much is already being done along these lines in rural districts.

"In such an educational scheme there is a definite place for craft work, and it is to be hoped that other provinces will follow the example of our own.

"Canadian agricultural life is in the melting pot, is in a thoroughly unsettled state. The next few years will see it become crystallized and stabilized in a new and satisfactory form or will see it fluid and deteriorated. And no individual activity can add more to the material prosperity and mental satisfaction of country men and country women, nothing will contribute more to agricultural and so to national stability than the maintenance and development of the arts and crafts of rural Canada."

Col. Bovey was introduced by E. McG. Quirk, who acted as chairman.

theatres were in many instances built to commemorate people or events. As probably the finest piece of this type still in existence, Mr. McCullagh referred to the "Gate of Mars" at Reims, a striking type of Romanesque architecture that was built eighteen or nineteen centuries ago at a time when that city was an important place in the Roman Empire. It had remained practically untouched by the rain of shells in the Great War, despite the fact that much of the town had been demolished. In the theatres something of the old Greek culture had crept in, and this was distinctly traceable. One of these is used once each year by Parisian artists for revival of Greek plays. In some of the old coliseums, one occasionally finds that a tower has been erected, obviously at a later date. These have been traced to the period immediately following the fall of the Roman Empire and are typical of the Sarcenic influence. Such strong buildings must have been used by the conquerors as fortresses and the towers added for lookout posts, said the lecturer. Old Roman walls and aqueducts were remarked upon.

His tours, made by bicycle, included the battlefields, and there were views of ruined areas and many of the resting places of soldiers. There was a slide of the tablet in the Cathedral of Notre Dame de Paris to the memory of one million Britishers.

Mr. McCullagh's tours covered Paris, Verdun, Strasbourg, Reims, Brussels, Amiens, Antwerp, St. Quentin, Mons, Nancy, Digne, Rouen, Lille, Arras, Lyon, Ypres, Marseilles, Chamonix and many highways and byways.

Solos were rendered by Mrs. W. K. Davis, who was accompanied by Mrs. J. H. Dougherty. Tea was poured by Mrs. P. L. Richardson and Mrs. A. A. MacKay under the convenship of Mrs. W. J. Ransom.

## THE BRANGWYN PICTURES.

An acid comment on the refusal of the House of Lords to accept Lord Iveagh's bequest of the mural decoration painted by Frank Brangwyn is made by the choice of Mr. Brangwyn as one of the three artists, the others being Jose Maria Sert, the Spanish artist and Diego Rivera, of Mexico, to paint the nine panels for the main corridor of Radio City, New York City. Mr. Brangwyn whose work is world famous, will carry out this commission at his country studio, part of the 17th century farm house whose name, "The Jointure" is supposed to recall the gift of land, in lieu of dowry, given by Henry VIII to Anne of Cleves. Mr. Brangwyn, whose wife died some years ago, has arranged for his home to be maintained after his death as a heritage for six poor artists.

## VIEWS OF ARCHITECT.

Dr. John A. Pearson, who came over to London to attend the Allied Society's Conference at the Royal Institute of British Architects, tells me that he is impressed by the fact that the men responsible for modern buildings in London have kept the faith and haven't been tempted by German influence. Dr. Pearson strongly advocates the interchange of architectural materials within the Empire and the standardization of sizes in bricks, timber, steel beams, etc., so as to facilitate the interchange of these commodities. Dr. Pearson laid a wreath of laurel tied with bronze gold ribbon at St. Paul's Cathedral on behalf of the architects of Canada during the memorial service to Christopher Wren last week. It was inscribed: "This wreath is laid in the name of the architects of the Dominion of Canada to the glorious memory of Sir Christopher Wren, in deep gratitude for the flame of inspiration which he has passed on to all the peoples of the Empire."

## PHOTOGRAPHIC ART SHOWN IN EXHIBIT

Gazette 12/11/32  
Varied Collection, Work of  
Three Local Men, on View  
at Morgan's

While photographic painting has been steadily sinking into the discard in both critical and popular opinion, photography itself has rapidly risen to a height where it may be considered an art in its own right. The validity of this estimation is borne out by an exhibition of photographs now on view in the galleries on the sixth floor of Henry Morgan and Co., Ltd. It is the work of three men, S. E. Alexander, H. Goldman and G. S. Bushe, who are known as "Foto 32" with studios at 750 Sherbrooke street west. The subjects depicted are widely varied, ranging from landscapes and portraits to paper cups and transmission line towers. By effective lighting and original composition even the most unlikely material is given pictorial interest.

In the portraits there is none of that fashionable mistiness, which shows its subjects "through a veil, rosily." These portraits are truly photographic, capturing the texture of the skin, the glint in the eye, the gleam of the teeth. They are vibrant with life and quite unself-conscious, caught apparently in spontaneous action. The landscapes are lovely and faithful transcriptions.

The most arresting studies, however, are those which deal with less stereotyped material. A sophisticated note is struck in "Eternal Triangle"—two men's dress collars

and one black satin mask. Strong lighting from one side throws heavy shadows from the very white collars—an effective study in sharp contrasts.

The true indigeneness of modernistic design is vividly illustrated in the photographs of transmission lines, factories, and machinery, with their stark geometrical quality. "Empty" rows of paper cups laid out regularly in close rows, each with a shadow within, presents a clever pattern.

Atmosphere is charmingly captured in the picture of the old organ grinder, viewed from an upper window. Rushing water, foam and spray in "Siren's Tresses" ("Parallelogram," in which the perimeter of the figure is formed by the thighs and arms of a nude woman, and "Bright Spots," a child playing in the dappled sunlight under trees, are among the many other excellent photographs shown.

The exhibition will remain open until November 26.

## Artists' Teeth Chatter As Open-Air Show Continues in N.Y.

Star 15/11/32

NEW YORK, Nov. 15. — (A. P.) — Hopeful artists are quoting prices through chattering teeth today around Washington Square.

The second outdoor art exhibit sponsored by the Artists' aid committee, is in full swing in the narrow streets that lead to the historic park. Thousands of pictures, nudes, land-

scapes and sketches cover the fences and 350 artists hope desperately to convert them into buckets of coal, overcoats and food.

The artists stand from 9 o'clock in the morning — each is allotted six feet of fence and sidewalk space — until the street lights begin to glimmer, and they take, for the most part what they can get.

No more than a handful are warmly enough dressed for the chill winds that buffet the pictures. Many have their feet wrapped in burlap sacks and most of them are without overcoats.

Three or four sketch artists do the best they can with cold, stiff fingers to earn a quarter or half a dollar for quickly done portraits. Now and then is found a space guarded by a little girl, a boy or the wife of an artist, who's still trying to find a job — any kind of job.

The show will continue through next Sunday. The first day brought a total of \$241, the second \$713.



# GOOD PICTURES FOR MODERATE PURSES

Gazette 14/11/32  
Worthy Examples in Special Show at Johnson Art Galleries

Picture lovers need not complain that times of depression have forced them to forego furnishing their walls with good examples of the painter's art, for in the Johnson Art Galleries, St. Catherine street west, there is being exhibited a series of delightful pictures, every one priced at under \$50. As a matter of interest, quite apart from the commercial side of it, the show repays a visit.

Oils and water colors are carefully assorted. There are at least 300 pictures in the sale, of which about 200 are on the walls.

Charles Dixon, the noted seascape painter, has a typical example of his art in "The Lower Pool,"—river and shipping done in an able manner. The Dutch painter, L. Van Staateren, goes to a harbor for one of his canvases, while a third harbor subject is treated by C. J. Lewis, a somnolent scene in Lewes in 1866—a scene typical of England in the last century. W. de Fleury and F. Mave have combined on an interior with figures.

Vivid coloring marks a Venetian carnival scene, "The Procession," by Clara Montalba, in which figures

are shown descending a stone staircase. Prof. H. J. Wolter is represented by a farm scene near Haarlem in Holland. A Suzor-Cote shows his mastery of touch in a small charcoal drawing of trees and stumps in a high wind. C. S. Lidderdale's study of the head of a gipsy boy is capably done. A French artist, J. Lacointe, goes to one of his local ports possibly Le Havre, for a busy shipping scene which is full of life and movement.

A rustic scene by William Estall shows a man and girl driving calves in a lane under heavy trees.

Frank H. Mason, a well-known marine painter, has two works. One is a rowboat near the Sands Light at the mouth of the Thames and the second might be in Holland or on the Norfolk Broads. Both are water-colors. P. R. Kohler's pastel of a farm with fernland about it is delightful. The evening dimness is cleverly suggested.

# FOREIGN SCENES IN WATERCOLOR

Gazette 14/11/32  
Interesting Works by Ernest Cormier Shown at Art Gallery

Outstanding among the watercolors at the Royal Canadian Academy exhibitions and the Spring Shows of the Art Association of Montreal have been the paintings of foreign scenes by Ernest Cormier, the Montreal architect. A chance to see the wide range of his skill as draughtsman and watercolorist is offered by the exhibition of twenty-six typical examples being held in the Print Room of the Art Gallery, Sherbrooke street west. These works admirably display the possibilities of this expressive medium when handled in a free, bold manner. In the main, full washes of transparent color have been employed which results in a sparkle that is engaging.

Choice of subjects has been happy—Venetian waterways and bridges, shipping, old buildings, shadowed cloisters and views of water-side towns. In all the color is never forced and a fine balance of values is maintained. While the imposing vertical "Amalfi" with its cypresses, distant town, mountains and vivid sea is effective as a scene viewed from an eminence, the old stonework and garden in sunlight and shadow entitled "Ancien cloître des Antonins a Amalfi" spell the tranquil monastic spirit of the place. A finely treated darkened interior is "Crypte de S. Francesco a Assise." Sunlight gleams on the old fountain and quaint buildings at Viterbe and gay-colored sails rise as a background to the statue on the quay in "Madonna de la Vena a Chioggia."

Sympathetic subjects have been found in Rome and Grenada, where

the dignity of the old-world buildings has been expressed with authority. To the student the exhibition should be more than ordinarily interesting on the technical side in that it reveals the importance of attention to form, sound drawing, confidence in attack and freedom in treatment.

The exhibition will close on November 27.

# CARTER PICTURES OF TOMB SHOWN

Gazette 15/11/32  
Discoveries in Sepulchre of Tutankhamen Seen on Screen

## TALK BY ARCHAEOLOGIST

Conditions in Time of Boy Pharaoh Described by S. R. K. Glanville, of British Museum

To the Montreal Women's Club yesterday fell the privilege of seeing colored slides of the discoveries made in the tomb of Tutankhamen never before taken out of England, these serving to illustrate a lecture by S. R. K. Glanville, assistant keeper of Egyptian and Assyrian antiquities in the British Museum, at a meeting held in the Mount Royal Hotel. Mr. Glanville said he had been enabled to bring these slides with him through the courtesy of Dr. Howard Carter, discoverer of the tomb. The interest of the pictures drew frequent applause from the audience, as they, by means of the screen, followed Carter and his assistants from the finding of the entrance to the tomb into the numerous chambers, into the sepulchre itself, watched the opening of the doors, the lifting of the several coffins, and saw the mummy itself.

One picture showed two chambers piled high with furniture, a quantity of chairs, couches and other articles, evidence of robbers who had stripped off whatever gold they could take. The finest piece of all was a throne, of which there were several pictures showing the beauty of the decoration, but from which gold panels at the sides had been torn. The furniture, Mr. Glanville explained, was of two kinds, the ordinary things used by the young king and the special articles for the tomb.

The only pharaonic furniture that has been found is that from the tomb of Tutankhamen, said Mr. Glanville, since that of the other tombs had been taken by robbers. The third empire, from 1580 to about 1350 B.C., to which Tutankhamen belonged, was the greatest of all, as during it Egypt extended its imperium north and south. Its luxury was greater, its civilization more advanced.

It was continually in touch with other countries at this period. Caravans crossed the desert regularly and its commerce was carried daily over the Mediterranean. Its laws were codified, and a man who failed to get justice in the lower court could appeal to Pharaoh. It was a time when children were encouraged to go to school. Mathematics had reached a useful stage, surveying had become a complicated art, and table manners were beginning to be formed. Tutankhamen came towards the end of this period, when a falling-off had set in. He succeeded to an empire that was still rich, but there were dangers ahead. He died at 18 after reigning six years. Mr. Glanville described him as a weak youth who seemed to have been fond of hunting, as many of the pictures decorating articles found in his tomb showed him at this sport. There was no sign that he had showed any purpose or ability in governing the country.

## BELIEF IN IMMORTALITY.

Mr. Glanville explained why so much furniture and other articles should have been buried with the young king. The Egyptians believed from very early times in a life after death, or rather, could not conceive how the life they knew on earth could come to an end. They evolved the conception that there was a "double" of the human body which existed with the spirit. It required the environment, sustenance and material things of life, and pictures of the life of every day and models of objects had to be placed in the tombs, and which, by spells, the "double" could bring into life. Beer and bread had a secondary existence in which it was consumed by the "double" of the dead man.

Mrs. Grover Sargent introduced Mr. Glanville and he was thanked by Mrs. C. L. Henderson. Miss Sylvie Kelsey sang, accompanied by Mrs. F. J. Hodgson.

# KING WORE BOWLER HAT

Gazette 25/11/32  
Painting Rejected by Glasgow Art Gallery  
Glasgow, Scotland, November 24.—The authorities of the Glasgow Art Gallery apparently don't care for His Majesty in a bowler hat. The famous gallery was offered a portrait of the King by Richard Sickert, its catalogue value being \$2,500. The gift was not accepted on the grounds that the portrait was not sufficiently "majestic looking." The portrait, which several art critics have claimed is a masterpiece, shows the King wearing a bowler hat on the Aintree race course in conversation with a trainer.

# ISRAEL'S SLAVERY SEEMS OVERDRAWN

Gazette 16/11/32  
Bricks Without Straw Tyranny Discredited by British Museum Expert

## OLD TESTAMENT EGYPT

Interesting Sidelights Are Thrown on Exodus Story by S. R. K. Glanville at Seminary Lecture

The historical background of the Israelites' sojourn in Egypt and many interesting and colorful facts about life in the country at these periods were described by S. R. K. Glanville, M.A., assistant keeper of Egyptian and Assyrian antiquities in the British Museum, in the course of a lecture on "Egypt as an Approach to the Old Testament," in Divinity Hall, University street, last evening. Mr. Glanville is visiting Canada under the auspices of the National Council of Education.

The stories recounted in the Old Testament about the coming of Abraham and Jacob to Egypt were probably founded on big tribal movements, Mr. Glanville stated. While Egyptian history contained no references either to the Exodus or to the oppression, Mr. Glanville suggested that there was a strong likelihood that the Exodus story was a bowdlerized version of an expulsion and that the Hebrews were regarded as merely "among the peoples included by Egypt in its conquests."

Again, Mr. Glanville exploded the general belief that the brick-making to which the Hebrews condemned was a very arduous process. He illustrated this point by showing pictures of brick-making as it is carried on in Egypt today—a technique highly suggestive of mud-pies. When Pharaoh later forced the Israelites to find their own straw for their bricks, this was not to punish them, he felt, but because the Hebrews had been spending too much time worshipping their God. Mr. Glanville quoted the Bible story to support this opinion and explained further that the workers were allowed to get time off to worship. He showed an ostrakon on the screen engraved with a roll call of workers' names with the days they had been absent from work and the reasons. These reasons included to worship the gods, wife ill, to mend a door, bitten by a scorpion—this accounted for two consecutive days—and burying a grandmother. Evidently modern office-boys have nothing on the ancient Egyptians. Mr. Glanville remarked, however, that life in Egypt being what it was, the funeral would undoubtedly have been genuine.

## EGYPT AND PALESTINE.

There was, he continued, a close literary connection between Egypt and Palestine, many passages in the Bible closely resembling earlier Egyptian writings with an added spiritual depth. These resemblances were vividly demonstrated by passages he read from Psalms, Proverbs and the Song of Songs against parallel passages in Egyptian literature.

The importance which the Egyptians placed upon dream interpretation, as shown in the story of Joseph, was further borne out by a papyrus from a dream book of the period, of which the lecturer had a slide. He translated several: "If a man dreams that he is looking at his face in a mirror, that is bad: it means that he will take another wife. If a man dreams that he has lost his trousers, that is bad: it means that he will be poor." These were very mechanical interpretations, Mr. Glanville observed. Joseph had need of much more psychological insight in untangling Pharaoh's dreams. Speaking further of Joseph, he said that while Joseph's power as a vizier had been over-rated in the Old Testament, his administrative duties in the courts, foreign affairs, the treasury and the priesthood had been underrated.

Rev. Dr. Abbott Smith presided and Rev. Dr. D. L. Ritchie thanked Mr. Glanville.

# ARCHITECTURE OF OLD QUEBEC TOPIC

Gazette 18/11/32  
Old Houses in This Province Described by Prof. Ramsay Traquair

## MECHANICS INSTITUTE

"Hard-boiled" Attitude of Present-Day in Building Art Scored by McGill Professor

The history, architecture and pictures of the "Old Houses of the Province of Quebec" were dealt with by Prof. Ramsay Traquair, of McGill University, when he lectured at the Mechanics Institute last night. Lantern slides provided a most interesting accompaniment to the wealth of information in the address.

Although Champlain founded Quebec and built his famous "Habitation" there in 1608, colonization was slow, Prof. Traquair said. A period of activity was inaugurated only in 1633, lasting until 1680. By 1683, the population had reached 10,000 spread over three districts, Quebec, Three Rivers and Ville Marie. It was during these years that the traditions of French Quebec were formed, for little French colonization has taken place since 1680. The newcomers from Northern France, Normandy and round Paris brought with them the building methods of their country, walls of stone or brick roofed by heavy framed timber and sheep pitch. Half-timber was out of fashion except in the most rural parts.

Some of the buildings of the early 17th century were shown as they existed in France and Champlain's Habitation de Quebec treated. It was a framed structure of strong timbering, lined with planks, not a log house for, although the colonist soon learned to make this type of construction, it was probably copied from the Indian log houses.

We have no houses in Canada which can be dated earlier than 1670 or so, the speaker went on, and very few as early as that. Pierre Boucher, writing in 1663, has left a description of the houses in his book on Canada, framed to attract settlers. Some houses are built entirely of stone and covered with planks or pine boards; others have a wooden framework of uprights with masonry between and others are wholly of wood. All, however, are covered with boards. Thus there is a tradition of stone and wood building from the very first. Panellings, wood fittings and furniture were surveyed to indicate the sort of culture of the early settlers. The Hospital General at Quebec was taken and its history reviewed in detail. Extreme austerity was noted in Canadian monasteries which have character but no grace except in one instance, the Ursuline Monastery at Three Rivers, which shows what might be made of the type. Its date was given as 1700 or 1750. The Farm of St. Gabriel at Point St. Charles, belonging to the Ladies of the Congregation, was stated to be one of the oldest houses in the province.

## OLD MANOR HOUSES.

Turning to the manor houses, Prof. Traquair said they were neither large nor elaborate. The Seigneur was a farmer like his tenants and seems to have lived in a similar home. There are, in fact, no large houses in the province. The Manor Mauvide on the Island of Orleans must be one of the largest and is of a type not uncommon in French domestic architecture with a hipped roof and slight bellcast. A period of great activity began in 1770 and reached up to about 1790 when a large amount of fine woodwork was made. Illustrations of this in various buildings were shown, including the presbytery of the Basilica in Quebec which was torn down to allow more room for the autos of tourists who go to that city to see the old buildings. This was odd reasoning, the speaker commented. Interesting types of work in heavy end gables and double chimneys are to be seen round Montreal. Towards the end of the 18th century, English influence began to creep in which is in full swing today, specially in the towns. In conclusion, Prof. Traquair deprecated the "hard-boiled" attitude of today and said that the need of modern times was only an excuse for bad architecture.

# CANADIAN ARTISTS TO DEMAND INQUIRY

OTTAWA, Jan. 17.—(C. P.)—The controversy between Canadian artists over the administration of the National Gallery is likely to reach a further stage shortly. Following up their previous complaints of favoritism on the part of the trustees of the Gallery, it is stated more than 100 leading artists are preparing a submission to Premier R. B. Bennett demanding an official investigation into their charges. None of the artists interested was prepared to discuss the matter, but it was learned that the document was being prepared in Ottawa by a

group of the artists who announced a boycott of the National Gallery some weeks ago. The memorandum to the Premier is expected to enumerate charges against those responsible for selection of works of art for the Gallery and for exhibitions of Canadian art.

# THE WEEK'S REVIEW OF ART

## Star 16/11/32 Cormier Water Colors Are Striking

The water colors of Ernest Cormier have been among the things worth looking at in the exhibitions of the Art Association and the Montreal exhibitions of the Canadian Academy in recent years, and they can be still better seen in the exhibition which is now open in the print room of the Art Association. About two dozen of them fill the room with the color of Italy and Spain, bright sunlight and deep shadows and the juicy greens of Italian trees. And the color is all the more telling because it is generally rather subdued. The pictures are an architect's records and they show the architect's sense of scale and of the materials of buildings. While the subjects are of many kinds, bridges and fountains are conspicuous in these pictures and there is a delightful series of Venetian bridges, admirable studies of architecture and of water and, in some of them, of boats as well. In some of them the bridges, most of them characteristic Venetian bridges of red brick, stand out against the tall buildings on each side of a canal, and in a very good one the hull and masts of a ship are seen through a bridge against a clear sky. The fountains, Italian and Spanish, are as good as the bridges and in only one of them, of the Villa d'Este at Tivoli is the effect of water unconvincing. The Spanish pictures are for the most part of places in Granada and its neighborhood, full of light and color, but there are only a few of these. Italy predominates in the exhibition and there are some delightful pictures of Rome and Amalfi. One of the most striking is of a cloister at Amalfi. Among the pictures which are not architectural are some of the port of Collioure, of ships and space and air and one, the biggest of all, of a view looking down on Amalfi. In the freedom of the painting is even more remarkable than in the other pictures, and it is a fine decorative composition in which the lines and forms of the trees and the color of the sea play an important part.

## Notes of Art World From London

Star 16/11/32

A new body, called the Art and Antiques' Guild has just been formed in London for the protection of its members against frauds in trade and for the general promotion of the interests of the trade in antiques and works of art. It will undertake to arbitrate disputes in which its members may be concerned and will supply legal advice and expert opinions on objects of the kind in which its members deal. Though the interests of its members are presumably its first concern, the existence of such a body will evidently be of advantage to the collectors who deal with the members. A similar body, the

## Nobody Wants Sixteen Panels Costing \$100,000

Herald 28/11/32

London.—It took Frank Brangwyn, famous British artist and member of the Royal Academy, seven years to complete the sixteen panels which he had been commissioned to do for the House of Lords. Now that the colossal work has been done, no one knows what to do with it.

The work was commissioned by the late Earl of Iveagh in 1925, and was to complete the decoration of the Royal Gallery of the House of Lords as a setting to the Peers' War Memorial.

Although critics and fellow-artists applauded the work, the Royal Commission of Fine Arts rejected it on the grounds that it did not fit into the surroundings. Turning themselves into art-critics, the aristocratic members of the House of Lords upheld this opinion.

Now the \$100,000 series is a source of embarrassment both to the artist and to the trustees of Lord Iveagh, in whose care they have been temporarily placed. The panels are so enormous that no ordinary edifice could gracefully contain them, measuring, as they do, 20 feet by 12 feet, and 13 by 13.

Had the panels all been hung at one time, Brangwyn feels, they would have shown to better advantage. Nevertheless he persevered with his task, and has completed the last panel, but its fate is as doubtful as the remainder.

## A SCOTTISH PORTRAIT



PORTRAIT OF AN OLD LADY  
by Raeburn.

—Courtesy of W. Scott & Sons.

Antique Dealers' Association, was formed in the United States a short time ago and has already done useful service.

The decoration of chocolate boxes has for a long time given useful employment to artists of a kind, but it has generally been such a kind that the term "chocolate box" became a convenient term for a certain sort of inferior pictures. The pictures which were produced were too often, besides other occasional faults, as sweet and sticky in their sentiment

as the chocolates inside the boxes. The English chocolate firm of Cadbury now considers that it is time to remove the reproach from chocolate boxes and is employing some much more worthy artists to make designs for them. As a beginning, commissions have already been given to Edmund Dulac, George Sherringham, and others. This is probably only a beginning and, since the top of a chocolate box is often big enough for good pictorial treatment, these boxes may in time become precious objects, eagerly sought for by collectors.

## Smaller Pictures Have Own Appeal

Star 16/11/32

Many very attractive, little pictures are to be seen at the Johnson Galleries, pictures and sketches in oils and water color, some of them by men whose best work was done on a small scale. English painters are well represented and particularly some whose works were well known in most English exhibitions of 30 or 40 years ago,—painters such as Keeley Halswell, Wilfred Ball, Clara Montalba and others. With these there are good small examples of the work of some more recent British painters and of several modern French and Dutch painters.

\* \* \*

There are photographs of the kind that can almost claim to be works of art in the collection by Max Sauer, Jr., of Beauharnois, which are being shown in the gallery of the T. Eaton Company. By judicious choice of subject, light and position the photographer can get results which have much of the value of drawings and in this way many of Mr. Sauer's photographs are very successful. Some of the best of them are pictures of engineering works done on the Beauharnois canal and power station, scaffolding, structural steel work and machinery. Some good effects are got from steel constructions standing against clouded skies and reflections of light on water and even steam shovels can make interesting pictures in the right conditions. One good picture in the exhibition is of the broken reflection on a pool of water of a steam shovel which is itself outside of the picture, and there are other photographs which make good pictures or give very good suggestions for pictures.

With these more pictorial works there are others which have photographic or, in some cases, scientific interest. There is a quite remarkable photograph of the swirl of smoke and flames from a burning shack, and others as interesting of the columns of earth and water thrown up by blasting operations. Among photographs which are very good in a more ordinary way there are several unusual views of the Parliament Buildings at Ottawa, some studies of a team of sleigh dogs and some excellent portraits of a kitten.

## PAINTING ADORNS ZAPOTECAN TOMB

Gazette 23/11/32  
First Specimen of Tribal Art  
in Southern Mexico Is  
Located

Mexico City, November 22.—The tombs of Monte Alban, in the state of Oaxaca, scene of the richest archaeological discoveries on this continent, today yielded evidence the ancient Zapotec tribe of southern Mexico was expert in the civilized art of relief painting.

Dr. Alfonso Caso, Government archaeologist, announced that paintings had been found on the floor and door-jam of a dust-filled tomb. The paintings were done in brilliant greens, reds and yellows, and the colors were well preserved, he said.

It is not yet possible to determine what the ancient artists portrayed or what significance their work may have.

The discovery was considered of great importance because it sheds direct light on the accomplishments of the ancients. Dr. Caso admitted laymen might be disappointed because none of the stores of jewels and gold found in other Monte Alban tombs were discovered in this one.

Near the door of the burial place was a skeleton without a skull and in a corner were a heap of bones and four large pottery dishes filled with an unknown substance mixed with the bones of a small animal, perhaps those of a dog. The archaeologist and his associates also found two dipper-like incense burners, two small translucent green axes, several ear ornaments, numerous bits of jade, the skull of a bird and several hollow-engraved bones.

## Canada's Lack Of Art Works Assailed

Star 24/11/32

Survey of Museums And Galleries Handed In To Carnegie Institute — Less Than Five Cents Per Capita Spent on Collections — National Gallery Praised.

Ottawa, Nov. 24.—(C.P.) — "The National Gallery of Ottawa is by far the largest, the most comprehensive and the most important" of such institutions in Canada, declares the report of Sir Henry A. Miers, D.Sc., F.R.S. and S. F. Markham, M.A.

Following an exhaustive investigation into the museums and art galleries of this country, they have rendered the report to the Carnegie Corporation of New York. The "lending" system of the gallery comes in for high praise. The document, which has been issued in brochure form, severely castigates the indifference manifested in this country towards the museums, as a cultural element in national life, but has some good words to say of some Canadian art galleries.

On the whole, however, the report is not complimentary, and in many aspects is severely critical of the Dominion and its backwardness in art.

"Taken as a whole," the investigators say "the Dominion provides little to cultivate the appreciation of fine art, and it is a deplorable fact that so many cities of considerable size have nothing to show."

The report contrasts the 14 cents per capita spent by Great Britain, and the United States, annually on museums and art galleries with Canada's expenditure per capita — less than five cents, and remarks:

"No one can assess cultural values in terms of dollars, and it would be wrong to attempt any assessment of the Canadian museum service on these facts — nevertheless, money talks."

The British museum of London and the field museum of Chicago spend "more than twice as much in a single year as all the museums and art galleries of Canada put together," the report asserts.

## PAINTINGS AT NICOLET.

Motorists travelling along the south shore of the St. Lawrence River on Highway Number 3, in the province of Quebec, as they near the eastern end of Lake St. Peter pass through the town of Nicolet, situated near the island-dotted mouth of the Nicolet River. In the town is one of the most beautiful cathedral churches in the province. This peaceful place and the fierce days of the French revolution may not seem to be connected, but in its church are treasured links with the past.

In the terrible days following the year 1789, when a vandal mob in Paris trampled under foot all that savoured of refinement and culture, great havoc was wrought in the world of art. Palaces were sacked and paintings which had been the triumph of world-famous artists were torn from the walls, rolled in bundles like so many carpets, then auctioned off at street corners for enough money to buy drink. Some of the clergy, not without danger and difficulty to themselves, managed to secure some of these rare works and had them sent over to Quebec. Most of these paintings remain in Quebec until this day, but Nicolet, through some favor, was able to obtain a few for its own parish church. Thus it is that in this town may be seen paintings which were once among the glories of the most cultured city in the world.

## CURATOR OF LOUVRE DISPUTES OLD BELIEF

Star 17/11/32  
Says 'Mona Lisa' Stolen in  
1911 by Italian Workman

NEW YORK, Nov. 17. — (Star Special)—M. Marcel Aubert, curator of the Louvre, who is here on a lecture tour, said that Leonardo Da Vinci's "Mona Lisa" was stolen from the Louvre in 1911 by an Italian workman in revenge for the French having stolen it from Italy in the time of Napoleon. His version of the theft was contrary to the one which holds that the picture was stolen by a notorious copyist of old masters in order to sell forged copies to American millionaires. He said it was on a cleaning day that the painting disappeared.

"A workman of Italian origin," he said, "found himself alone in the room where the masterpiece was suspended. He quickly deframed it and rolling it up beneath his coat, departed by way of a service stair. He kept it in a trunk containing a double bottom until he passed into Italy. There he attempted to present it to a museum as a patriotic gesture. Its return was of a certainty thereafter."

M. Aubert said that even now the Louvre is not protected by any system of electric alarms. There are no electric lights, except in the office, he said, and the 15 guards patrol the corridors at night with flashlights. The crown jewels of the first empire are lowered into a safe at night and the paintings now are screwed against the walls. At one time, he said, they tried having large watchdogs in the rooms with the most valuable collections, but this failed because the dogs never learned to distinguish between the watchmen and apparent thieves.

## ENGLISH FURNITURE SUITED TO CANADA

Gazette 23/11/32  
Characteristics of Several  
Periods Described by J.  
Herbert Hodgins

English furniture suited to present-day use in Canadian homes was discussed by J. Herbert Hodgins, editor of Canadian Homes and Gardens, in an address entitled "Some Contemporary Interiors," given before a meeting of the Women's Art Society yesterday in Stevenson Hall.

Mr. Hodgins dealt with five periods, the Elizabethan, Jacobean, Queen Anne, William and Mary and Georgian, including Colonial. He described the characteristics of each of these, the woods used and the creation and development of each piece of furniture as its necessity arose. Oak was used until the end of the Elizabethan period, he remarked; walnut trees had not then been planted, mahogany was unknown and the use of ash was not allowed. The Elizabethan merges harmoniously into the Jacobean, both of which are suitable only for stately homes.

The reign of William and Mary was notable for the introduction of walnut furniture, Mr. Hodgins continued, and for the rich coloring of its upholstery and its greater comfort. Queen Mary's love of Chinese pottery was indicated in the oriental designs and colorings of this period, and gave evidence of the opening up of commerce with the East.

The Queen Anne period, the lecturer said, was his favorite for reproductions for the present day milieu. The Georgian period of mahogany furniture was the time of Chippendale, Sheraton and the brothers Adam and showed the classic influence of Sir Christopher Wren and also that of the Chinese.

Mr. Hodgins stated that the Colonial furniture came from the desire of the early settlers to have the sort of furniture in their new homes that they had known in their former ones, and therefore these pieces showed the influence of the French, Dutch and English. Most of the Colonial furniture was copied from the productions of Chippendale, Sheraton and others of the same time.

It is not a long purse, but careful discrimination which produces an atmosphere of charm in the home, the lecturer said, and the proper study of line, form and color are necessities to a harmonious and satisfying production. The lecture was accompanied by views of interiors illustrating the various points.

Mrs. W. A. Gifford presided during the lecture. The meeting was opened by Mrs. R. A. Dunton, the president.



# Ancient Painting In Screen Hides Another Beneath

Spanish or Italian Word "Diligentia" is Only Clue to Artist, or Artists, of Ancient Oil Paintings — Harry Bronfman Obtained Screen Through Agent For \$2 — Art Phenomena Puzzle Artists And Students of Painting—Investigations Continuing.

## Second Work Found By X-ray

By E. H. CROWN

"Diligentia."

One word—Spanish or Italian for "Diligence"—ten black brush strokes on the back of an ancient canvas—the only clue to the identity of a startling art discovery in Montreal that has baffled teachers and students of painting, as well as professional artists and critics in this city.

### A Discovery

The story, now revealed to the Herald, of how an ancient oil painting, charred and begrimed by smoke, was found hidden in the tapestry of an old fire-screen picked up for a song at a local auction sale; how the picture, whose bare outline could be detected beneath the sooty surface, was cleaned and brought to life; how its owner Harry Bronfman in an attempt to discover the name of the master who painted the portrait of "the sneering gentleman" took it to an expert roentgenologist who x-rayed it; and how the x-ray, instead of revealing the signature of the artist, showed distinctly another portrait, one of a beautiful aristocrat, painted underneath: transcends fiction tales of unknown Rembrandts or Van Dycks found lying in dusty corners of a little frequented garret, or of Titians bought for one-thousandth of their value in some little out-of-the-way shop.

### Auctioned Off.

About a year and a half ago, when part of the large estate of the late David Ross McCord, prominent Montrealer, was being sold off by auction at Kearns' on University Street, an old fire-screen was put on the bloc. One of the legs of the screen was broken and it seemed of little apparent value.

The wooden frame of the screen, however, was in good condition, and an agent of Harry Bronfman, well-known local distilleries magnate bought the screen for his employer with the intention of using part of

the wood-work in a certain piece of work he was doing for Bronfman. The price paid for the screen was two dollars.

The dilapidated antique was removed from the auction room to the work-shop of a young German, Albert Behler, who for the past three years has been employed by Harry Bronfman to do varied work of artistic nature — wood-carving painting and cleaning of pictures that the liquor magnate has collected. On removing the tapestry on the screen, to get at the wood-work, Behler made the astounding discovery of an old canvas, unframed, baked by heat, burnt through in several spots grimy and almost completely blackened by soot.

### Cleans Picture.

Behler, who received his art education in Munich, immediately set to work to clean the ancient picture. Working slowly and with much effort, as a task of this nature demanded, he finally succeeded in bringing to light an oil painting reproduced on this page, of a sixteenth century gentleman, with a cold, cruel sneer on his face holding in his left hand a wine-glass.

No clue as to the identity of the painter of the portrait could be found anywhere on the canvas—there was no trace of the artist's signature, and even the costume shows little sign of the period in which the picture was painted. Except for the one word "diligentia" on the back of the canvas there was no mark of identification.

The mysterious portrait, discovered in such a strange hiding-place, puzzled its owner and the young German who had worked on the task of cleaning it. But other business called, and the picture was left for several months, although inquiries were sent to noted art professors in Detroit and Munich.

### X-Ray Work

Last month, however, piqued by the problem which seemed no nearer its solution than a year ago, the owner of the picture took it to Dr. A. H. Pirie, head of the X-ray department of the Royal Victoria Hospital, in the hope that an X-ray photograph might reveal the signature of the artist hidden under the upper layer of paint.

Instead of a signature, however, to their astonishment the X-ray photograph revealed another portrait painted underneath the top one, the portrait evidently of an aristocrat, but by whom painted there was again no trace.

The x-ray photograph was taken in four sections by a certain technique used especially for this purpose. The hand of a master can be distinguished in the finely outlined features and in the intricacies of the lace on the sleeve of the gown. But is the portrait concealed by the upper painting that of a man or a woman?

### Forceful Hand

The arm and hand are strong and forceful—those of a powerful man. The features are feminine—yet the hairdress might be that of a fifteenth century princeling. The costume, which the x-ray does show completely, is also extremely difficult to ascribe to any definite period, and several local artists stated themselves at a complete loss when shown the photographs.

And now the problem arises for Mr. Bronfman owner of the canvas which contains two paintings—either, or both of which might be masterpieces. The top portrait could be removed by an expert by making use of special process. But which is the more valuable?

Did some artist in centuries past when canvas was scarce find a canvas which he considered of little value use it to paint one of his own works?

Or in an effort to conceal a stolen

masterpiece did some unknown painter work over it another portrait of an entirely opposite nature? And if it was an effort to conceal some stolen work of art, why did the artist go to such trouble in painting a well-designed and finely-balanced portrait, instead of merely daubing at the canvas?

How did the old canvas get in the fire-screen? According to the men who dismantled the screen the picture was evidently put inside the tapestry for purpose of concealment and not to build up the screen.

The problems rest for the solution of an expert. Meanwhile investigations into the origins and history of the paintings continue and a solution is hoped for at any day.

## FLOWER PAINTINGS MAKE GAY DISPLAY

Gazette 28/11/32

Work by Beatrice Robertson

Exhibited in Eaton's Fine  
Art Galleries

Paintings of flowers by Beatrice Robertson, of Toronto, make gay color notes on the walls of the Fine Art Galleries of the T. Eaton Co., Limited, of Montreal. The collection, of high level of excellence, is attracting much attention, which is merited by the painter's serious approach of her subject. The paintings throughout are marked by good drawing, fresh clean color and nice arrangement. Of equal importance to the artist has been the painting of the glass, china and metal containers in which the blooms are displayed—a detail that often receives only casual attention by some flower painters.

Mrs. Robertson is catholic in her tastes and manifests equal pleasure in painting the cultured blooms of the garden and the wild blossoms of the woods. She is happy in the play of white, ivory and silver grey in the humble trillium and the white and gold of buttercups and daisies. The beauty of the violet has not been overlooked and the fragility of wild rose petals has been well suggested. Iris, from the vivid blue flag of the swamp to the delicate hues of highly cultivated varieties, finds a sympathetic interpreter in this artist.

Flowers are a legitimate line where painters can run riot with color and still set down the truth, and there is distinct evidence of zest in Mrs. Robertson's play with blues in her pictures of delphiniums; orange and yellow in her bowl of marigolds; pinks and reds in phlox; a gamut of high, rich hues in zinnias and in a group of noble chrysanthemums. Here is color in abundance—true and happily contrasted.

Lilacs in a copper bowl make a good color scheme, and gay in hue are Iceland and California poppies. There are a wide variety of roses of many colors and the painter has succeeded in giving grace to the rather rigid formality of tulips, iris, daffodils and narcissus in a vase of spring flowers.

Comely subjects have also been found in primroses, golden rod, anemones, peonies, lily of the valley, sweet peas, petunias and syringa.

## "PORTRAIT OF AN ARISTOCRAT"

Herald 21/11/32



This remarkable picture was discovered when an old oil painting, found hidden in an old fire screen, was x-rayed for the purpose of finding the signature of the painter of the original picture. The picture painted on top of this one is now in the possession of Harry Bronfman, local distiller. The portrait which baffles local artists and students was x-rayed in four parts and the sections can be noted in the photograph shown above. The original picture found is reproduced on an opposite page.

## "The Gentleman With The Sneer"



This portrait of a grossly featured gentleman with a cold, cruel sneer was found charred, begrimed and almost completely blackened in an old fire-screen picked up for a song at Kearns' auction rooms. When cleaned and brought to light by a young German expert, the work of a master was revealed. In an effort to discover the artist who painted the picture it was taken to be x-rayed when instead of the artist's signature another painting was discovered beneath it.



## MUSEUM BUILDINGS IN GENERAL FOUND TO BE INADEQUATE

Gazette 24/11/32  
Canadian Institutions Are  
Reported on for Carnegie  
Corporation

### ENDOWMENT NEGLIGIBLE

Public Indifference Held to  
Lie at Root of Situation  
—Some Praise Is  
Given

(By The Canadian Press.)  
Ottawa, November 23.—Canada's museums do not amount to much and, being more or less orphans, nobody pays a great deal of attention to them except for the small number of public-minded citizens and officials who understand their value in the cultural life of the nation. This, in general, summarizes the report of Sir Henry A. Miers, D.Sc., F.R.S., and S. F. Markham, M.A., on these institutions in Canada, compiled for the Carnegie Corporation of New York.

Those two authorities spent a great part of last year investigating the museum situation in this country. Their comment thereupon is greatly deflating to Canadian pride. In Canada there are 125 museums, only a few of which are directed along lines that enable the general public to get any value from them, the report says. The report, a 64-page brochure, says that Canada's "educational museums are embryonic and her museum endowments are negligible. It also holds that public indifference towards these institutions lies at the root of the situation. The investigators, however, found much ground for praise and admiration "for what has been accomplished against almost insuperable odds by a few enthusiastic individuals."

Only a dozen museum buildings are "well worthy of the towns in which they are situated," the report says. Pursuant to that comment, it directs attention to the Royal Ontario Museum in Toronto, the new provincial buildings at Saint John and Quebec, the new Art Gallery in Vancouver, the Miller building for geology and mineralogy at Kingston, and the Archives in Halifax.

#### FALL BELOW AVERAGE.

"But, apart from these institutions, it must be admitted that most Canadian museums, both in building and equipment, fall far below the average in the remainder of the North American continent. In the main, the average museum in Canada is housed in one or two rooms in a university, college, school, library or Government building, scarcely any of which were designed with museum purposes in view. Lighting, heating and ventilation are bad. Particularly is this so in the case of those museums in the various towns of the province of Ontario that are housed in library basements."

The report is remorseless in its strictures of conditions in the Dominion. It finds several of the museums "built almost entirely of wood, and are veritable fire-traps."

It is a lamentable fact that several important collections have utterly perished during the last half century owing to fire.

Some of the most modern schools and seminaries of Quebec house their collections well, but others "are notable examples of bad housing."

At Pictou Academy (N.S.), at Truro Provincial College, and at the Nova Scotia Provincial Museum and Dalhousie University the accommodation, says the report, is poor. "In some instances the remains of old collections have been relegated to lumber rooms."

The investigators found an imperative necessity throughout practically the whole of the Dominion for adequate museum buildings in all but a dozen towns. "In equipment and display methods, the smaller Canadian museums seem to be years behind the times."

Destruction of priceless Indian textiles and leather fabrics in some instances has been due to moths invading display cases that were badly joined.

Dealing with the National Museum in Ottawa, the report finds its administration "completely anomalous and unlike that of any other great museum with which we are familiar. It is administered by the Geological Survey, which is itself a sub-department of the Department of Mines. This extraordinary constitution of a science museum, comprising botany, anthropology, zoology and mineralogy as well as geology, is no doubt largely responsible for the comparatively ineffective service rendered to the Dominion by the national museum. In spite of its valuable collections and expert staff," the report says. The National Art Gallery in the same building is praised.

"To summarize, very few museums in Canada—especially the society and school museums—make any effort to attract or interest the general public. Few objects are exhibited with a definite purpose

behind them; overcrowding and duplication are common; direction notices, instructive labels, guides, and handbooks are conspicuous by their almost entire absence; and last, but not least, it is made as difficult as possible for anyone to find the museum, and when found, to be able to see it as it should be seen. Paralytic modesty is a common disease from Calgary to Halifax."

### Chateau de Ramezay Praised

Ottawa, November 23.—Notwithstanding the unsatisfactory situation with respect to museums and art galleries in Canada, Sir Henry A. Miers, D.Sc., F.R.S., and S. F. Markham, M.A., who investigated such institutions in this country last year for the Carnegie Corporation of New York, find some pleasant things to say with regard to some of the Canadian establishments.

The Royal Ontario Museum is declared to be "so administered and displayed that its collections cannot fail to be of educational value to all visitors. Many of the exhibits are definitely arranged with an educational purpose in view," the report says, "and it performs very fully the offices both of a university and a public museum."

McGill University's ten museums have been specially designed for purposes of university students, the investigators say, and, except in

some departments, such as ethnology and history, "present little calculated to attract the interest of general visitors."

"There are, however, already vigorous indications of far-reaching improvements, which may extend also to the interesting collections of the Chateau de Ramezay and those of the Art Association of Montreal," the report comments.

Bright spots in the Maritime Provinces are the new museum at Saint John, the archives and the provincial museum at Halifax. The last, "though congested and disordered," says the report "contains much material and might be made into a good museum."

"In Montreal, Toronto, Winnipeg, Vancouver, Hamilton and Ottawa, all great and growing centres with population considerably exceeding 125,000, and in Calgary, also, with a population of 85,000, there are public museums of considerable size," says the report, "but with the exception of Toronto and Ottawa, none really worthy of their provinces or country. In London and Windsor adequate museums are entirely lacking . . . as yet in neither Montreal nor Winnipeg nor Hamilton nor London is there any visible sign that the civic authorities are even aware of the importance of museums, and the combined civic effort of the four does not equal, either in energy or finance, that of some of the much smaller towns of the U.S.A. or Great Britain."

### McGill Collection Priceless

McGill University, which has ten separate museums, has already considered means of consolidating these into one building and is awaiting more favorable economic and financial conditions before doing so. The university last session secured the services of Cyril Fox, director of the National Museum of Wales and former superintendent of the Field Laboratories of Cambridge, to make a survey of its museums. He recommended the erection of a seven-storey building in a prominent location to house all the "priceless material" owned by the university.

Dr. Fox, an acknowledged leader in his profession, in his report referred to McGill's museums in part as follows: "The possession of the McCord national museum with its priceless historical material, covering the whole of Canadian history, of the Canadiana in the University Library, of the Canadian Indian collections in the Ethnological Museum, enables the university to illustrate the prehistory and history of the province of Quebec in particular and of Canada in general. Furthermore material in the Redpath museum forms an excellent basis for the illustration of the geology of Canada and its fauna."

"The absence of an adequate public museum service in the city of Montreal places on McGill University by reason of its historic and important position in the cultural life of the city and district and its possession of so much museum material, the duty of doing its utmost to provide such a service."

### Dr. Currelly Agrees

Toronto, November 23.—Dr. G. T. Currelly, director of the Royal Ontario Museum, tonight agreed with the report of Sir Henry A. Miers and S. F. Markham, made for the Carnegie Corporation of New York, that museums in Canada are in a very backward state.

### ARTIST WINS \$2,000

William A. Clark Prize Goes to George Luks

Washington, November 23.—George Luks, New York artist, has been awarded the William A. Clark first prize of \$2,000 and the Corcoran gold medal for his painting, "Woman with Black Cat," entered in the Corcoran Gallery of Art 13th biennial exhibition of Contemporary American Oil Paintings which opens December 4.

Second prize of \$1,500 and the Corcoran silver medal were given to John R. Grabach, of Irvington, N.J., for his painting "Spring Planting."

## TRAINED CURATOR IS FIRST ESSENTIAL OF GOOD MUSEUM

Gazette 25/11/32

Report Says Services of Expert Might Be Shared by Institutions

### COURSES ADVOCATED

Only Systematic Technique Found in Medical Exhibits at McGill University

(By The Canadian Press.)

Ottawa, November 24.—Individual museums of Canada are selected for comment by the Carnegie Corporation investigators, Sir Henry A. Miers, D.Sc., F.R.S., and S. F. Markham, M.A., in their report on the condition of such institutions in Canada. Some are praised, others are not. Of the museums conducted by the Universities of Alberta and Saskatchewan, the two authorities have this to say:

"At the museums of the Universities of Alberta and Saskatchewan, many of the more fragile objects lie exposed on tables for lack of cases. At the latter a curator-taxidermist was appointed a few years ago and a beginning was made with the mounting of geological specimens in appropriate cases; but since his death nothing has been done."

In connection with other institutions in the country the report declares:

"Good display methods are in evidence at Ottawa (National Gallery and National Museum), Toronto (Royal Ontario Museum, the collections in the Legislative buildings and in the University museums), Montreal (the library, the ethnological and the McGill University), Winnipeg (the Hudson Bay Company's exhibition), Kingston (Queen's University museum of mineralogy and geology), and obviously good provision has been made at Saint John."

"The most colorful displays are at the Dominion Archives, Ottawa, and the provincial archives at Halifax, where excellently arranged pictures, maps, models etc., delight the eye."

The investigators note that "In certain museums . . . valuable mineral specimens have been allowed to disintegrate owing either to lack of knowledge or lack of adequate staff, and the National Museum of Canada's economic mineralogy collections at Ottawa is not free from this reproach."

The report deplores that "in the bilingual Province of Quebec and adjoining areas the labels are seldom written in both French and English."

Nothing in the way of organized service exists among Canadian museums, according to the report. A survey of conditions in Canada was made last year and it was found that "collections of varying types are distributed in a somewhat haphazard way throughout the Dominion."

#### NO CO-OPERATION EXISTS.

Practically no co-operation existed between museums and few were instituted with any clear conception of the educational value of such collections, the report says "and they are not regarded by the educational authorities as in any sense equivalent to public libraries."

The investigators suggest that if the local authorities could undertake responsibility for half or two-thirds of the total cost of building and set aside a suitable amount for maintenance and salaries "they might hope to seek and receive assistance from other sources sufficient to meet the remainder of the cost."

A total of \$250,000, which might be spread over three years, is estimated for ten Canadian towns having a population between 30,000 and 100,000.

The first essential of a museum is the service of a qualified curator, the report says, adding, "there are comparatively few museums in Canada which can claim this advantage, and the facts given earlier show that most museums have to be content with the part-time services of amateurs. It is true that several of the collections are so poor and incomplete that under present conditions there is nothing which could occupy the full services of a first-class man; but there is no reason why two or more of these should not share the services of an expert where possible."

In the whole of the Dominion the investigators found "no systematic course for the training of curators, other than in medical museum technique at McGill University."

### Paintings on Exhibition

The Women's Studio Group, under the auspices of the Women's Art Society, is holding an exhibition in the Van Dyck room at Jas. A. Ogilvy's, Limited, all this week, to which the public is invited.

short training in or United States wa, Toronto, Van-  
t John.  
y good analysis of the museum situation, considering it is based on a visit of about six weeks' duration," was how Dr. W. H. Collins, acting director of the National Museum here, received the report of Sir Henry A. Miers, D.Sc., and S. F. Markham, on those institutions in Canada. The purpose of the investigation was to discover what weaknesses existed in the museum situation in Canada and by possible grants of money from the corporation, to assist in rectifying them.

Commenting on the original news despatch dealing with the report, Dr. Collins says:

"The article conveys a somewhat biased impression of the museum situation in Canada, in that it deals almost entirely with the adverse criticisms in a report which was designed to improve the situation, and has much praise to offer as well as fault to find. The report itself is a remarkably good analysis of the Canadian museum situation, considering that it is based upon a visit of about six weeks' duration, during which the two investigators travelled across Canada and back."

"It is written from the European standpoint, and to some extent does not make allowance for greater distances and less dense population of Canada, and the pre-occupation of Canadians with the development of a young country. Nevertheless, it contains many worthy suggestions for anyone interested in the welfare and improvement of Canadian museums."

### Rating of Provinces

Ottawa, November 24.—In proportion to population, Nova Scotia is the best provided of all Canadian provinces with regard to museums, the report of Sir Henry A. Miers, D.Sc., F.R.S., and S. F. Markham, Carnegie Corporation investigators, indicates. That province has one such institution for every 46,000 of its population, or 11 all told.

Manitoba is the most poorly equipped, with only three museums for a population of 700,000. (That is, if Prince Edward Island be excepted, that province having no museums at all.)

Of the larger provinces, Quebec tops the list with 49 museums for its 2,800,000 population, an average of one for every 59,000. British Columbia has one for every 76,000, its total being nine, while Ontario's average is one for every 93,000, with a provincial total of 37.

Among the less populous provinces, New Brunswick leads with five museums for its 408,000 population, an average in round figures of one to every 80,000. Alberta's six institutions for 731,000 people average one to 120,000, while Saskatchewan has five museums for 821,000, or an average of one to every 160,000.

### Independent

Art Group Honors Members

Star 23/11/32

The Independent Art Association, which held its first exhibition here in October, wishing to do honor to some of its exhibitors, has just elected twelve of them to be Laureate Artists. This election was by sealed ballot of all the members of the association; six of the persons elected were members and six were visiting artists.

The visitors are: Wilfred Barnes, A.R.C.A., G. L. Camarero, R. J. A. Chalmers, F. G. Cross, Berthe des Clayes and L. L. Macaulay.

The members of the association are: E. Galea, M. Holland, S. S. Kirshner, T. A. Lovengren, J. A. Norlin and S. Royal, R.B.A., A.R. W.A.

The association was very well satisfied by the interest in the exhibition shown by the general public. Though it was the association's first appearance in public, about five thousand people visited the exhibition in the two weeks in which it was open.

## When Tempers Are Sorely Tried

The days before the opening of big exhibitions—the vernalizing days, on which exhibitors are allowed to put final touches to their pictures after they are hung—are occasions on which their tempers of painters are often sorely tried. Troubles often arise on these days, and in many places; they are said to be not quite unknown in Canada.

On the vernalizing day of the Autumn Salon in Paris this year one of the exhibitors was so dissatisfied with the places in which his pictures had been hung that he took them down and went on to express his opinion very plainly to one of the gentlemen who was responsible for the hanging. The language became so strong that the painters came to blows and had to be separated by the police. There was then some talk of a duel between the two, but they were ultimately pacified and persuaded to shake hands in the presence of the secretary of the Salon.

Besides the friction which has arisen on vernalizing days there have been cases of people doing things which should have caused trouble and escaping the consequences. One such case is recorded of Turner who, finding before the opening of a Royal Academy exhibition that the effect of one of his pictures suffered from some colors in the pictures next to it, opened his paint box and set to work, not on his own picture but on those surrounding it, and painted out the offending colors.

## Huge Wood Carvings by Dudley Carter

Star 23/11/32

Some wood carving on a quite unusual scale has been done lately by a Canadian sculptor, Dudley Carter, who proposes to do something even bigger in the near future.

The work already done was erected this summer at Everett, Ontario, on the occasion of an Indian Convention which was held there. It is a group of figures illustrating an old Indian legend of the daughter of the Mountain Beaver and the two winds who were her suitors, Chinook and North Wind. This group stands 12 feet high and was carved out of a single log of red cedar, with a weight of about two tons.

A still larger work, which Mr. Carter wishes to make, was suggested by him to the Lumbermen's Association of America as a part of the exhibit of the Western Lumber Industry at next year's World's Fair at Chicago. It is to be a great composition representing the progress of the lumber industry and, as planned, will be about 125 feet high. Its construction will take several large trees, of seven or eight feet in diameter; they will presumably be either red cedar or Douglas fir. So far as is known no wood carving on such a scale as this has ever been made before.

## Why Big Galleries Must Refuse Gifts

Every great public gallery and museum gets severely criticized from time to time not only for the things that it acquires but, just as often for refusing objects that are offered to it as gifts or bequests. The Louvre has lately been called to account in the French press for refusing a collection which had been left to it by will, and, about a year ago, some indignation was expressed at the refusal by the Tate Gallery in London of a collection of American pictures that had been offered to it.

Space is more or less limited in nearly every museum, even in such an enormous building as the Louvre, and the standard of the objects exhibited in great museums must, of course, be kept as high as possible. Mistakes are often made and there was much discussion, a little more than twenty years ago, about objects, supposed to be of the greatest importance, in the Louvre and the Royal Museum at Berlin, which were proved to be forgeries.

While the authorities of museums can make mistakes, private collectors are even more liable to do so, however good their judgment. But, in spite of this, some would-be benefactors, who offer collections as gifts or bequests, insist that their whole collections shall be accepted or nothing at all. Museums occasionally accept poor works or known forgeries in order to get possession of good things which may be in the same collection, but they have in every case to judge whether the good things are good enough to justify the acceptance of the bad ones. The Louvre, the National Gallery and most other big galleries and museums have large numbers of pictures and other works, which are not good enough for exhibition, stored in their cellars. From time to time collections which have been refused by important museums get accepted by less important ones, but, if those smaller museums prosper, parts of the collections are sure, sooner or later, to find their way to the cellars. There are many good pictures in the world but, unfortunately, very many more bad ones.

### Feud Over Statue



Star 24/11/32

### CLEMENCEAU MONUMENT

PARIS, Nov. 24.—(U. P.)—A statue of Georges Clemenceau, as Paris' memorial to the "Father Victory" was dedicated in the Avenue des Champs Elysees today by President Albert Lebrun, in the presence of Premier Edouard Herriot and members of the Government.

The Clemenceau family did not attend, being embittered because they contend the statue is not a fitting likeness. They went to the Vendee instead to place flowers on his tomb on the third anniversary of his death.



# CANADA'S MUSEUM SITUATION SCORED

Institutions More or Less Orphans, Survey Reveals  
 Star 24/11/32  
**ROYAL ONTARIO BEST**  
 McGill Ten Museums Not of Any Interest to Public

OTTAWA, Nov. 24.—(C.P.)—Canada's museums don't amount to much and, being more or less orphans, nobody pays a great deal of attention to them except for the small number of public-minded citizens and officials who understand their value in the cultural life of the nation. This in general, summarizes the report of Sir Henry A. Miers D.Sc., F.R.S., and S. F. Markham, M.A. on these institutions in Canada, compiled for the Carnegie Corporation of New York.

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Only a dozen museum buildings are "well worthy of the towns in which they are situated," the report says, and pursuant to that comment, it directs attention to the Royal Ontario museum in Toronto, the new provincial buildings at Saint John and Quebec, the new Art Gallery in Vancouver, the Miller Building for Geology and Mineralogy at Kingston, and the Archives in Halifax.

## FAR BELOW AVERAGE

"But apart from these institutions, it must be admitted that most Canadian museums, both in building and equipment, fall far below the average in the remainder of the North American continent. In the main, the average museum in Canada is housed in one or two rooms in a university, college, school, library or government building, scarcely any of which were designed with museum purposes in view. Lighting, heating and ventilation are bad, particularly in this so in the case of those museums in the various towns of the province of Ontario that are housed in library basements."

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## SOME GOOD POINTS.

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"As yet in neither Montreal nor Winnipeg nor Hamilton nor London is there any visible sign that the civic authorities are even aware of the importance of museums, and the combined civic effort of the four does not equal, either in energy or finance, that of some of the much smaller towns of the U. S. A. or Great Britain."

# A QUEBEC SCENE

Star 23/11/32



MONTMORENCY FALLS IN WINTER

By Cornelius Krieghoff. (1812-1872).

—Courtesy of Watson Galleries.

This water colour of Montmorency Falls, with one of the cones of snow at its foot, must have been painted shortly after the collapse of the suspension bridge above the falls, which took place in 1856. The towers of this bridge, which remained standing, can be seen at the top of the picture.

# Art Follows Wealth

Star 23/11/32

London Dealer Sees Threat to European Centres in Buyers From Western Countries

ART follows wealth and while for a time London will remain the art centre of the world, in time the western countries will take the place of the old countries and become the leading art centres, said A. De Casseres, London art dealer, who arrived in Montreal this morning on the Cunard liner Ausonia for one of his periodic visits.

## SALES IN LONDON.

He said that at sales in London it is noticeable how many good things have gone for the most part to the United States, though quite a number are to be found in Canadian homes.

Quiet, smiling, genial, an excellent chess player as well as a shrewd judge of beautiful things, Mr. De Casseres announced his intention of spending a few days in Montreal and then going on to Toronto; from there he will go to New York before returning to London.

Discussing prices, he said that while they have sagged in the case of cheaper articles, the prices of the best paintings and objects of art have been maintained. History, he affirmed, has proved the value of such things in times of depression. Whatever happens, they cannot be multiplied and people will not part with them unless they can get the right price, he said.

He declared that people who have put their savings into really fine art treasures have more security today than if they had purchased Government bonds.

Star 28/11/32

# ARTIST IN TORONTO

RECEIVES \$200 PRIZE

NEW YORK, Nov. 28.—(C. P.)—The United States Academy of Design announced yesterday that a \$200 award had been made to Kenneth H. Forbes, of 87 Alcina avenue, Toronto, for his portrait "Captain Melville Millar." The prize won by the Toronto artist is known as the Thomas R. Proctor award, valued at \$200.

The academy awarded the Edwin Palmer Memorial prize of \$1,000 to Charles Woodbury, of Boston, for his painting titled "The Changing Wind."

# FOUNDING OF ART GALLERY IS URGED

Star 28/11/32  
 Establishing of Canadian Institution Favored by John W. Russell

TORONTO, Nov. 28.—(C. P.)—Establishment of a Canadian art gallery, exclusively devoted to the promotion of the fine arts of painting and sculpture, is urged by John W. Russell, conductor of the Russell Art Gallery here.

As the beginning of such an enterprise, Mr. Russell suggested that one or two teachers could be imported from Europe to provide the "initial inspiration" to the students or members of the new gallery.

"This country," he said, "has sufficient traditions and marvellous beauty of landscape on which the individual stamp of Canadian character could be placed by creative genius, properly developed. And there is no reason," Mr. Russell added "why this country should not produce some great artists who through their original and creative power would add much to the prestige of their own country."

Mr. Russell suggested the gallery should be wholly maintained through the co-operative spirit of the members themselves, operated similar to the Art Students' League of New York. He declared himself opposed to subsidization.

"Any institution or organization subsidized by big money interests never contains the same spirit of creative ambition, like the one in which its success depends wholly on the individual contributions of the members themselves," Mr. Russell said.

# FINE PRODUCTIONS IN CERAMIC ART

Star 28/11/32  
 Entirely New Blends of Color Achieved in English Factories

## POTTERIES EXPERT HERE

Home Trade in Doulton Ware Good, But Export to U.S.A. Hit by Tariff

Mysterious glazes which have baffled European potters for ages, rivalling the finest of the Chinese, are now being produced through modern development in the ceramic arts, said Norman Bishell, A.S.A.A., of the Royal Doulton Potteries, Burslem, England, seen yesterday in the Windsor Hotel. Mr. Bishell is visiting Canada and the United States to develop marketing the famous Potteries distinct products.

Entirely new blends of color have been achieved by the fusing, running and blending of the colors in the kilns and splashes, blotches and streaks are used in bold and distinct variety, so that no two pieces of this ware are alike. They are the work of the studio rather than the factory and mark an important phase in the history of the English potter. Mr. Bishell said that the Englishwoman has fallen to the craze for figurines or miniature figures in costume, while her husband has been attracted to figures of champion dogs of various breeds, correct in color and proportion and passed by the respective breed associations.

The worth of the famed Doulton ware comes from the fact that it is a bone china, made from animal bone. Other china derives its translucence from felspar, and is neither so strong nor so durable for its weight. The home trade in this high class and almost luxurious china is still fairly good, according to Mr. Bishell, but the United States trade has been badly hit, partly because of hard times and because of the tariff, which aimed primarily at low-priced Japanese goods, catches England in the same net.

In Canada there is little high class china made, and what is manufactured here is not in competition with the English product, so that there is no tariff as between England and Canada. The 70 per cent. duty to the United States has proved almost an insuperable barrier to trade there, however.

# PRINCIPAL OF ART COLLEGE IS DEAD

Star 28/11/32  
 J. E. H. MacDonald, Toronto, Fails to Recover from Stroke

TORONTO, Nov. 28.—(C. P.)—J. E. H. MacDonald, R.C.A., O.S.A., principal of the Ontario College of Art is dead in his 59th year. He died at his home here Saturday night from the effects of a stroke which he suffered recently.

Mr. MacDonald, who was one of the original members of the group of seven, was a designer of outstanding merit, a poet of felicity and philosophic turn, an artist in oils and a worker at times in mosaic and batique.

He had been principal of the Art College since the retirement of G. A. Reid, R.C.A., in 1929 and there are hangings now on the walls of the Royal Canadian Academy exhibition at the Toronto Art Gallery, paintings which are considered some of his finest work in mountain subjects.

Mr. MacDonald was born at Durham, England, in 1874 and in 1887 came to Canada with his father, who was of Canadian birth. He studied at the Hamilton Art School and the Ontario School of Art in Toronto, later being employed as a commercial artist.

Surviving are his widow and one son, Thoreau.

# J. E. MACDONALD BURIED

Famous Canadian Painter Interred in Toronto

Toronto, November 29.—James Edward Harvey MacDonald, principal of the Ontario College of Art

and one of the greatest Canadian painters, was buried in Prospect Cemetery here today. H. G. Wallace, of the First Church of Christ Scientist, conducted the service held at a local funeral chapel, where artists of distinction, art lovers and others gathered to pay homage to the late painter.

Pall bearers were: F. H. Bridgen, Lawren Harris, Arthur Gouder, A. Y. Jackson, Emanuel Hahn, F. J. Johnston, Arthur Lismer and F. S. Haines.

# CHARLES MANGOLD IS SHOWING OILS

Gazette 6/12/32  
 Canadian and European Scenes by Swiss Artist at Eaton's

Charles R. Mangold, the versatile Swiss painter who has adopted Canada as his home, is showing his canvases at the Fine Art Galleries of the T. Eaton Company Limited, of Montreal. The exhibition, which opened yesterday, is of special interest because Mr. Mangold has been painting in Europe since his last public appearance here and the bulk of the exhibits deal with his trip abroad.

Obviously a lover of the sun, Mr. Mangold has in many of his works set himself the far from easy task of recording the glare and glitter of the Riviera. His painting generally is luminous and in every instance he has kept his color clean. In attack he is direct and his modelling is bold.

The outstanding quality of Mr. Mangold's work and one that is immediately apparent is his power of assimilating atmosphere. For example, the canvases which are being exhibited at Eaton's are products of Canada and the Riviera. Two more opposing types of scenery could scarcely be imagined. The Riviera is a land of heat and haze, Canada, a country of brisk freshness and clear, keen atmosphere. Alone in bringing out these contrasts, Mr. Mangold proves his right to be considered as a significant artist.

His style has mellowed considerably since his last exhibition here. The Laurentian landscape, "Birches," painted since his return from Europe, shows it. There is a feeling of more careful workmanship to this picture, more polish and a greater attention to detail without the artist sacrificing his essentially impressionistic style.

There is one of last year's canvases on exhibition, however, which Mr. Mangold has still to surpass as a happy example of his sensitivity to the Canadian scene. This is the Lower St. Lawrence "Wind and Clouds." Here indeed is the atmosphere of that land of clouds, mountains and salt water. Such a brisk, keen, cold, atmosphere pervades the entire landscape.

"Fishing Harbor" is Mr. Mangold's most pretentious canvas from the Riviera. The subject is a fishing boat leaving the harbor at Santa Margherita. The boat looms gigantesquely across the canvas. The tops of the sails are invisible and the rail of the deck and the bowsprit constitute one long line across the canvas from end to end. There is no feeling of heaviness and the whole canvas gives one a feeling of motion: the ship seems really to be plowing the waters. A soft golden glow pervades the canvas.

There are nearly forty canvases in all, each with some point of interest about it to detain the critical viewer as well as the general public. Special mention should be made of the beach scene at Cagnes-sur-Mer, both for the fine sweep of the surf line and for the way colors are handled.

# CARNEGIE OFFICIAL VISITOR AT MCGILL

Gazette 6/12/32  
 Dr. F. P. Keppel Spends Day Inspecting Various Departments of University

Dr. F. P. Keppel, president of the Carnegie Corporation of New York, paid almost an all-day visit to McGill University yesterday, and, in an unofficial capacity, made a thorough inspection of a number of the university departments, met and conversed with a number of the academic and administrative heads. Dr. Keppel has been at McGill on other occasions, but he has never before seen so much of the university at one time.

His visit yesterday started at breakfast time at the home of Sir Arthur Currie, principal, and he spent most of the morning and most of the afternoon in the different campus buildings. During this time he was under the escort of one or more of the university staff, Sir Arthur Currie, Dean Charles F. Martin, of the faculty of medicine, Dean P. E. Corbett, of the faculty of law; Dr. G. R. Lomer, McGill librarian; Professor F. E. Lloyd, director of the biological building, and others.

He spent a considerable time in the library and also in the medical building where he met Dr. J. E. Collip and spoke of the work being accomplished in bio-chemistry. Dr. Keppel also spent a considerable time in Sir Arthur Currie's office in the east wing of the Arts building.

# The World of Art

## The Royal Canadian Academy

By B. K. SANDWELL

THE last time I visited the Royal Academy in London, I took tea (one always takes tea at the Royal Academy) at the same table with two elderly ladies, one of whom assured me that she was that day attending her sixtieth Academy show. The fact that the Royal Canadian Academy is obliged, by reason of our vast open spaces, to hold its exhibitions in rotation in three different cities makes it improbable that anybody in this country could come even as near to that good lady's record as the age of the Canadian institution (this is its fifty-third show) would permit; and it is possible that I myself, who have attended a good many of these shows scattered over a space of nearly forty years, may be among the hundred or two of veterans with the best attendance record.

Anyhow I have seen enough of them, and especially in the last fifteen years, to venture the assertion with a good deal of confidence that, as a show, an entertainment for people who like pictures and have some discernment therein, this is the best that the Academy has ever put on. Its "oil paintings, water-colors and pastels" entries number exactly two hundred. In that two hundred there are not twenty to which I would absolutely deny house-room; and there are at least twenty, for any one of which I would sell my soul if that commodity had any mercantile value. The other one hundred and sixty are good, sound workmanship, and some of them quite a little better than that. And they are exceedingly well hung.

I am for once in perfect agreement with the compilers of the catalogue, who picked Randolph S. Hewton's "Benedicta" as entitled (after due and deserved deference to the presidential "Portrait of Col. Michell" of Wylie Grier) to the place of honor in the illustrations of that nice little brochure. Mr. Hewton has assuredly known for some years where he was going with these big, decorative, profoundly symbolic and startlingly built-up female portraits; but this year for the first time the public knows too. "Benedicta" is completely successful, in an absolutely new and personal style of expression. Its grave, tender, thought-provoking beauty is something to which Canadian art has hitherto been a stranger, and something which may possibly be of even more importance than the new discoveries in landscape anatomy which have constituted our chief contribution to world art in recent years.

With great judgment Mr. Hewton has buttressed his main achievement with three other works, each first-rate of its kind. One is a landscape which reveals great powers of composition of the modern near-geometrical order; one is a realistic female nude in a pose presenting great technical difficulties, easily overcome by dexterity; and one is a portrait. With this group it is quite impossible to

rank Mr. Hewton as anything but the most interesting contributor to the show. In past years it took a little prescience of what was coming, to do that.

Next in importance I should certainly rank Dorothy Stevens, another Associate of the Academy. Mr. Hewton will presumably cease some day, if he has not already done so, to be a mere Associate, but it is amusing to recall that Miss Stevens, unless the Academy relents from its present attitude, will never cease; there is at present no female Academician, and if I mistake not there never was one except Charlotte Schreiber, who died in 1922 at the age of eighty-eight, and was probably elected by members who thought her front name was Charles. However so long as Miss Stevens can paint the human figure with the power and solemnity shown by her "Colored Nude" she need not worry about her rank, and her portrait of Mrs. Minerva Elliott is a loving and accomplished rendition.

PRACTICALLY all the veterans are represented by works of full standard quality, but as that quality is by now well known to the public little need be said. Lawren Harris is an exception, and sends no entry, which is a loss to everybody except the little group of painters who are moulding snow-capped mountains into Harrisian patterns without the Harrisian sense of symbolic form, and who would not look nearly so important if he were among them. (But "The Black Tusk" of J. W. G. Macdonald of Vancouver is considerably more than merely Harrisian). I regret also the absence of Henry Holgate, though I suppose he cannot be classed as a veteran.

There are two interesting tendencies evident in much of the work on view this year, neither of them matter for much congratulation. One is the spread of the illuminated-Christmas-cake treatment of snow under sunlight, introduced here two years ago by an international gentleman who came I think from Russia. The other is also a process of Russification, but deeper and more unconscious; some of our young landscapists have been contemplating the land of Lenin and Stalin so deeply in their minds that they begin to see Montreal and the Laurentians and even the back villages of Ontario with Kremlin towers and droshkies and peasant fur caps all over them. Something will have to be done eventually about the new passion for illuminated snow. Particularly the discovery that softened snow can be induced to take any form that the artist finds convenient for his design makes things much too easy—or in another way much too difficult, for it is not everybody who can create out of such plastic material an arrangement of forms of real harmony and beauty. There is no reason why partly melted snow should not behave like partly melted candy, but there is every

reason why it should not be painted when it does so.

The show is also unusually national, containing exhibits of high excellence from all parts of the Dominion. The work of Mr. and Mrs. Britton of Amherst, N.S.; of Frederick G. Cross of Brooks, Alberta; of W. M. Cutts of Port Perry; of A. C. Leighton of Calgary; of Jean and Stanley Royle of Halifax; of Charles H. Scott of Vancouver, is anything but provincial in character, being marked by great dexterity of workmanship and sincere observation. Mr. Cross is easily

one of our very foremost water-colorists, particularly gifted in the rendering of the high thin color of the Alberta sky in dry weather. Art effort is by no means confined to Montreal, Toronto and Ottawa while these people are on the job; and of course there is W. J. Phillips in Winnipeg, who has done nothing lovelier than his "Lac Lu" in this collection.

Among things I liked by the people nearer home are Bertram Brooker's "Still Life", both the marines of George G. Fox, Arthur Lismer's "Brink of the Falls", Bet-

ty Maw's elephants and yaks and red people in "The North Road" (a pure decoration); Mrs. Newton's Russian, Lawrence A. C. Pantou's deeply felt and therefore not over melodramatic "Depression", Charles Simpson's "Broken Ice", Tom Stone's "Passing Storm, Parry Sound", and W. P. Weston's "Jotunheim". And of course both of A. Y. Jackson's things. And Kathleen Daly's startling little "Swordfisher".

The portraits are an exceptionally good average. Altogether a fine show.

## Sculpture-Canvas Exhibit By Five Canadian Women

Herald 5/13/32  
Malloney Gallery Shows  
Notable Assembly of  
Exquisite Pieces.

Five of Canada's foremost women artists combined in a joint exhibition of sculpture and painting, a private view of which was held recently at the J. Merritt Malloney Galleries in Toronto.

Frances Loring and Florence Wyle are showing garden pieces, portraits in bas relief, heads and figures. The sisters Des Claves, Bertha, Gertrude and Alice, of Montreal, have submitted a number of interesting landscapes, studies in still life and figure pieces, charming in color and design.

A pair of decorative wall-fountains boys' figures in bas relief pouring water from a jug under which orange chrysanthemums had been massed stands at the entrance to the main gallery. Miss Wyle's modeling is strong, yet perfectly suited to the floral setting.

"Pearlies," a study of a cockney family in holiday dress, holds the centre wall of the gallery. On either side of this canvas are two figures by Frances Loring, "The Hound of Heaven" and "Invocation." Miss Loring has taken the subject of this former from the poem by Francis Thompson. The artist shows a "partiality for literary subjects."

### Romanticizes Work

The work of Miss Wyle shows the amazing versatility of this artist in stone. Her "Dancing Boy," a figure of grace and delicate modeling, presents a startling contrast to the treatment of a torso by the same artist. As an example of her decorative work, there is a plaque of an Indian woman and child executed during a trip made by Miss Wyle to the tribe country of British Columbia. She has romanticized her subject, and given it a frame of totem pole symbols.

### Montreal Artists

Of the three Des Claves sisters, Bertha, the eldest, is noted for her landscape. Gertrude for her portraits and figure pieces, and Alice for her pictures of horses. "Bluebird," by Bertha Des Claves, is a study of two children in a wood, charming in color and design. There were a number of heads of children in pastel by the same artist which show her feeling for character. Miss Des Claves is well known here for her portrait of George Beardsmore, painted some years ago.

A picture of a horse show in an English county town by Alice Des Claves is remarkable for construction and detail, without seeming at all crowded. For other horse pictures are alive with movement and strength. "Havfield" and "Ship in Harbor" are typical works by Bertha Des Claves. Without striving for effect, she has succeeded in creating an illusion of space and has caught the atmosphere of her subject.

## Flowers In Many Kinds Of Treatment

Star 30/11/32

Flowers of many kinds and in many conditions are subjects of the pictures which Mrs. Percy Robertson (Beatrice Hagarty) has been showing since the beginning of last week in the galleries of the T. Eaton Company. Some of these pictures are direct and simple portraits of flowers, others have been given a more pictorial treatment, others again are field sketches which show the flowers as they grow, with their natural surroundings; some are rather precisely painted, while others give more general impressions of form and color.

The largest and most striking picture in the collection is one of Chrysanthemums, a strong effect of yellows and reds, but some of those in lower tones are even more attractive. One of the best of these is a little picture of Syringa in a white bowl, a delightful study in dull greens and whites; others, which are almost as happy in their effect, are one of pink Hepatica, one of yellow California Poppies, one of Primroses in a brass bowl and one of mixed Buttercups and Daisies. Among the outdoor studies a particularly successful one is of a clump of Campanulas, and two larger ones of Golden Rod and Delphinium are little if at all less good. But one might well pick many others out of a very attractive exhibition of nearly fifty pictures all marked by an evident love and understanding of flowers and a sense of the value of their shapes and coloring.

## SHIPWRECK PARTY RECALLED BY VISIT

Carnegie Corporation Head Meets Former Friend at McGill

Memories of a shipwrecked party of scientists, among whom was Prof. F. E. Lloyd, director of the Biological Building at McGill University and president of the Royal Society of Canada, were recalled during the visit to McGill today of Dr. F. P. Keppel, president of the Carnegie Corporation.

Dr. Keppel chatted with Professor Lloyd today. Both were shipwrecked on the Pacific Coast near Queen Charlotte Island in 1897 when returning from a Columbia University scientific expedition to Alaska. They were marooned for a short time on the island after which the party set out for the mainland in a lifeboat.

### UNOFFICIAL VISIT

Although here on an unofficial visit, Dr. Keppel displayed keen interest in the McGill library, library school and medical museum. He also visited the department of botany and the department of biochemistry where he met Dr. J. B. Collip, famous for his hormone research work. He was accompanied during his visit to the university by Sir Arthur Currie, principal and vice-chancellor, Dr. Charles F. Martin, dean of the medical faculty, Dean P. E. Corbett of the faculty of law, and Dr. G. R. Lomer, McGill Librarian.

### MUSEUM SURVEY

Queried as to the significance of the recent survey of museums in Canada, the report of which was sent to Carnegie Corporation, Dr. Keppel stated that visual education was coming to the fore and was more and more being regarded as an important part of any sound system of education. A survey was important, he pointed out, to show what could be done to make museums more efficient. While the Carnegie Corporation was willing to co-operate in making a survey, the responsibility for the present condition of Canadian museums was largely the concern of their directing bodies and the British Museum Association, whose experts made the survey, he said.

Star Dec. 27/32

### At Home.

The president and council of the Art Association of Montreal have issued invitations for their annual New Year's at home which will take place on Monday afternoon, January 2, from four to six o'clock, when the president and the members of the council will receive.



## WOMEN ARTISTS DISPLAY PAINTINGS

Gazette 1/12/32  
Commendable Work Done by  
Members of Studio  
Group

Further evidence that painting is taken more seriously in Canada than other forms of art is to be found in this year's exhibition of oils and water colors by the Studio Group of the Women's Art Society. The event is being held this week in the Van Dyck Gallery of Jas. A. Ogilvy's, Limited.

What is noticeable on entering the gallery first of all is the lack of any pronounced signs of amateurism in most of the exhibits. There is evident generally an aptitude for correct drawing, a genuine feeling for color contrast and an appreciation of the right proportions both artistically and actually.

It would be difficult to pick out single examples from the large collection of canvases for special praise. Almost every picture has some one point or other that commends it to the serious attention of the public and, in some cases, of the connoisseur, for there are signs of genuine talent in the work of a fair proportion of the students.

Among the oils should be mentioned those of Lillian Perceval, whose "Road to the Mountains" shows decided ambition, and whose "Autumn" displays her ability to handle color. Mrs. Shapray's portrait of "Madame X" has plenty of character to it and is unconventional in style. The execution is somewhat unfinished, but that does not eliminate the originality of her handling of the subject. Another canvas that stands out by reason of the fact that the painter has thought for herself is Jane Luke's "Street in Longueuil." In addition to a nice sense of color, Mrs. Luke's feeling for line deserves high praise.

Margaret Thompson's "Before the Storm" has force to it and, in addition, is executed with precision. M. S. Sanborn is another artist who shows a good feeling for line, as exhibited in her water color "Dunham with Yamaska in the distance." Mary E. Mullaly handles a winter scene in practised fashion in "St. Sauveur." Elizabeth M. Harold's "Murray Bay Street" shows a grasp of the essentials of her subject. Winnifred D. Lewis's "Dawn at Minnesing," a water color, is an admirable example of the handling of pastel shades. The same artist's "Lobster Wharves" displays an imaginative conception and a delicate execution. A marked softness of line and a feeling for color and expression will be noted in Mrs. H. J. Richardson's portrait, "The Countess."

There are also a number of examples of still life which deserve particular mention. Flower pieces by Lillian Hingston and Mary L. Dunning are especially good in their appreciation of the values of color and form.

## ART EXHIBITION HELD IN QUEBEC

Gazette 7/12/32  
Gordon E. Pfeiffer's Can-  
vases on View at Chat-  
eau Frontenac

(Special to The Gazette.)

Quebec, December 6.—The exhibition which Gordon E. Pfeiffer is holding at the Chateau Frontenac gives opportunity of viewing some of the newer paintings of this young Canadian artist. Over one hundred and seventy-five canvases are hung, providing one of the most interesting art shows seen in Quebec of late years. The major portion of the display consists of landscapes, including a number of autumn pieces inspired by noted landmarks or quaint scenes in the villages and countryside surrounding Quebec. There are other striking canvases—oxen hauling carts or logs, horses drawing huge blocks of ice from the river or plodding homeward—in which the artist uses paint heavily and color boldly with excellent effect. In "Quatrieme Range," a Laurentian scene, the perspective is vast, affording a panorama of blue hills and green fields, while "October Snow, Tewkesbury," is an interpretation of autumn atmosphere. Other interesting pictures are views of Beauport and the Montmorency, and a study of Quebec Harbor with sailboats in the foreground under a shimmering light.

Mr. Pfeiffer has exhibited in Montreal, Toronto and Ottawa, and in New York and other American cities, and his work has received favorable notice from several noted critics. The exhibition at the Chateau Frontenac will remain open until Monday next.

## Recent Additions At Museum

Recent additions to the museum of the Art Association of Montreal are two specimens of modern Danish porcelain. One, which has been given to the Association, is a bowl of white translucent porcelain, with a design modelled in relief, made for the Copenhagen firm of Bing and Groendahl by Mrs. Jo-Hahn Locker. The other, which was bought by the Association, is a statuette by J. G. Mehlhorn, of the same firm. It is a figure in white porcelain, with the brilliant glaze which is frequent on Copenhagen work, of a Naiad riding on a dolphin and holding up a baby in her hands; it is about twelve inches high.

These are valuable additions to the small but good collection of modern Danish work which is in the museum. The manufacture of porcelain in Copenhagen, which began about 1760, was carried on for some years chiefly by the Royal factory. After the founding of the Bing and Groendahl factory in 1853, a great revival in the work took place in 1883 and this led up to the high quality of designs and material which are shown in the newest Danish porcelain and pottery.

A lecture will be given at the Art Association on the evening of Wednesday, Dec. 7th, by Prof. C. T. Currelly, M.A., F.S.A., director of the Royal Ontario Museum of Art and Archaeology. His subject will be "Chinese and Persian Art," and the lecture will be illustrated by lantern slides. This lecture is open only to members of the Art Association.

The exhibition of water colors by Ernest Cormier, R.C.A., which is now being held in the print room of the Art Association, has been extended till tomorrow evening, Dec. 1st. It will be succeeded at the end of this week by an exhibition of the work of Paul Caron.

## Art Centres In London Say Depression's Over

According to reports received from London, the worst of the depression there, so far as it concerns the selling and buying of works of art, is now over, and the people who have been saying "Things are improving" are now saying "Things have improved." The turn for the better seems to have been given an impetus by the exhibition of art treasures, which was recently organized by the British Antique Dealer's Association and held at Christie's. This is the time of year when art dealers and auctioneers should begin to show activity again after the summer, and, it appears, they are doing so very decidedly and the collectors are responding to them. This

## Art Hall Renamed The 'Tate Gallery'

London. — (C.P.) — Long known as the "Tate Gallery" the National Gallery of British Art, Millbank, is now officially the Tate Gallery, which was the original name of this museum of paintings. For years there has been more or less confusion between the National Gallery, Trafalgar Square, and the National Gallery of British Art, and the trustees of the latter finally decided to return to the original name with a view to obviating this confusion.

However the gallery has been popularly known to Londoners as the Tate. It was opened in 1897 on the site of Millbank Jail, the cost of erection, \$400,000, having been borne by Sir Henry Tate, who also contributed the nucleus of the present collection. The noted "Turner Wing" built at the expense of the late Sir Joseph Duveen, senior, was opened to the public in 1910. A gallery for the work of the American painter, S. J. Sargent, being one of London's noted artists.

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## CANADIAN PORTRAIT?



PORTRAIT OF COL. WOLFE.  
by Nathaniel Hone, R.A. (1718-1784)

(Courtesy of W. Scott and Sons.)

On the background, at the left of this picture is the inscription, "Col. Wolfe—N. Hone p—1768". It seems therefore to be not quite clear whether this is a portrait of James Wolfe, painted nine years after his death, or of some other Colonel of the same name. It has only slight indications of the very distinctive shapes of nose and chin, which are so evident in the well-known profile portraits of James Wolfe, and, if it is a portrait painted after his death, is a rather flattering one.

Nathaniel Hone was an Irish portrait painter who spent most of his life in London and was one of the original members of the Royal Academy.

does, not, of course, directly affect the living artists but their turn is not likely to be far behind when buying is coming to life again.

A correspondent of the New York Sun expresses keen disappointment at the state of museums of Paris and the rest of France in respect of modern art. He warns people who expect to find progress of what passes under that name in French galleries that "in most French museums aesthetics play but a very small part and officialdom reigns supreme." And the result of this is that while a very large share of the most striking, and also of the maddest, of modern work is produced in Paris, though not by any means all of it by Frenchmen, only little of the best of this work can be seen in the public galleries of Paris. "Under the monarchy," this correspondent says, "The most gifted painters, sculptors and architects always received full recognition and wide patronage: ever since the establishment of the republic one has found that democracy and aesthetics make strange bedfellows. In Russia the case is even more extreme, paintings having been declared 'bourgeois'."

## Des Clayes' Pictures Blaze Of Autumn Tints

Autumn tints in full blaze are conspicuous in the exhibition which is now to be seen in Miss Des Clayes studio on Beaver Hall Square. The larger number of the pictures are the work of Miss Berthe Des Clayes and most of these are of places in this province within no great distance of Montreal. Some of them are summer sketches and a few of the happiest are of flower in Canadian gardens, but the majority were painted after the colors of the trees had turned and show the wonderful range of reds and yellows which are so distinctively Canadian. There is one larger and very effective oil picture of a Quebec farm and several smaller oil studies, but nearly all the work shown is in pastel, some more finished studies and some quite rapid sketches, and all of them true and very pleasant records of Canadian scenery in some of its best moods.

A few English scenes are also by Miss Berthe Des Clayes, but most of the English pictures are by Miss Alice Des Clayes and among them some good and characteristic studies of horses and of landscapes in which horses appear. There are, too, a few pictures of English gardens which, in their tidiness, make a good contrast with the Canadian pictures.

## ART GALLERY TO BE REALLY FREE

Gazette 7/12/32  
No Restrictions Whatever  
on Exhibits at Chicago  
Salon

Chicago, December 6.—Maintaining that art galleries kill art, a group of some 50 rebellious painters under leadership of Miss Cati Mount today planned a gallery that will not be an art gallery, that is, not in the ordinary sense of the term.

It will be, said Miss Mount, the only institution of its kind in the United States—one without a single restriction and where an artist may exhibit a picture even of a green and red onion if he feels like it.

"The art institutes, private and endowed galleries of the nation are giving art a knockout blow," said Miss Mount. "To have a picture accepted for these institutionalized institutions, one must meet requirements that stifle the creative ability."

The gallery—Miss Mount used the word "gallery," she said, to describe the venture because she hasn't thought of a better word yet—planned by the rebels will be for the underdog, the unrecognized, the non-conforming artist along with anyone else—they won't even draw the line at letting old school artists hang pictures in the proposed gallery.

## PAINTINGS ON VIEW ARE DOUBLY LOCAL

Gazette 7/12/32  
Both Artists and Subject  
Matter Are of City or  
Province

## MANY FINE CANVASES

Montreal's Claim to Distinction  
in Art Demonstrated  
at Uptown  
Galleries

Montreal's claim to distinction as an art centre is vividly demonstrated in the exhibition of paintings by about 50 different local artists now on view at the galleries of W. Scott and Sons, 1490 Drummond street. Not only are the artists themselves of this city, but in many instances their subject matter is a familiar Montreal landmark, while very few of them go beyond the borders of the Province of Quebec for their inspiration.

Percy P. Woodcock, R.C.A., has several landscapes done in a manner rarely used now. His canvases are small and exquisitely wrought, capturing vast illimitable space within their diminutive proportions. Gay, clean color, sure brushwork and a marked decorative feeling are found in "Mare and Foal" and "Farm near Knowlton" by Albert H. Robinson, R.C.A.

Paul Caron contributes two excellent watercolors: "A Courtyard, Quebec" with solidly drawn buildings and pale winter sunshine catching the snow on their roofs, and "On the Road to Baie St. Paul," two canvases, by P. W. Hutchinson, A.N.A., fresh in treatment and color and full of life, are shown. These are "Fox River" depicting a group of houses by the water, and "Street, St. Urbain," with a few people going about their business in a typical French-Canadian village.

A. Suzor-Cote is represented by "Sunset," a rich silhouette of dark brown landscape against the rosy glow of a late sunset; "Interior—Girl," a delightful homely study of a figure seated by a small-paned window with a pot of flowers on the sill; and a broadly treated sketch, "Les Meules de Foin."

Lovely masses of clouds fill the greater part of "Golden Gates of Morning" by Wilfrid M. Barnes, A.R.C.A. Mr. Barnes also shows "In the Woods," a sylvan sketch with deep shadows and green-gold light filtering through the trees. James McCorkindale has several effective sun-lit snow scenes filled with crisp, clear air. "A Winter Landscape" by R. S. Hewton, A.R.C.A., presents an interesting pattern of bare trees and their shadows against snow. His "Autumn Sketch" is a birch woods at its most brilliant.

Edwin H. Holgate's "Labrador Kitchen" depicts the cosy and colorful interior of a country kitchen-livingroom. He also shows a strongly modelled nude, "Venice" by James M. Barnesley portrays this favorite theme in one of its loveliest guises, lit from behind clouds by the moon. Robert W. Pilot, A.R.C.A., contributes a charming autumn scene "Near Beloeil" and a marine.

Annie D. Savage has two rhythmic, strongly colored canvases, "Red House" and "Laurentian Scene." A well drawn portrait of Edwin Holgate by Lillias Newton, fine flower pieces by Lillian Hingston, landscapes by Homer Watson, R.C.A., historical figures by Charles W. Kelsey, and canvases by Archibald Brown, R.C.A., H. Mabel May, A.R.C.A., Paul E. Earle, Rita Mount, Adrien Hebert, George G. Fox, Hal Ross Perrigard, A.R.C.A., Harold Beament, Andre Bieler, Thurston Topham, Charles W. Simpson, R.C.A., Sarah M. Robertson, John Hammond, R.C.A., Kathleen M. Morris, A.R.C.A., Prudence Heward, A. Y. Jackson, R.C.A., J. V. Johnstone and J. W. Morrison, A.R.C.A., are included in the exhibit.

## NEW ART GALLERY WILL OPEN TODAY

Gazette 7/12/32

Work of Canadian and Continental Painters on View at Watson's

ON SHERBROOKE STREET

New Home of Choice Paintings a Few Steps From Bishop Street Is Tastefully Appointed

With an exhibition of paintings by eminent modern artists the Watson Art Galleries open in their new home at 1434 Sherbrooke street west today. The site of the tastefully appointed galleries is on the south side of the street, between Bishop and Mackay streets, and almost opposite the Church of St. Andrew and St. Paul, a few steps from the galleries of the Art Association of Montreal. The remodeling of a private residence to meet the requirements has been effectively done by the architect, James Kennedy of Montreal, who has provided for a show window of generous vertical dimensions, at present graced by a forceful Laurentian hill and river scene by Maurice Cullen, R.C.A. The ground floor is occupied by a big gallery, finished in silver grey, harmony rather than contrast of tones being attained. In the rear is an office. Upstairs in front is another gallery with, in the rear, a show room, the color combination being a grey verging on taupe. The ceiling lights are moderately modernistic in design and complement the general neutral color scheme. In these, restful surroundings picture-lovers can enjoy the pictures which form the inaugural exhibition.

### GOOD CANADIAN WORKS.

Following his policy of many years, W. R. Watson continues the strong champion of work by Canadian painters. In the present show here are examples by J. W. Morrice, R.C.A., A. Suzor-Cote, R.C.A., Clarence Gagnon, R.C.A., Maurice Cullen, R.C.A., Albert Robinson, R.C.A., W. H. Clapp, Gertrude DesClayes, A.R.C.A., F. S. Coburn, R.C.A., Horatio Walker, R.C.A., and John Johnstone, A.R.C.A., which make a good showing among the Continental artists.

Painters of the French school are strongly represented—a group of characteristic examples by Eugene Boudin, marked by fine color and atmosphere, which includes "Brest Harbor with Frigates," a work of lovely silvery values; "Sand Dunes, Etaples," with buildings, distant mill and grass and sand stretching to the water; "Trouville," as seen from the sea, with stretch of sand, boats and buildings, and "Low Tide, Trouville." Jean Lhermitte is worthily represented by "Springtime"—a couple in an orchard in blossom with stretch of country beyond; "The Faggot Gatherer," "Harvest Gold" with its waving grain, figures, trees and distant hill, and the capital painting of figures "At the Spring," in which he employed oils instead of pastel. Characteristic handling and rich color marks "Head of Fabiola" by Henner; a restful mood permeates Cazin's "Evening Mist," where vapor settles on fields, houses and barns; Corot's art is shown in "Ville d'Avray"; solid brushwork marks buildings and sky in "Autumn Evening" by Vollon, and clean, broken color makes beauty in "Concarneau" by Le Sidaner. Low in tone is the powerful work by Cottet, "The Fishing Fleet, Concarneau." "Fontainebleau" is typical of Diaz, and luscious in color are the figures in landscape by Monticelli.

Among the Dutch painters are works by Weissenbruch—a strongly handled watercolor of houses, canal and clouds; "A Summer Landscape" by DeBock with solidly painted trees and airy sky; a horse drawing a load of faggots, by Ter Meulen and characteristic beach scenes by Scherrewitz.

Three works represent the accomplished art of Sir D. Y. Cameron, R.A., — all typical Scottish scenes — "The Hills of Perthshire," "A Scottish Idyll," and "Sunglow in the Hills."

In the Canadian section there are two paintings by Kriehoff who found in the life and struggles of Canadian settlers many congenial subjects for his brush. In general effect the work to modern eyes seems a trifle photographic his efforts have the merit of preserving records of costume which have historical value. "The Hunter's Return" is a log cabin, backed by a hill, figures and a deer on a sledge. "Indians at a Portage" is warm with autumn foliage. "First Snow: Mountain Hill, Quebec," by Morrice, is a work of lovely tone—late afternoon, snowclad roofs, old buildings, figures, trees in sparse autumn leaf and in the curving road, a horse and sleigh. "Near

Beaupre" is from the same brush. Undulating blue shadows from trees in the bush play a decorative part in "The Maple Sugar Camp" by Suzor-Cote. Two scenes at St. Malo and a winter landscape at Baie St. Paul are by Gagnon, and a small winter scene represents Robinson. Winter, too, is the season of works by Coburn. Cullen's skill in painting Laurentian scenery is evidenced in "A Bend of the Cache River," "After a Snowfall," and "Near Ste. Marguerite," with its old bridge, evergreens, icy water and snowy hills in sunlight.

Of more than usual interest is a portrait by C. J. Van Cuelen of Dr. Harvey, discoverer of the circulation of blood—a work signed and dated 1841.

## LAMP EXHIBITION VIEWED IN EATON'S

Gazette 7/12/32

Collection of Dr. Charles F. Brown Reveals Many Interesting Stories

Man's long, and finally successful, struggle through the ages to conquer the darkness that blinds his eyes at nightfall is comprehensively reviewed in the exhibition of lamps which is being shown by Dr. Charles F. Brown, American archaeologist, on the fifth floor of Eaton's store.

Dr. Brown has many interesting stories to tell about his remarkable collection. The so-called Paul Revere lantern could not have been used on that famous ride, he says. The lantern, which holds a candle in a pierced metal cylinder, could never have been used to signal across a river—its light does not travel more than a few yards. Yet another disillusionment—a domestic one this time—lies in the rusty colonial candlesticks, known as hog-scrappers and used for that purpose as well, and in their spare moments utilized by the pioneer housewife as cookie-cutter!

The exhibits, which are arranged in historical sequence, begin back in prehistoric times with the simplest fat or oil-burning receptacles. Later wicks are added and the lamps achieve artistic as well as utilitarian merit. Step by step the evolution of the lamp is shown. One striking improvement is introduced by Benjamin Franklin, who invented the two-tubed lamp, whose adjoining tubes throw a greater light than two separate lamps placed side by side. Sperm oil is burned in the lamp used by the valiant French-Canadian, Pierre Navarre. Whale oil, however, is expensive and often impossible to obtain inland, so the discovery of petroleum in 1860 marks a tremendous improvement.

While the light provided by the early lamps was fairly good, the smoke nuisance often made them very unpleasant. Hence, in 1783, when the glass chimney was brought into use, it was felt that "man's ideal light" had been achieved.

A quaint forerunner of the modern street-light is seen in the fire-basket used in Boston in 1690. This is a small, deep bowl of iron bar, which was filled with burning embers and strung high on a pole to light those who dared wander abroad after dark, home again. Not so far away, but perhaps as quaint in their way, are the kerosene lanterns used on the automobiles of 1900.

## Canadian Scenes Among Best by C. R. Mangold

Interesting pictures by C. R. Mangold have been shown in Montreal before but there is far better work by him in the exhibition which is now open in the galleries of the Eaton Company. Many places are represented, in Canada, France and Switzerland, and this variety of scene brings out Mr. Mangold's good sense of climate in the contrasts between the hot sunlight of the Mediterranean, the colder brilliancy of Canadian sunshine, and the dull light of Paris.

One of the best of the Canadian pictures is also one of the largest,—the picture of "Wind and clouds, Ile d'Orleans," broadly and cleanly painted and very true in its effect. There are some good little notes of color effects, made in the Laurentians, in "Late Fall," "Fall reflection" and "Summer's farewell." One or two sketches made in Switzerland are very interesting as clever studies of mountain and storm effects, which are almost if not quite unpaintable. A successful and very peaceful Swiss sketch is the one called "Noon" of a bridge over a stream. The Paris studies are, on the whole, less good than the others here, but "Evening" and the "Pont Neuf" are attractive.

The best of the work here is that which comes from the Mediterranean, and especially the pictures of boats and sails and their reflections. Some of the best of these are of boats in the harbor of Santa Margherita; red and green boats with white sails, which are decorative things in themselves; pictures full of warm, clear color, in which the painting of the water and its reflections is particularly successful. With these there are several smaller sketches of places in the south of France, equally good in their color, light and warmth.

## PAUL CARON SHOWS GOOD WATERCOLORS

Gazette 7/12/32

Montreal Artist Has Interesting Collection at Art Association of Montreal

Paul Caron, who can generally be counted on for interesting and sincere exhibits at the Spring Shows and exhibitions of the Royal Canadian Academy, is displaying watercolors and drawings in the Print Room of the Art Association of Montreal. The show, which remains open until December 18, is well worth a visit as it reveals this Montreal painter in veins other than the rather typical subject of habitants with horse and sleigh set in quaint streets and courtyards. This type of subject, which he does very well, has not been omitted and many of the examples touch a high level of excellence, but there are some straight landscapes at different seasons which show distinct sympathy with his subject. There are, too, many glimpses of canals and waterways with shipping, old buildings and hints of commerce in distant factory chimneys, which are happily composed and capably handled.

Mr. Caron, fortunately, has not reached the stage where he considers drawing of secondary importance and his work gains thereby. His handling of the medium is fresh and clean. His tones are limpid and in his snowscapes he allows the white paper to play its part, thereby avoiding heaviness and muddy color.

He has roamed far afield for subjects—Quebec, Baie St. Paul, the Saguenay, Murray Bay, Isle d'Orleans, Lac Tremblant, not to mention picturesque bits upon Mount Royal, Lachine and about Montreal itself at all seasons, and the result has been worth while.

There are two oils—"Old Gateway, Bonsecours, Montreal," with horse and sleigh in sunshine and shadow, and "Je Me Souviens," an old man, with chin resting on hands supported by a stick, dreaming of past times.

Attractive is another sphere of Mr. Caron's activity which has been engaging him of late—portrait drawings in red chalk. In this group there are many attractive items—portraits of the children of leading Montrealers which in years to come will be cherished souvenirs.

## Paul Caron Landscapes at Art Association

The views of old streets and buildings which Paul Caron paints in Montreal and Quebec, and the sleighs and horses which inhabit them, are familiar to every one who goes to exhibitions of pictures in Montreal. There are several of these in the exhibition of his work which is now on view in the print room of the Art Association of Montreal, and with them there are some very good landscapes, and Mr. Caron's landscapes are less often to be seen in exhibitions.

The street scenes in this collection include some of Mr. Caron's best work and a few of the more distinguished of them are a large one of the old Bonsecours gateway at Montreal, one of the only two oil pictures here,—the other is an interesting portrait study of an old man,—the "Rue Champlain, Quebec," another of an old street in Quebec, the "Corner," a study of walls lighted by a street lantern, and one of an old courtyard in Montreal.

Among the more striking landscapes, all of which are in water color, are the view of mountain and valley in "An April morning, Baie St. Paul," the harvest field, with stooks of grain "At St. Annes" and the cliffs in "Cathedrals of the Saguenay." There are also a very good sketch of yachts lying on the shore in "High and dry, Quebec" and pleasant effects of light in "February," a picture of trees and snow, and "October." Others to be noticed are one of "The cliff at La Malbaie," the picture of trees standing against a blue lake and hills at "Lac Tremblant," the "Trail at Murray Bay" and the little sketches of a "Wood interior" and of "Whirlpool River, Baie St. Paul."

On one wall there is a small group of drawings in red chalk of heads of children, — cheerful little drawings which look like good portraits.

STAR, JAN. 14, 1933

### LECTURE ON ABBEY

An illustrated lecture on Westminster Abbey will be given by Philip J. Turner, to the members of the Art Association of Montreal on Wednesday evening next at 8:15.

## "CHINESE ART" IS THEME OF ADDRESS

C. T. Currelly, of Royal Ontario Museum of Archaeology, Speaks Here

Gazette 8/12/32

The fundamental distinction between European art and Chinese art is that the former is an art of death and the latter an art of enjoyment, C. T. Currelly, M.A., O. Medj., F.S.A., of the Royal Ontario Museum of Archaeology, stated in an address on "Chinese Art" before the Art Association of Montreal last evening. "The art of a country does not lie. It is a real explanation of the mentality of the people," Mr. Currelly declared. Literature might dissimulate but art offers a key to the essence of any civilization.

In Europe, "warrior" and "noble" were synonymous terms; and war is death, the speaker continued. Death was always very close to the people and, as a result their art, which was an expression of the lives they lead, was an art of death. It concerned itself with the problem of helping them to avoid hell and achieve heaven. Hence its preoccupation with religious subjects.

Chinese painting has none of this terrible push caused by fear of another world, Mr. Currelly pointed out. It is an art of enjoyment. From about the time of Christ, the Chinese invented no weapons of war; they realized that war was futile and they set out to make themselves comfortable and enjoy the world about them.

Chinese art was a formative one, Mr. Currelly stated. In fact the Chinese considered form so important that they thought of God as a geometrical form. One of the slides illustrating the lecture showed a flat circular jade piece with a central circular perforation. This, Mr. Currelly explained, was an expression of the Chinese conception of the Deity.

In discussing the pottery of the Chinese, Mr. Currelly said that it was no accident that the population of China was so large—it was directly attributable to their early use of glazed dishes. While Europe used wooden dishes that harbored germs which in turn kept the human population low, China was eating from glazed pottery that was easily cleansed, and using a drink that required boiled water. After the introduction of glazed pottery into England, the population doubled in 60 years.

Chinese painting, the speaker felt, made a much more personal appeal than European painting in that it lead the spectator right into the scene instead of keeping him outside. This intimate presentation was effected by the elimination of unnecessary detail, he explained.

Very early Chinese art is not in the tradition of the later developments but shows some sympathy with expressions found in the South Sea Islands, Mr. Currelly said. Much of it consists of pure decoration which was a conventionalization of real things. As yet, however, the origin of these decorative motifs has not been discovered and it will remain undiscovered until we learn where the Chinese came from, he added.

In his slides, Mr. Currelly showed a comprehensive collection of porcelain figures taken from Chinese tombs, of temple sculpture, vases, bowls, and paintings.

Cleveland Morgan thanked the speaker and H. B. Walker, president of the association, occupied the chair.

## Prof. Currelly Talks on Art

Chinese art and other topics more or less closely related to it were the subjects of a very pleasant lecture which was given to the members of the Art Association of Montreal last week by Prof. C. T. Currelly, the director of the Royal Ontario Museum of Art and Archaeology. The principal business of the lecture was the display, with explanations of lantern slides of a number of exceptionally fine specimens of older Chinese art, chosen from the British Museum, the admirable collection at the Ontario Museum and from other sources.

In the introductory part of his lecture Prof. Currelly touched, with a pleasant humor on other matters than those which directly pertained to his subject, some of them matters which might be considered slightly controversial. One such was the statement that the life and condition of a people can be read more surely from its art than from any other source. Literature, he said, may and often does lie, but art never.

In mentioning the invention of glazed pottery in China, he spoke of it as one of the most important events in world history, in its bearing on public health, and he supported this by a statement as to the growth of the population in England before and after the introduction of glazed plates to replace the old wooden trencher for general use at meals. He did not however state particularly how much of the difference in this growth was to be attributed to the sanitary advantages of the use of plates.

## DECORATIVE PANELS HIGHLY EFFECTIVE

Gazette 10/12/32

Bird and Animal Life Feature Screens Shown at Henry Morgan and Company

Some very effective decorative screens and panels by W. Ed. Schmidt are being shown in the galleries on the sixth floor of Henry Morgan and Company.

Mr. Schmidt uses a wide variety of subjects—birds, animals and landscapes. In some instances he shows the bird or animal against a background of appropriate landscape; in others, he merely suggests the background by a few reeds or branches. He is successful in both methods, for his work seems, almost without exception, to be guided by a nice eye for balance and a true feeling for design.

While Mr. Schmidt simplifies his subjects to an extent in order to fit them into the large unbroken masses required by his medium, he never sacrifices draughtsmanship to pattern. His animals are correctly articulated, powerful creatures, fleet of foot; his birds can fly. Mr. Schmidt spent many hours studying them in the vast zoo at Hamburg, where they have plenty of room to move about.

The screens and panels are also of decided interest from the point of view of color. Mr. Schmidt often incorporates large expanses of silver in his background which is of tremendous decorative value under artificial light. In "Swan Group," a screen, the white swans appear against a sheet of silver water overhung by green branches. In "Flamingos," the exotic pink birds and a few brilliant green reeds stand out against glimmering silver panels.

In quite different vein is "Flowers," a vase with a vari-colored bouquet against a Rembrandtesque background of gold-brown shading to dark brown at the outer edge. "Fishing Cranes" is suggestive of the Japanese both in subject and treatment. "Parrots" works the birds and the branches on which they perch into a rhythmic series of arabesques. "Deer at Dawn" shows this shy animal stopping to listen as he drinks in a landscape shrouded in morning mist.

Other exhibits include "Tigers," "Polar Bear," "Wild Ducks," "Exotic Landscape" and "Moose." The exhibition will remain open until December 24.



## A CANADIAN IN FRANCE

Star 7/12/32

ON THE BEACH AT DINARD  
By J. W. Morrice, R.C.A.

—Courtesy of Watson Art Galleries.

## Ancient Lamps on View

Nine Hundred Exhibits, Some Older Than Aladdin's Famous Cruse, on View at Eaton's Store

NINE hundred lamps, some of them older than Aladdin's famed magic cruse and together far better able to tell of man's development in culture than the wizard slave of the lamp, are in Montreal this week. They form a collection, made by Dr. Charles F. Brown, archeologist of Toledo, Ohio, now on exhibition at the T. Eaton Company's department store.

## FROM BURIAL MOUND

Primitive man obtained his light from the flames of a fire, and so the collection starts off appropriately enough with the ash mixed coals that were dug by Dr. Brown himself from the burial mound of an Indian chief in the Ohio valley.

It is perhaps a thousand years ago since these coals were glowing embers, for the Mound builders are now a long vanished race, yet the collection includes many lamps that are much older. Some are at least three times as old.

"Clay lamps are the oldest of course," Dr. Brown told a Star reporter who saw the collection yesterday. "Clay — they must have noticed when they cooked at their fires in those days how a piece of clay stuck to a skull, or a gourd to a reed basket and protected it from being burned. That's how cooking pots developed. But lamps were not far behind."

There they are flat, shallow clay saucers, meant for the burning of olive oil or animal fats, with small beak like protrusions where the wick was to project.

## SERVED AS STANDARD.

That model, made in pottery, in copper, in bronze, in iron and lastly in tin, served humanity as the standard lamp for thousands of years. It still is in use in many parts of the world.

But the collection of Dr. Brown shows its progress through the ages. It shows lamps that may have served Greek heroes in the camp before the walls of Troy. It shows Etruscan cruses that were used before Romulus and Remus enticed homeless herdsmen to build the hamlet that became Rome. It even shows lamps that were carried in the catacombs of the much later Rome when slaves and patricians met underground to show their faith in the forbidden Christ.

There are other interesting exhibits. One such is the reproduction of King Alfred's famous candle that is marked in divisions of hours. It was King Alfred who first set the dictum that eight hours were for sleep, eight hours for work and eight for worship.

## GREASE-SOAKED RUSHES.

There are also the grease-soaked rushes which the poorer people burned even until quite recently on this continent, as also there are samples of the various types of kerosene lamps used after the discovery of petroleum in Pennsylvania in 1859. Replicas of Edison's first electric light bulbs glow in the show cases, which end their teaching of history with examples of the old style, coal oil burning lamps with which the first automobiles were garnished.

"No dimmers were needed with these," Dr. Brown remarked.

Prof. Currelly  
Lecturing Tonight

This evening at 8.15 Mr. C. T. Currelly, M.A., F.S.A., director of the Royal Ontario Museum of Art and Archaeology, will give a lecture, illustrated with lantern slides, on "Chinese and Persian Art." The collection of works of Chinese art in the Royal Ontario Museum is particularly large and fine. This lecture is open only to members of the Art Association.

Recent accessions to the collection of the Art Association include three pictures of importance. One of these is a "Shepherdess and sheep," by Charles Emile Jacques (1813-1894), has been given to the gallery by the family of the late F. Wolferstan Thomas. The other two pictures have been bought by the Art Association. They are "Le Musoir, Le Croisic," by Henri Le Sidaner (1862-1931), and a fine example of the work of William Brymner, C.M.G., R.C.A., "Old Certosan Monastery at Capri." This has been hung with the other works of Canadian painters in the lecture room; the first two pictures are among the French pictures in the end gallery upstairs.

DICKENS FIRST EDITION  
BRINGS \$4,400 AT SALEKipling Publications Also  
Auctioned in N.Y.

NEW YORK, Dec. 7 — (A.P.) — An exceptional first edition of Dickens' "Pickwick Papers" brought \$4,400 at auction. Gabriel Wells paid that sum last night for the work in its original wrappers. It was published in London in 1836-37.

A total of \$32,826 was realized by the auction, which disposed of the first half of the book collection of the late Ida O. Folsom. Among other items sold were:

First publication of Kipling's "Echoes by Two Writers," also bought by Wells for \$2,900. It contains an original manuscript and self-caricature by the author.

A first American edition of "Pickwick Papers" brought \$1,700 and a first edition of Kipling's "Schoolboy Lyrics" was sold to Dr. A. S. W. Rosenbach for \$1,600.

Canadian and  
English Styles  
In Painting Seen

The considerable diversity of styles of painting which is to be found in a place, which can not be called a centre of art, may be well seen in the exhibition of pictures and sketches by Montreal painters now on view in the gallery of W. Scott and Sons on Drummond St. The exhibition is one suited to the present times, since the prices of the pictures show a recognition of the fact that there are many people who are willing to buy pictures but have only little money to spend.

Some of the older and some of the new Canadian painters are represented in the exhibition. A picture of moonlight in Venice is a good example of the work of James Barnsley, and two early works by Homer Watson, apparently of places in the British Isles, are attractive little pictures and quite unlike his later work. A picture of sunlight on snow, through trees, by Charles Simpson, has some of his best work, and the same is true of a little study, not a recent one, by A. Y. Jackson of cottages and snow. Among several pictures by Randolph Hewton, there are a winter landscape, with a very decorative effect in a contrast of white, blue and browns, and a good autumn sketch. The best of Wilfred Barnes' contributions is a picture of sunset over the ocean, and there are some of George Fox's convincing studies of seas and breaking waves. Harold Beament's pictures are more freely and less formally painted than some of his work in the past, and two of the best are of a hill landscape in sunset and of a group of birches near a lake. Among the pictures by Robert Pilot there is a very good one of a ship.

The exhibition also contains some quiet-toned and very true sketches of Laurentian landscapes by John Lyman, some effective historical figure subjects by Charles Kelsey, and small pictures or sketches by J. W. Morrice, J. Y. Johnstone, Archibald Browne, Adrien Hebert, Percy Woodcock and others. Mrs. Torrance Newton exhibits one of her striking portrait drawings, and H. Mabel May has several pictures, the most pleasant of which is one of a dredge, with much warm sunlight and colour. The most modern note in the exhibition is provided by some formal patterns in colour painted by ladies; conspicuous among these are the pictures of Kathleen Morris, Sarah Robertson and, particularly, Annie Savage.

CANADIAN HISTORY  
THEME OF EXHIBITSGazette 14/12/32  
School Children Showing  
Great Interest in McCord  
Museum Event

## THIS MONTH'S OFFERING

Pieces Include Material on  
Hudson's Bay Company,  
Champlain and Homes  
of New France

About 3,000 school children visited the first of the series of special exhibits on Canadian history which was held in the McCord Museum last month and, from present indications, this month's exhibit will probably draw an even larger number. The exhibitions have been lined up with the work of the fifth and sixth grades in the public schools, the current one including material on the Hudson's Bay Company, Champlain, the Company of the One Hundred Associates and daily life in the homes and missions of New France.

Classes arrive, one on the heels of the other, and are shown the exhibition by Mrs. Warren, who is in charge of the museum. And now history is taken out of the textbook and made a living, fascinating reality. Here are the arrows the Iroquois actually fought with. Here are pieces from the very clothes the settlers wore, the chairs they sat on, the snow-shoes they travelled upon—round ones for the deep snow and long narrow ones for getting through the closely-grown woods.

While it is impossible to enumerate all the pieces which have been assembled in the exhibit, a few of the outstanding ones include a remarkable facsimile of the charter of the Hudson's Bay Company, loaned by the Hudson's Bay Company, a buffalo robe with the inner side beautifully painted, and original letters by Henry IV., de Montmorency and other prominent figures in the colony.

In these days, when money is so scarce, the manner in which the early Canadians met a currency scarcity in their own time is worthy of special note. One of the exhibits is their solution—card money! This is an ordinary playing card with an amount written on it and made legal tender by the signatures of the Governor, the Intendant and the Clerk of the Treasury.

Among the other interesting pieces are a child's cradle of charming design and a high chair for twins, out of which one young member of an early belle Famille Canadienne evidently had a bad tumble as the rail at one side is broken.

When the children have finished their tour of inspection and listened to Mrs. Warren's stories about it, they play a game in which they answer her questions on what they have seen and heard. An examination? Not at all, no exam. was ever fun like this!

On Thursdays at 3 p.m. the lectures are given in French.

Canadian Artists  
May Demand Probe  
Of Ottawa GalleryOfficial Investigation by  
Government Into Favor-  
itism Charges Will be  
Asked.

Ottawa, Jan. 17. — (CP) — The controversy between Canadian artists over the administration of the National Gallery is likely to reach a further stage shortly. Following up their previous complaints of favoritism on the part of the trustees of the gallery it is stated more than 100 leading artists are preparing a submission to Premier R. B. Bennett demanding an official investigation into their charges.

None of the artists interested was prepared to discuss the matter but it was learned the document was being prepared in Ottawa by a group of the artists who announced a boycott of the National Gallery some weeks ago. The memorandum to the premier is expected to enumerate charges against those responsible for selecting works of art for the gallery and for exhibitions of Canadian art.

Some time ago a group of 118 artists sent a protest against the methods of the gallery management to the Prime Minister and more recently submitted a petition, along the same lines to the Governor-General.

Good Work by  
Lesser Known  
Artists, on View

Among the pictures and sketches in oil and water color which are to be seen at present at the Johnson Art Galleries are a number of good pieces of work by painters whose fame is little known to the general public. Some of the more interesting of these are the small and very attractive oil sketches by W. A. Gibson, an oil picture of a harvest scene by W. B. Gelder, one of a harbor by G. le Cointe, a riverside view by E. Aubrey Hunt, and a picture of buildings in Italy by T. Walter Dowdswell. The more notable water colors include a view of Anstruther Harbor by D. Schott and a landscape by D. R. Jacobi. Other good things in the exhibition are a landscape study in charcoal by Suzor Cote, an old wash drawing of sheep by Sawyer Gilpin and a picture of two children by Caroline Gotch.

The exhibition of paintings and drawings by Paul Caron, which is now being held in the Print Room of the Art Association of Montreal, will close next Sunday, December 18. This exhibition will be succeeded by one of the works of Marc Aurele Fortin, which will be open from Wednesday, December 21, to January 8.

There are some rather striking decorations among the screens and panels by W. Ed. Schmidt, which are being shown on the sixth floor of the Henry Morgan building. In nearly all cases the designs are made up of more or less naturalistic animals or birds with formal surroundings and backgrounds. An important part of their effect is got by the use of silver instead of white for painting skies and water, and from the play of light on the metallic surface. Among the best of the fifteen exhibits are the screen of white cockatoos perched among formally curved branches, the screen with a "Canadian landscape," painted in dull greens and silver, a panel of tigers in a sandy desert—a composition in browns and yellows — one of wild ducks flying and another of a hawk alighting, with its wings still raised in arrested motion. Swans, polar bears, moose, flamingoes and cranes are among the other beasts and birds which Mr. Schmidt has used for his designs.

FRENCH-CANADIAN  
ART CONTRIBUTIONGazette 25/1/33  
Emile Vaillancourt Tells of  
Early Records on  
Subject

Contributions of French Canada to the nation in general and to the nation's art in particular were outlined by Emile Vaillancourt, University of Montreal professor, and writer on Canadian art, at the weekly luncheon of St. Lawrence Kiwanis held at the Queen's Hotel yesterday.

Many people are under the impression, said the speaker, that the arts have had no place in French Canada. It is not surprising that this error should be made, considering that so little attention is paid to the subject by most historians, but a brief study of early records proves that such is not the case. The archives reveal that French Canada had a school of fine arts as early as 1768, when one was founded by Bishop Francois de Laval; that architects, sculptors and decorators of great ability have been produced by those schools; that the churches of the province of Quebec contain many treasures of art produced by French-Canadian artists.

Mr. Vaillancourt described with particular detail the career of Louis Quevillon, one of the pioneers of the famed French-Canadian art of wood-carving.

The speaker was introduced and thanked by Henri Turgeon and Percy Drake respectively. Carl Ruckman provided the boost of the day. Second Vice-President Phil Lanctot was in the chair.



# PAINTERS CHARGE UNFAIR TREATMENT

Gazette 8/12/32

Flagrant Partisanship Laid  
at Door of National  
Art Director

## SEEK DRASTIC REFORM

Local Academicians Support  
Protest and Join Artists  
Refusing to Exhibit  
Works at Ottawa

Flagrant partisanship on the part of Eric Brown, director of the National Gallery of Canada, in the selection of Canadian works to be exhibited at Ottawa and abroad, is at the basis of the dispute which broke wide open yesterday with the declaration by 118 Canadian artists from coast to coast that they will refuse to send any of their work to the National Gallery or to any exhibition initiated by it until radical reform has taken place in the management of policy of the gallery.

Two nationally known painters, resident in Montreal, Charles W. Simpson, R.C.A., and G. Horne Russell, R.C.A., support this view and are signatories of the protest sent to Ottawa yesterday.

Horatio Walker, R.C.A., has also signed the protest and, as Mr. Simpson and Mr. Horne Russell declared last night, "when a man of the international eminence of Horatio Walker signs a statement of that kind, it can hardly be said that there is not at least a condition to be investigated."

The trouble is of long standing, but it reached its culmination with the Wembley Exhibition of 1924, when Canada was invited to send over an exhibition of "representative" Canadian paintings. The final decision as to what paintings should be sent rested with Eric Brown, the National Gallery director. He is stated to have ignored the Royal Canadian Academy completely, and it was only after protest that he offered the then president of academy, G. Horne Russell, R.C.A., an opportunity to serve on the jury under himself as chairman. Mr. Horne Russell refused.

The exhibition went to England where, it is stated, the work of the ultra-modern group secured the limelight as "representative" Canadian paintings.

Administration of the National Gallery, resulting in serious unfairness to the great majority of Canadian artists, is stated to have begun with the exhibition, when laymen, instead of artists, were called upon to judge Canadian art. When the then King Government allowed the National Gallery to take charge of the Canadian Exhibition at Wembley, it aroused a storm of protest, which resulted in the invitation to the Academy president to act with Mr. Brown in the selection of works.

The protesting artists, in support of their charge of favoritism, point to figures contained in the Auditor-General's report for different years, which show that substantially larger sums were paid out for works of the comparatively small number of ultra-modernists than for the very much larger number of other Canadian painters.

Mr. Simpson and Mr. Horne Russell take issue with the defence set up from Ottawa yesterday by H. S. Southam, chairman of the board of trustees of the National Gallery. Mr. Southam declares that the artists have always had a voice in matters of selection. These two academicians agree that some artists have been called in, but they insist that they have always been the nominees of Eric Brown and men who have adopted his point of view. The result has been, they declare, that Mr. Brown's policy of favoring the extreme modernists has been carried out.

For example, Mr. Southam mentions the late J. E. H. MacDonald, R.C.A., and Emanuel Hahn, R.C.A., as having been on the jury for the last Royal Canadian Academy Exhibition in Toronto. Mr. MacDonald, the Montreal painters declare, was himself a member of a nationally known extremely modern group, while Mr. Hahn is known to take a favorable view of this same group's work.

It is felt that as the money appropriated for the National Gallery by the Government is the money of the Canadian people it should be used to further the development of Canadian art in a broad sense, and Canadian artists to the best advantage. It is believed, too, that this end could be better secured if artists, as well as laymen, served as members of the national board.

The artists, it is stated, have no desire to constitute themselves dictators as to what shall or shall not be exhibited at Ottawa or elsewhere; what they desire is an equality of opportunity among Canadian artists. Art, being a many-faceted thing, should be directed by men who are broadly tolerant and have catholicity of taste.

There is a desire for unity among Canadian artists, not a unity that excludes differences of point of view, but one that would ensure that at home and abroad Canadian paintings would be correctly represented.

# CANADIAN ARTISTS UNITE TO BOYCOTT NATIONAL GALLERY

Gazette 8/12/32

Agree to Refuse to Send  
Work to Exhibits Spon-  
sored by Institution

## POLICY IS PROTESTED

Petition Presented to Prem-  
ier Previously, and Also  
to Governor-General-  
in-Council

(By The Canadian Press.)  
Toronto, December 8.—Over 100 Canadian artists from coast to coast, many of whose names are household words, have signed an agreement that "until a radical reform has taken place in the management and policy" of the National Gallery at Ottawa, particularly in the selection of pictures for its annual show and for representative Canadian exhibitions in Britain and abroad, they pledge themselves "to refuse to send any of their work to the National Gallery or to any exhibition initiated by it."

The agreement refers to a document, signed by 67 artists of Canada, forwarded to the Prime Minister some months ago, and to a petition more recently submitted to the Governor-General-in-Council. It is understood the burden of this protest was the National Gallery of Canada has for years exhibited a flagrant partisanship in the selection and hanging of pictures at the annual exhibition in Ottawa, and that the directors of the National Gallery have selected and distributed works, at home and abroad, that do not represent the best in Canadian art.

In essence, the complaint is the director of the National Gallery and the laymen who assist him have favored a certain few at the expense of the great majority of Canadian artists. This, it is claimed, has been markedly the case in the purchase of the work of Canadian artists for the National Gallery at Ottawa, and the petitioners further suggested a much larger proportion of the annual sum of over \$100,000 voted by Parliament for the purchase of pictures for the National Gallery be expended in Canada for Canadian artists.

### NOTABLES INCLUDED

Signatories to the petition to the Governor-General-in-Council include members of the Royal Canadian Academy of Arts, the Ontario Society of Artists, the Canadian Society of Graphic Arts, the Vancouver Sketch Club, the Palette and Chisel Club, the Island Arts and Crafts Society of Victoria, the Calgary Art Club, and other Canadian professional artists.

The 118 artists who have signed the agreement to date are headed by E. Wylie Grier, president of the Royal Canadian Academy and past-president of the Ontario Society of Artists. Others include:

Toronto—G. A. Reid, Arthur Heming, Mary E. Winch, Andre Lapine, Marion Long, Clara S. Hagarty, Charles MacGregor, Owen Staples, Kenneth Forbes, Allan Barr, Curtis Williamson, H. W. McCrea, Dorothy Stevens, Archibald Barnes, Thomas W. Mitchell, Richard W. Major, Stella Grier, Franz Johnston, J. E. Sampson, T. G. Greene, Lorne K. Smith, Manly Macdonald, Peter Sheppard, J. W. L. Forster, T. W. McLean, Arthur Gresham, J. V. Beatty W. W. Alexander, P. O. Halliday, E. May Martin, Alfred Mickle, Evan Macdonald, John Forbes.

Ottawa—Ernest Fosbery, Lionel Fosbery, Frank Hennessey, Franklin Brownell, Paul Alfred, Miss F. H. McGillivray.

Hamilton—J. S. Gordon, Hortense Gordon, Ida C. Hamilton, N. Overend, John Sloan, Leonard Hutchison, Eleanor F. Clinton, Mary Alexander.

Montreal—Richard Jack, E. Dyonnet, G. Horne Russell, Maurice Cullen, F. S. Coburn, Hugh G. Jones, Charles W. Simpson, W. S. Maxwell, G. W. Hill, Paul Caron, Wilfrid M. Barnes, Paul B. Earle, Hal Ross, Perrigard, Gertrude Des Claves, Alice Des Claves, Berthe Des Claves, Chas. J. Saxe, Herbert Raine, Geo. G. Fox, Elzear Soucy, Robert W. Pilot, Louis Muhlstock, Narcisse Poirier, Thurstan Topham, Adrien Hebert, Chas. W. Kelsey, Ernest Cormier, H. M. Miller, H. J. Simpkins, G. N. Brock, Horatio Walker.

Vancouver—Florence Fowler, John Innes, C. Cameron Ramsay, E. C. Thrapp, Reginald P. Wilson, F.

C. Cunningham, H. G. White, Harry E. Kent, Norman H. Hawkins, F. B. Thursby, J. A. Radford, Dermott McEvoy, R. Coventry, Jas. J. Osborne, Jack Booker, Githa Owen, Adela W. Pilkington, V. A. Long.

Victoria—Thos. Barnford, Will Menelaws, Rose M. Willis, D. S. Cameron, Cadmus Edmunds, A. M. Anst, Unity Baile, Arthur Chekley, T. S. Gore, Ethel M. Berrell, Louise A. Loveland, C. T. Alexander, Maude M. Lettine and Gladys Woodward.

Also—George Thompson, Owen Sound; Frank S. Panabaker, Hes-peler; W. M. Cutts, Gertrude Spurr Cutts, Port Perry; Homer Watson, Doon; Peter Whyte, Banff.

## PARTISANSHIP DENIED

Chairman of Trustees Says  
Statements "Absurd"

Ottawa, December 8.—Denial that "flagrant partisanship" influenced the selection of paintings for the National Gallery was issued here today by H. S. Southam, chairman of the board of trustees. The statement, he said, was "absurd."

Painters themselves assist in the selection of paintings, said Mr. Southam, replying to a protest from certain artists that the gallery directors chose pictures not representative of the best in Canadian art.

"The protest suggests," said Mr. Southam, "that the directors and trustees make these selections and the artists have no voice in the matter. The reverse is the case. For many years the annual exhibition of Canadian art held at the National Gallery has been composed of works accepted and hung first by the various professional art bodies of Canada, such as the Royal Canadian Academy, the Ontario Society of Artists, etc. From these exhibitions juries of prominent Canadian artists, acting with the directors, on behalf of the National Gallery, select whatever they regard as the outstanding works and these selections constitute the National Gallery annual exhibition. Thus the works finally selected are twice reviewed by juries of professional and eminent artists. It is difficult to conceive of a better system nor has any improvement ever been suggested to the National Gallery."

"For example, the recent exhibition of the Royal Canadian Academy in Toronto was reviewed by a jury composed of E. Wylie Grier, president of the Royal Canadian Academy, the late J. E. H. MacDonald, R.C.A., then principal of the Ontario College of Art, Emanuel Hahn, R.C.A., head of the department of sculpture at the Ontario College of Art and the director. Mr. Grier expressed himself as quite satisfied with the work of the committee."

"Any exhibitions for abroad arranged by the National Gallery have invariably been selected in the same way. Mr. Grier himself has had a prominent part in the selection of every exhibition sent abroad by the National Gallery in the past ten years, including the British Empire Exhibition in 1924 and 1925, and the Buenos Aires Exhibition in 1930."

An exhibition of Canadian water colors, shortly to be sent to Great Britain, was selected similarly, the jury consisting of the officers of the Canadian Society of Painters in water color and it is impossible to suggest a more representative or competent group of artists for this purpose. To describe such exhibitions as the result of the exercise of "flagrant partisanship" is absurd."

"The statement the National Gallery has over \$100,000 for the purchase of pictures is wholly inaccurate."

From Our Readers  
14/12/32

## Canadian Artists' Protest.

To the Editor of The Gazette:

Sir,—In your issue of December 9, under the headings of "Canadian artists unite to boycott National Gallery," and "Painters charge unfair treatment," there is brought to the attention of the public a condition of affairs which vitally affects Canadian artists and the progress of art in Canada.

Briefly stated, the protest by 118 Canadian artists is related to the apparent policy and methods of the National Gallery trustees and the director of their gallery. It is justly claimed that selections made for exhibitions abroad and in Canada have favored one type of painting, which may be described as a recent and advanced view as to how nature may be expressed in terms of paint and design.

It cannot be too strongly stated that there is no criticism to offer of any movement which tries to express itself in a personal and new way; without such efforts a condition of stagnation would be reached. Progress in art is an evolution based on the achievements of the past. The French impressionist school has greatly influenced modern painting. Later eccentric movements such as cubism and dadaism have left no noticeable impress on today's painting.

An individual may limit his interest in, and his purchases to, any phase of ultra-modern art that pleases him. The National Gallery of Canada possesses no such prerogative; its patronage should be extended impartially to all that is good in contemporary Canadian art. The exhibitions it sponsors should not exclude any phase of painting which has basic merit, and merit is a quality independent of time and unrelated to the first or the latest movement in art.

The artists who signed the protest against the policy and methods of the National Gallery did so independent of their affiliation with art societies or academies. Some of them have obtained the highest awards at international and other important exhibitions, and in general the statement may be made that the soundest and best traditions of modern painting have been the inspiration and guiding influence of those who signed the protest.

Mr. Southam, chairman of the Board of Trustees of the National Gallery of Canada, stands up for the past method of selecting pictures from exhibitions by means of a jury consisting of artists and laymen whom it appoints. On the surface this may appear to be an equitable arrangement, but its weakness consists in the whole jury being of their selection. As has been stated by others, a majority of the artists selected have been affiliated with or hold views distinctly favorable to ultra-modern art, and, as the protest states, the selections made have not been representative of the best achievements in Canadian art.

A continuance of present methods, accompanied by an altered conscience, will not satisfy those who protested. A possible solution of this problem lies in asking the Academy or the group of artists holding the exhibition to appoint the artist members of the jury, and the National Gallery to appoint an equal number, plus a chairman.

The views presented in this letter are given independent of my position as vice-president of the Royal Canadian Academy, and do not pretend to cover all aspects of the controversy.

W. S. MAXWELL.

Montreal, December 12, 1932.

# Attack On National Gallery Countered By Artists' Group

Herald 14/12/32

Toronto, Dec. 14.—(GP).—The petition, signed by 118 Canadian artists sent to Prime Minister R. B. Bennett and complaining of alleged partisanship in the conduct of the National Gallery at Ottawa, has been met by a counter-statement by a group of artists who are not in sympathy with the petition.

## 9 WHEN ARTISTS DISAGREE

THE disagreement between the director of the National Gallery and a large body of Canadian artists, which has been a long time brewing, has at last developed into a formal conflict, with allegations of flagrant partisanship hurled at Mr. Eric Brown, the director of the Gallery, and Mr. Brown's equally emphatic denials that any partisanship has been shown. The artists in question have agreed to boycott the Gallery "until a radical reform has taken place in the management and policy," particularly in regard to the selection of pictures for the annual show and for representative Canadian exhibitions abroad.

To the layman, this may appear largely a storm in a teapot, but to the artists themselves it is a matter of very real importance. What principles should govern the purchase of works for the National Gallery is obviously a question on which much could be said. The standing of the artists who have joined in the protest and agreement to boycott is such, however, as to establish at the least a plausible case for them.

It may also be said that whatever ideas governed the selection of the pictures shown at Wembley and at one or two other exhibitions

abroad recently, there certainly was a heavy preponderance of one very small group of artists which resulted in the exclusion of many other Canadian artists of national and even international reputation. The layman will agree—and every artist ought to concede the point—that for any exhibition of Canadian paintings to be representative of Canadian art it should include examples of all schools or groups or branches, and not be preponderantly one-sided.

## ARTISTS' CHARGES DENIED BY HARRIS

TORONTO, Dec. 9.—(C. P.)—Lawren Harris, prominent member of the group of seven, last night characterized as untrue assertions by 118 painters that favoritism had been shown by the National Gallery of Canada in selection of Canadian pictures for purchase or exhibition.

Mr. Harris, who expressed keen pleasure that numerous artists had signed a petition asking investigation of action by the National Gallery directorate since 1924, said the petitioners' stand was "another manifestation" of the reaction against modernism in art "which has been going on for years and probably will continue always."

# Toronto donne la réplique aux 118

Toronto, 15—Onze des artistes les mieux connus de Toronto ont fait, hier, une contre-déclaration conjointe en réponse à la protestation des 118 artistes envoyée récemment à l'hon. R.-B. Bennett pour se plaindre du favoritisme exercé par la Galerie nationale d'Ottawa en faveur d'un groupe minoritaire. Les 118 ont demandé une enquête et se sont engagés à boycotter la Galerie aussi longtemps que la situation ne sera pas réglée.

Les 11 qui ont signé la contre-déclaration sont Emanuel Hahn, sculpteur; Arthur Lismer, peintre du groupe des Sept; A.-Y. Jackson, peintre du groupe des Sept; Charles Comfort, peintre; Will Ogilvie, peintre; Frances Loring, sculpteur; Frank Carmichael, peintre; Florence Wyle, sculpteur; Kathleen Daly, peintre; George Pepper, peintre; Elizabeth Wood, sculpteur. Deux d'entre eux sont membres de la Royal Academy. Ils allèguent que les 118 ne représentent pas la majorité des artistes, puisque 459 n'ont pas signé leur protestation; que les expositions de la Galerie nationale n'ont pas bénéficié qu'à un groupe restreint, puisque 304 artistes en furent en 1932, y compris la plupart des professionnels qui ont signé la protestation. Le choix des exposants est fait, du reste, expliquent les Onze, par un comité de trois membres qui agit de concert avec le directeur de la Galerie, et les tableaux sont préalablement soumis à une commission de l'Art Society elle-même.

# New Watson's Art Gallery Opens Doors Star 14/12/32

The opening last week of the new Watson Art Gallery, on Sherbrooke street, nearly opposite to the Art Association, made a valuable addition to the places where pictures can be seen in Montreal. Skillful planning has converted the rooms of a quite ordinary Sherbrooke street house into a larger gallery, in two sections divided by a wide arch, downstairs and two smaller galleries above, with additional space for pictures on the walls of the stairs and hallways. The position of the building allows an abundance of daylight from two directions, and the walls and floors, of a warm gray color, have a restful effect as well as providing a very good neutral background for the pictures. As a result this is not merely a good picture gallery but a very agreeable place in which to pass time in looking at pictures.

The collection of pictures with which the gallery is opened includes firstly some good examples of the work of Canadian painters. Of two pictures by J. W. Morrice one, not one of his later works, is exceptionally good—"First snow, Mountain Hill, Quebec," most satisfying in composition and lighting. There is much good color of the sea in two pictures by Clarence Gagnon and there is a very pleasant little picture "Old farmhouses" by John Johnston. Other Canadian works are one of a girl and a cat by Gertrude des Claves, a striking picture by W. H. Clapp and some by Maurice Cullen. British painters are represented by several good examples of D. Y. Cameron and a coast scene with figures by Laura Knight.

Among the works of foreign painters some of the more notable are several coast scenes and one inland scene by Boudin, a quite unusual Monticelli, of a woman feeding enormous cocks and hens, a very interesting Weissenbruch, a Harpignies dated 1863, and good examples of the work of Le Sidaner and L'Hermitte. Some fifty or sixty pictures altogether are being shown; most of them are small or moderate size but their variety is great enough to test the color and lighting of the new galleries, which seem to suit all equally well.



# Artists Boycott National Gallery Until Radical Reform Takes Place

Ottawa Journal Dec. 6. 1932.  
Canadians Charge Flagrant Partisanship in Selection  
and Hanging of Pictures Here—Want \$100,000  
Spent in Dominion.

Canadian Press by Direct Wire.  
TORONTO, Dec. 8.—More than 100 Canadian artists from coast to coast, many of whose names are household words, have signed an agreement that "until a radical reform has taken place in the management and policy" of the National Gallery at Ottawa, particularly in the selection of pictures for its annual show and for representative Canadian exhibitions in Britain and abroad, they pledge themselves "to refuse to send any of their work to the National Gallery or to any exhibition initiated by it."

The agreement refers to a document, signed by 67 artists of Canada, forwarded to the Prime Minister some months ago, and to a petition more recently submitted to the Governor General-in-Council. It is understood the burden of this protest was the National Gallery of Canada has for years exhibited a flagrant partisanship in the selection and hanging of pictures at the annual exhibition in Ottawa, and that the directors of the National Gallery have selected and distributed works, at home and abroad, that do not represent the best in Canadian art.

## Contend Few Favored.

In essence, the complaint is the director of the National Gallery and the laymen who assist him have favored a certain few at the expense of the great majority of Canadian artists. This, it is claimed, has been markedly the case in the purchase of the work of Canadian artists for the National Gallery at Ottawa, and the petitioners further suggested a much larger proportion of the annual sum of over \$100,000 voted by Parliament for the purchase of pictures for the National Gallery be expended in Canada for Canadian artists.

Signatories to the petition to the Governor General-in-Council include members of the Royal Canadian Academy of Arts, the Ontario Society of Artists, the Canadian Society of Graphic Arts, the Vancouver Sketch Club, the Palette and Chisel Club, the Island Arts and Crafts Society of Victoria, the Calgary Art Club, and other Canadian professional artists.

The 118 artists who have signed the agreement to date are headed by E. Wylie Grier, president of the Royal Canadian Academy and past president of the Ontario Society of Artists. Others include:

Toronto—G. A. Reid, Arthur Hemmings, Mary E. Winch, Andre Lapine, Marion Long, Clara S. Hagarty, Charles MacGregor, Owen Staples, Kenneth Forbes, Allan Barr, Curtis Williamson, H. W. McCrea, Dorothy Stevens, Archibald Barnes, Thomas W. Mitchell, Richard W. Major, Stella Grier, Franz Johnston, J. E. Sampson, T. G. Greene, Lorne K. Smith, Manly MacDonald, Peter Sheppard, J. W. L. Forster, T. W. McLean, Arthur Gresham, J. W. Beatty, W. W. Alexander, F. O. Halliday, T. Mower Martin, E. May Martin, Alfred Mickle, Evan MacDonald, Jean Forbes.

Ottawa—Ernest Fosbery, Lionel Fosbery, Frank Hennessey, Franklin Brownell, Paul Alfred, Miss F. H. McGillivray.

Hamilton—J. S. Gordon, Hortense Gordon, Ida C. Hamilton, N. Overend, John Sloan, Leonard Hutchison, Eleanor F. Clinton, Mirva Alexander.

Montreal—Richard Jack, E. Dyonnet, G. Horne Russell, Maurice Cullen, F. S. Coburn, Hugh G. Jones, Charles W. Simpson, W. S. Maxwell, G. W. Hill, Paul Caron, Wilfrid M. Barnes, Paul B. Earle, Hal Ross Perrigard, Gertrude DesClayes, Alice DesClayes, Berthe DesClayes, Chas. J. Saxe, Herbert Raine, Geo. G. Fox, Elzear Soucy, Robert W. Pilot, Louis Muhlstok, Narcisse Poirier, Thurstan Popham, Adrien Herbert, Chas. W.

Says Charge Absurd.  
"An exhibition of Canadian water colors, shortly to be sent to Great Britain, was selected similarly, the jury consisting of the officers of the Canadian Society of Painters in Water Color, and it is impossible to suggest a more representative or competent group of artists for this purpose. To describe such exhibitions as the result of the exercise of 'flagrant partisanship' is absurd."

"The statement the National Gallery has over \$100,000 for the purchase of pictures is wholly inaccurate."

## PROMINENT ARTIST RESIGNS FROM R.C.A.

TORONTO, Dec. 17.—(C.P.)—A. Y. Jackson, prominent Canadian artist, today announced he had submitted his resignation to the Royal Canadian Academy, of whose council he is a member. Member of the modern "Group of Seven," Mr. Jackson said his resignation was in protest against the recent decision of 118 Canadian artists, including some R.C.A. members, to boycott National Gallery exhibits because of alleged "flagrant partisanship."

JACKSON RESIGNS  
Toronto, Dec. 17.—(C.P.)—A. Y. Jackson, prominent Canadian artist, today announced he had submitted his resignation to the Royal Canadian Academy, of whose council he is a member. Member of the "modern" group of even, Mr. Jackson said his resignation was in protest against the recent decision of 118 Canadian artists, including some R.C.A. members, to boycott National Gallery exhibits because of alleged "flagrant partisanship."

Word Received Here  
The resignation of A. Y. Jackson, of Toronto, as member of the council of the Royal Canadian Academy has been received here, E. Dyonnet, secretary, said yesterday. The resignation will be placed before the council at its next meeting which may not be for several months, Mr. Dyonnet said.

# Gallery Control Is Scored By Artists

Herald 8/12/32  
Toronto, Dec. 8.—(C.P.)—Over 100 Canadian artists from coast to coast, many of whose names are household words, have signed an agreement that "until a radical reform has taken place in the management and policy" of the National Gallery at Ottawa, particularly in the selection of pictures for its annual show, and for representative Canadian exhibitions in Britain and abroad, they pledge themselves "to refuse to send any of their work to the National Gallery or to any exhibition initiated by it."

The agreement refers to a document, signed by 67 artists of Canada, forwarded to the Prime Minister some months ago, and to a petition more recently submitted to the Governor General in council. It is understood the burden of this protest was the National Gallery of Canada has for years exhibited a flagrant partisanship in the selection and hanging of pictures at the annual exhibition in Ottawa, and that the directors of the National Gallery have selected and distributed works, at home and abroad, that do not represent the best in Canada art.

The 118 artists who have signed the agreement to date are headed by E. Wylie Grier, President of the Royal Canadian Academy and Past President of the Ontario Society of Artists.

Among the Montreal artists signing the petition are:—Richard Jack, E. Dyonnet, G. Horne Russell, Maurice Cullen, F. S. Coburn, Hugh G. Jones, Charles W. Simpson, W. S. Maxwell, G. W. Hill, Paul Caron, Wilfrid M. Barnes, Paul B. Earle, Hal Ross Perrigard, Gertrude DesClayes, Alice DesClayes, Berthe DesClayes, Chas. J. Saxe, Herbert Raine, Geo. G. Fox, Elzear Soucy, Robert W. Pilot, Louis Muhlstok, Narcisse Poirier, Thurstan Popham, Adrien Herbert, Chas. W. Mickle, G. N. Brock and Horatio Walker.

There is at least one merit in this "Charge of the Light Brigade"—this protest of the hundred odd orthodox artists. Most of us had supposed that artistic endeavor was dormant and even discussion of art suspended in Canada for the period of the depression. But the protest suggests that there is life in the old girl (Art), yet.

As to the charges of favoritism on the part of the director of the National Gallery at Ottawa, at least a part of the protestants' case is susceptible of proof. Instead of vague charges like favoritism, let us be told just what proportion of paintings recently bought or shown by the National Gallery have been productions of the Group of Seven and their affiliates. If it is shown that the proportion is high, then we may proceed to the next point, the question as to whether these pictures deserved preference on their merits. We should also know what proportion of the works of the orthodox painters like Horne Russell, Cullen, and Coburn have been bought or shown. And, also, we would need to know how the proportion of the one to the other stands in the permanent collection of the Gallery.

From the observer's point of view, it is most amusing that this pother should have arisen after the Swan Song of the Group of Seven has been sung. We had gathered that the Group had voluntarily more or less disbanded, its work having been done. It is quite characteristic that the hue and cry should be raised after it is years too late.

If this delightful application of the political doctrine of proportional representation is to be carried into Canadian art, where will it lead? Are

Toronto, Jan. 9.—(CP)—E. Wylie Grier, president of the Canadian Academy of Arts, tonight branded as "unfounded to any known degree" reports that some of the 118 artists who signed a petition asking an investigation of the affairs of the National Gallery of Canada had submitted pictures from the gallery's annual Canadian show which will open this month.

The signatories to the petition declared their intention of boycotting the national gallery until demands voiced in the petition had been met.

Mr. Grier and Kenneth Forbes, another artist prominent among the petitioners, said they conceived it possible an "insignificant percentage of the 118 might 'get cold feet and send in pictures,' both insisted the boycott was "at least 99 44-100 percent effective."

All artists of "any significance" among the 118, they said, were refraining from sending any pictures to the annual show or to any other exhibition in the national gallery.

The following manifesto has been addressed to The Montreal Star for publication, in view of the recent protest made public concerning the National Gallery:

Since the appearance a few days ago of a Grand Remonstrance against the present direction of the National Gallery, signed by one hundred and eighteen names, there have appeared in various parts of Canada, notably in Toronto and Ottawa, adequate refutation of the general position of the one hundred and eighteen, and ample proof that their protest did not represent either the most prominent or the bulk of the opinion in the art world of the Dominion. The undermentioned Montreal artists, however, feel that something should be said publicly here to express another point of view from that of the protesters, and wish to place themselves on record as being satisfied with the present management of the Gallery. Furthermore, they feel that in the interests of what they believe to be true and of what is generally accepted to be true, something should be said in the city of Montreal to correct any misapprehensions that may have arisen through the assertions made by the one hundred and eighteen.

First, the protest was by no means representative of Canadian art in general. Less than 40 per cent. of the members of the O. S. A. and R. C. A. signed the Remonstrance, and in addition the names of two western societies were used without authority.

Second, with regard to the policy of the Gallery towards exhibitions, it may be said that on every exhibition, jury or committee the Royal Academy, of which Mr. Wylie Grier is now president, has always been proportionately represented and frequently has been represented by its president. All decisions were reached by agreement, and in the recent Buenos Ayres exhibition for ex-

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# Clash over Alleged Discrimination By National Gallery Serves Purpose

The protest which was recently made, and signed by 118 Canadian artists, against the way in which pictures are chosen for purchase or exhibition by the National Gallery of Canada, may produce good results further than the intentions of the people who signed it. Since the National Gallery is an institution for spending the taxpayer's money, its affairs concern every Canadian, and the protest may arouse something much nearer to a general interest in art than has ever been known to exist in this country before.

The following letter, just received, from a writer who has no sort of professional connection with art, raises some points which are all the more interesting because the writer's opinions do not seem to be in complete sympathy with those of the protesters.

There is at least one merit in this "Charge of the Light Brigade"—this protest of the hundred odd orthodox artists. Most of us had supposed that artistic endeavor was dormant and even discussion of art suspended in Canada for the period of the depression. But the protest suggests that there is life in the old girl (Art), yet.

As to the charges of favoritism on the part of the director of the National Gallery at Ottawa, at least a part of the protestants' case is susceptible of proof. Instead of vague charges like favoritism, let us be told just what proportion of paintings recently bought or shown by the National Gallery have been productions of the Group of Seven and their affiliates. If it is shown that the proportion is high, then we may proceed to the next point, the question as to whether these pictures deserved preference on their merits. We should also know what proportion of the works of the orthodox painters like Horne Russell, Cullen, and Coburn have been bought or shown. And, also, we would need to know how the proportion of the one to the other stands in the permanent collection of the Gallery.

From the observer's point of view, it is most amusing that this pother should have arisen after the Swan Song of the Group of Seven has been sung. We had gathered that the Group had voluntarily more or less disbanded, its work having been done. It is quite characteristic that the hue and cry should be raised after it is years too late.

If this delightful application of the political doctrine of proportional representation is to be carried into Canadian art, where will it lead? Are

ing that they would boycott the institution until the investigation was held.

In their defence of the gallery the 11 Toronto artists, some painters, some sculptors, two of them members of the Royal Canadian Academy and two members of the group of seven, contend the 118 petitioners do not represent the majority opinion of Canadian artists.

Their statement issued at the conclusion of a meeting last night, said Wylie Grier, Toronto, leader of the petitioners, claimed that the 118 signatories were "the main group of artists in Canada."

This assertion, the statement declared, is incorrect. On the basis of the number of artists exhibiting at six shows within the past year, it said, "459 artists did not sign the petition."

The statement further attacks the contention of Mr. Grier that exhibitions of the National Gallery favor a restricted group of artists.

That restricted group, the statement of the 11 said, "was comprised in 1932 of 304 artists, including most of the professional artists who have signed the petition."

The artists signing the statement are: Emanuel Hahn, sculptor; Arthur Lismer, painter and member of the group of seven; A. Y. Jackson, painter member of the group of seven; Charles Comfort, painter; Will Ogilvie, painter; Frances Loring, sculptor; George Pepper, painter; Elizabeth Wood, sculptor; Frank Carmichael, painter; Florence Wyle, sculptor; and Kathleen Daly, painter.

ample, when Mr. Grier was a member of the jury, the decisions were all unanimous. No discrimination by the trustees and director of the National Gallery was perceptible here.

Thirdly, with regard to purchases, the under-named artists themselves protest strongly against the suggestion or implied suggestion that pictures should be bought for the National Gallery on the patronage basis, and so far as the present collection is concerned, feel that the purchases of the trustees and director up to the present have resulted in a very representative group of Canadian pictures. Incidentally the survey of museums and art galleries recently carried out under the auspices of the Carnegie Corporation and by the Museum Association of Great Britain says of the National Gallery: "The collection of Canadian Art is a complete and representative one and includes the works of every noteworthy Canadian artist."

These general facts are not questioned by the majority of Canadian artists, and are well known to those who are closely in touch with Canadian Art. But in view of the curiously gauche form of the recent outburst against Mr. Brown and the direction of the National Gallery, and because of the miscellaneous character of the opinion represented by the signatories, it has been felt advisable to review the facts once more so that they may be at the disposal of the general public of Montreal.

The following names are exhibitors at the official exhibition:—H. Beaumont, A. Bieler, H. M. Caverhill, N. Collier, E. Coonan, M. A. Fortin, P. Heward, R. Hewton, A.R.C.A., E. Holgate, M. Lockerby, J. F. Lemieux, H. Mabel May, A.R.C.A., K. Morris, A.R.C.A., L. Torrence Newton, A.R.C.A., J. Palardy, S. Robertson, M. Smith, A. Savage, M. Scott,

## Ask Investigation By Government

Canadian Press by Direct Wire.  
TORONTO, Dec. 8. — Searching investigation by the Canadian Government of the actions of the National Gallery since 1924, is the request of 118 artists who have boycotted gallery exhibits, according to E. Wylie Grier, president of the Royal Canadian Academy and past president of the Ontario Society of Artists.

## JACKSON RESIGNS FROM R.C. ACADEMY

Gazette Dec. 19, 1932  
Action Protests Decision of  
118 Artists to Boycott  
National Gallery

(By The Canadian Press).

Toronto, December 17.—A. Y. Jackson, prominent Canadian artist, yesterday announced he had submitted his resignation to the Royal Canadian Academy, of whose council he is a member. Member of the "modern" group of seven, Mr. Jackson said his resignation was in protest against the recent decision of 118 Canadian artists, including some R.C.A. members, to boycott National Gallery exhibits because of alleged "flagrant partisanship."

"This latest outburst shows that the academy fundamentally has not changed at all," Mr. Jackson said. "I have no sympathy with the demands made in the recent petition, which would result in the right of a little group of individuals—the council of the academy—to control other artists not in accord with them and to have a voice in the purchase of paintings for the National Gallery which will mean patronage and politics and will in the end disrupt the academy."

The petition referred to by Mr. Jackson was addressed to Premier Bennett by the 118 protesting artists, demanding drastic alteration in the gallery's system of selection of paintings for exhibitions. Prominent among the signatures to the petition was the name of E. Wylie Grier, president of the Royal Canadian Academy. There has been no Government comment on the petition.

In his letter of resignation, Mr. Jackson said: "Members of the academy, while not acting officially, make use of their official positions in this latest attack on the director of the National Gallery."

He also said: "I have tried to conceive of an academy as the nationally-recognized and official art body whose function it was to encourage art in all its manifestations throughout Canada; and upholding any achievement by an individual or group or small society, whether members of the academy or not, as redounding to the prestige of Canadian art—a society in which its members realized their privileges also inferred responsibilities. I suppose such a society is impossible unless all its members are idealists."

## Comment of President

Toronto, December 18.—E. Wylie Grier, president of the Royal Canadian Academy, said yesterday A. Y. Jackson, who announced his resignation from the academy, "evidently mistakes the protest" of the 118 Canadian artists against the National Gallery "in considering its origin from the academy. It had no such origin." He said the protest was the opinion of the 118 Canadian artists from one end of Canada to the other.

Mr. Grier said the academy "is doing nothing," and that Mr. Jackson must have misunderstood the purpose of the protest. The R.C.A. president said he concurred in the view of Mr. Jackson "for an official art body."

## Word Received Here

The resignation of A. Y. Jackson, of Toronto, as member of the council of the Royal Canadian Academy has been received here, E. Dyonnet, secretary, said yesterday. The resignation will be placed before the council at its next meeting which may not be for several months, Mr. Dyonnet said.

# Montreal Artists Defend National Gallery Policy

Star 24/12/32

The following manifesto has been addressed to The Montreal Star for publication, in view of the recent protest made public concerning the National Gallery:

Since the appearance a few days ago of a Grand Remonstrance against the present direction of the National Gallery, signed by one hundred and eighteen names, there have appeared in various parts of Canada, notably in Toronto and Ottawa, adequate refutation of the general position of the one hundred and eighteen, and ample proof that their protest did not represent either the most prominent or the bulk of the opinion in the art world of the Dominion. The undermentioned Montreal artists, however, feel that something should be said publicly here to express another point of view from that of the protesters, and wish to place themselves on record as being satisfied with the present management of the Gallery. Furthermore, they feel that in the interests of what they believe to be true and of what is generally accepted to be true, something should be said in the city of Montreal to correct any misapprehensions that may have arisen through the assertions made by the one hundred and eighteen.

First, the protest was by no means representative of Canadian art in general. Less than 40 per cent. of the members of the O. S. A. and R. C. A. signed the Remonstrance, and in addition the names of two western societies were used without authority.

Second, with regard to the policy of the Gallery towards exhibitions, it may be said that on every exhibition, jury or committee the Royal Academy, of which Mr. Wylie Grier is now president, has always been proportionately represented and frequently has been represented by its president. All decisions were reached by agreement, and in the recent Buenos Ayres exhibition for ex-



## OCTAVE BELANGER SHOWS PAINTINGS

Gazette 25/1/33  
Varied Subjects by Montrealer at Eaton's Fine Art Galleries

Landscapes form the bulk of the exhibition of paintings by Octave Belanger being held in the Fine Art Galleries of the T. Eaton Co., Limited, of Montreal. This Montreal painter has found much congenial material in this province, and from farther afield there are a couple of souvenirs of a sketching tour in Brittany.

As with many local artists the tortuous North River in its hilly setting has attracted Mr. Belanger at different seasons, and his picturesque stream figures in "Spring Near Piedmont," with snowy banks, icy water, and hills clad with ruddy bush; "Early Spring Near Shawbridge"—birches, farm hills and water, while the rolling country near Piedmont is the subject of an autumn scene. "First Snow, Ste. Adèle" is well arranged and nice in color. Typical of the country is "Farm in the Laurentians." From this area, too, comes "Winter Moonlight" with its distant hills and birches in the foreground.

An old building is a snowy landscape and a bit of open water are the pictorial elements of "Early Spring, St. Eustache." This neighborhood also figures in "Decheno River" and in "Old Mill." Old mills at Ste. Therese and on the Nicolet River are also the subjects of Mr. Belanger's brush.

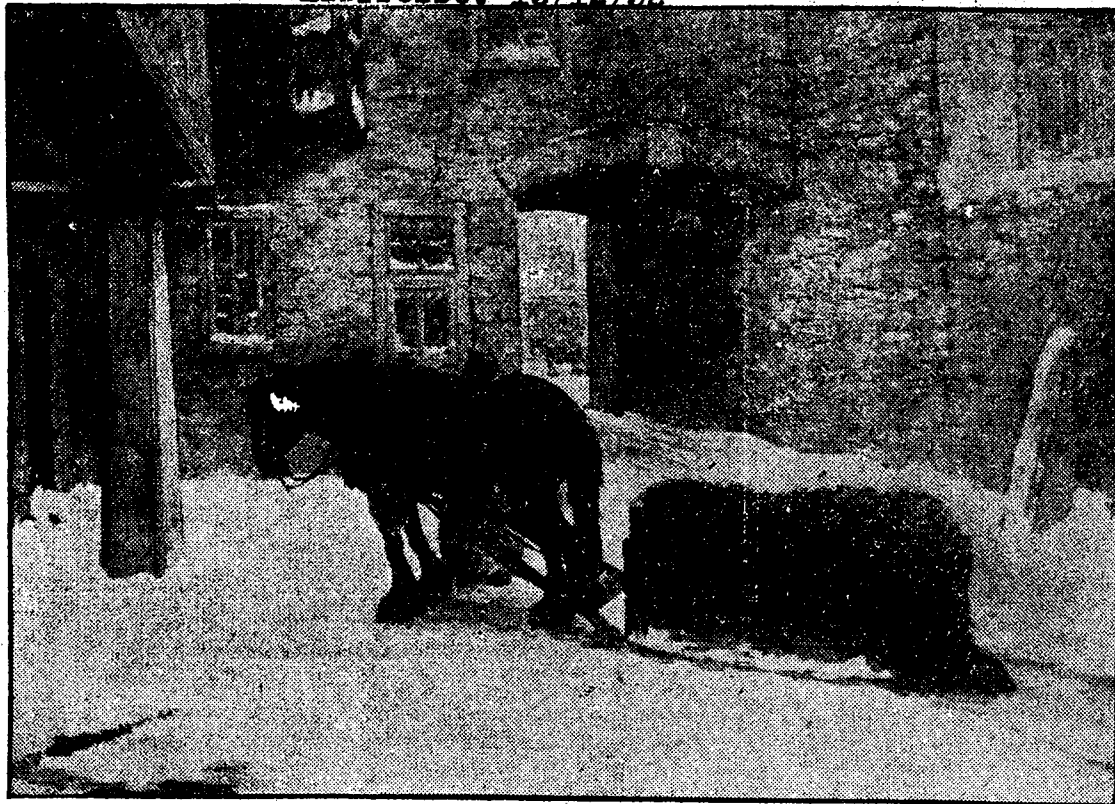
Quebec furnishes the most ambitious work in an atmospheric study of sunlight on the Ancient Capital, its buildings and the St. Lawrence in "Quebec from Levis." Old buildings in the lower town, with above Dufferin Terrace and the Chateau Frontenac in sunlight, is another Quebec item, while the picturesque qualities of ancient streets and irregular structures furnish inspiration for other paintings.

Perce Rock, with fishing boats in the blue water of the curving bay, is a subject the painter has found sympathetic, and in the same neighborhood is the work entitled "Rainy Day."

Mr. Belanger has found pictorial material at Ile Bizard in autumn and has also set down comely spots about Rosemere. There are some still lifes and flower pieces in the

## LE BERLOT DANS LE FOND DE COUR

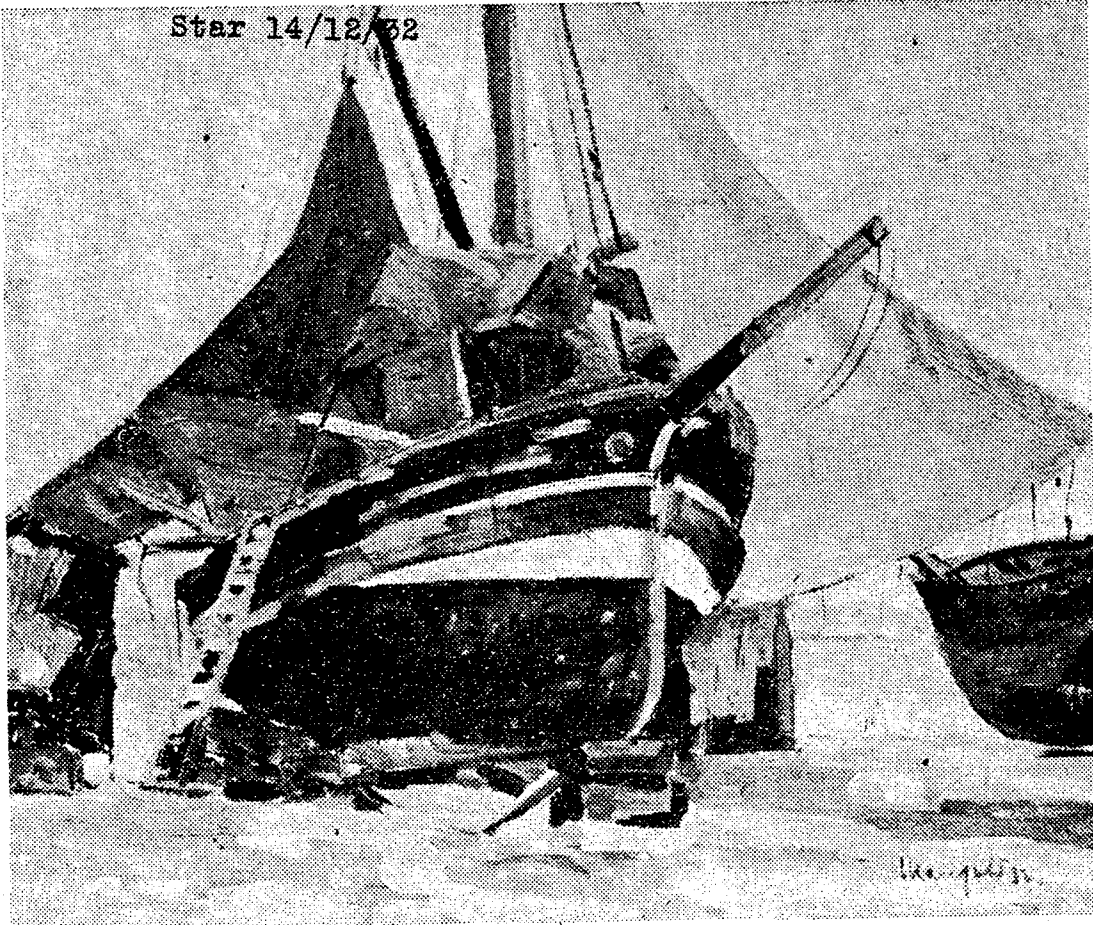
Laz Presse. 15/12/32



Paul Caron, qui expose actuellement à l'Art Association, rue Sherbrooke ouest, s'est fait une réputation bien méritée pour ses aquarelles représentant le berlot et l'habitant d'autrefois dans les ruelles et fonds de cour. La photographie ci-dessus montre le même sujet traité à l'huile cette fois; la scène fixe un coin de ruelle attenant au vieux marché Bonsecours à Montréal. — (Cliché la "Presse").

## FROM SOUTHERN SEAS

Star 14/12/32



REPAIRING THE BOAT, SANTA MARGHERITA.

By C. R. Mangold.

(Courtesy of T. Eaton Co.)

## No United Action by Academy In Dealing with Famous Protest

To the Editor of The Star:

Sir,—Almost no one seems to rightly understand the reason for the recent round robin protest of the artists against the conduct or the policy, whichever it may be, of the National Gallery at Ottawa. Many people seem to read into this protest some row between the devotees of differing styles of painting. A word of explanation may serve a useful purpose.

If we can think of the National Gallery as first of all being a museum charged with the collection of a permanent exhibition of art works—foreign and Canadian, and not in the least responsible for the encouragement or direction of current art effort, there will result a clearer understanding of the situation. The art schools, the several regularly organized art associations, the various independent artist groups and the Canadian National Academy may be assumed as providing exhibition facilities as well as all needed direction and incentive to current painting effort.

The directors of the National Gallery must so undoubtedly have all the troubles in the world within their own proper sphere that their disposition to wander further afield in active propaganda for particular types of current work is beyond all understanding. For nearly everyone interested in painting is conscious of the difficulty in selection of fine examples of painting of museum quality, even when the examples are more than, say, fifty years old. When selection is from current work the difficulty becomes acute. In the case of paintings having a more or less close relationship to older seasoned work of settled and accepted good quality, there exists a basis for comparison and reasonably safe selection. But in the selection of new works painted in the very latest style of spring millinery, there is not much to go on beyond the personal likes and dislikes of the selectors, and there is always the dreadful possi-

bility that in a few years the whole phase of painting under consideration will be recognized as not having been in the least worth doing at all,—just a passing bad fashion like the unlamented leg of mutton sleeves.

All of this does not in the least relieve the selection committee from its responsibility to do its best according to its lights. Unquestionably any overconservatism that may be the cause of neglect to acquire the best available examples of work by painters in new styles, who for all we know may be the leaders of the future, would be altogether regrettable, if not calamitous—better some bon-fires than such an outcome.

The complaint against the direction of the National Gallery is over its disposition to do more than what should be its best. However enthusiastic and perfectly honest may be the belief that there exists in Canada a new school of painting that is destined to revolutionize the art form of the world, the National Gallery as a national institution should in all decency restrain its propaganda activities. Certainly if possessed of just ordinary business judgment, the directors might profit from postwar painting history in France. It is said that the successions of loudly touted new styles of French painting have on the average lasted only some three years—and that very large sums have been thrown away in the purchase of supposed masterpieces in the styles of the future. H. L.

As one result of the protest of 118 Canadian artists against the present policies of the National Gallery of Canada, one Academician, A. Y. Jackson, of Toronto, resigned his membership of the Academy at the end of last week. In doing so, Mr. Jackson gave as a reason "flagrant partisanship" on the part of the Academy in connection with the protest. The reasons given by him are, presumably, not the only reasons, since a large proportion of the signatories to the protest were not members of the Academy. One hundred and

## ART EXHIBIT IN THEATRE Canadian Painters' Works to Be Shown at Loew's

For the first time in local history, an art exhibition will be held in a theatre. During the week commencing Saturday, Loew's Theatre will feature on its mezzanine floor the works of such Canadian artists as Wilfred M. Barnes, A.R.C.A., Hal Ross Perrigard, Henry Simpkins, H. E. Y. Ricketts, Frank L. Nicolet, Louis Muhlstock, Miss Bertha Des Clayes, Miss A. Des Clayes, A.R.C.A., Miss Mary Grant and others. This exhibit is open to the general public attending the theatre.

## Art Colony Living On Barter System

PARIS, Jan. 25.—(A.P.)—A system of barter has been adopted by the art colony of Montparnasse in an attempt to solve its economic problems.

One painter traded a still-life for a year's meals at a restaurant; another got a suit of clothes and a third a radio. Most of the offers by art-admirers were of food wine and even furniture, although some lawyers and physicians proffered their services in exchange for bits from an exhibition set up by the colony.

eighteen is considerably more than the total membership of the Academy, and many members did not sign. The list of Montreal artists who signed contains 31 names, of which 15 are not those of members of the Academy, while 15 names of Montreal members of the Academy do not appear on this list. On the other hand, a reply to the protest, made in Toronto last week, bore 11 signatures, of which five, including Mr. Jackson's, were those of members of the Academy—either academicians or associates. Evidently there is no united action on the part of the Academy in this protest.

## Modern Tendencies Deplored!

Some of the newer tendencies in art and their effects have recently been the subject of public statements by the heads of two of the principal art schools in London:—Sir William Rothenstein of the Royal College of Art, in a lecture over the radio, and Prof. Henry Tonks, head of the Slade School in the University of London, in a long article in the Times. Both recognize and try to welcome the changes which have taken place and are still taking place in the ideas and methods of artists, but neither of them seems to take any great pleasure in doing it.

Sir William, while suggesting that painting and sculpture should have more opportunities of the triumphs of science and engineering, and pointing out how closely some other arts are in touch with "the moods and aspirations of the day," admits that some music is so closely in touch with such things that many good judges have denied that it is music at all. He did not say that he wanted the same sort of thing to happen to painting, but he does want municipalities and public bodies to spend more money on the work of living painters.

Prof. Tonks, in his study of new developments, finds that changes in the outlook of the artist have been caused not only by advances and discoveries in science and in archaeology but also by the death of Queen Victoria, to which he attributes a great increase in artistic freedom. But, for all this freedom, he does not seem to find much that is cheerful in the new phases of art. There is still, he considers, craftsmanship, as good as at any time, to be found, but it is hard to get

## Exhibitions Of Pictures And Batiks

Intensity of color is one of the most striking characteristics of the pictures by Marc Aurele Fortin, in oil, pastel and water color, which are now being shown in the print room of the Art Association of Montreal. Mr. Fortin has, of course, often shown his work in Montreal exhibitions but they can be judged more fairly when they are seen together than when they may be in conflict with other pictures. There is plenty of strength in them but it is a strength which is sometimes almost violence. The collection, at first sight, produces a certain shock to the eye, but decorative qualities and some truth appear in the pictures when the eye gets used to them. The landscapes and buildings are, for the most part, very vividly painted and surmounted by skies built up of heavy masses of surprisingly solid clouds in two Montreal pictures,—"Study in shadows" and "St. Henri"—the city seems at first glance to be surrounded by ranges of enormous snow mountains, and in some of the pictures the solid and formal skies do not seem to agree with the more naturalistic color and lighting of the foregrounds. The contrasts are much less violent and the values truer in some of the less intensely painted pictures,—"The rusty roof," in "Westmount," a view across the St. Lawrence from the mountain, in the evening view of "Hochelaga," and in the foreground of "Passing showers." There are also two good sketches in oil of a yard at Hochelaga and of a Montreal street scene.

The oil pictures and pastels are more successful than the water colours, in which Mr. Fortin makes use of a sort of formula or symbol for depicting trees; examples of this are to be seen in brown in "Fall shadows" and "Parc Laval," and in green in "River side." The meaning of the symbol is clear enough but the result is not so decorative as that of the trees in some of the other pictures. There is an interesting and attractive group of 8 etchings of Montreal, chiefly of the harbour, drawn in a formal and slightly archaic manner, with hard black lines to represent rays of sunlight.

An agreeable change from the comparative sameness of most local art exhibitions is provided by a collection of Batik-dyed pictures on silk and cotton which is being shown in the gallery of the Eaton Company; they are the work of Lawrence Smith and Kenneth Dawson of Toronto. A good deal of pictorial work has been done by this method in recent years, but not much of it has been exhibited in Montreal. Only a few of the present collection are dyed on silk and they have the clean definition which the material allows,—pictures in reds and black with patterns of black trees in front of red groups of figures. In dying cotton by this method diversities of colour occur, partly by accident, and these accidents often produce excellent effects on the tone of the picture. Many of these Batiks are deliberate and successful imitations of mediaeval tapestries, mostly in red tones. One, in which blues and greens are more conspicuous has a very good pattern of banners filling the upper part of the picture. One of the largest pictures is an old view of Halifax, with groups of soldiers in red coats, and with a border of smaller pictures; another very good one shows an old view of Liverpool, in dull tones which rather suggest an old print; yet another has an effective pattern of girls figures among trees.

## Star Dec. 28/32 N.Y. ARTISTS' COLONY LIKES BARTER PLAN

NEW YORK, Dec. 28.—(A.P.)—Greenwich villagers by the hundreds have taken to bartering as a solution of their personal economic problems—and they like it.

A carpenter who couldn't get a job, a florist who found people reluctant to spend money on bouquets, and a butcher who wanted to revive his waning business are among those who told eagerly today about the "system" as they call it.

While several attempts are being made in various parts of New York, to launch concerted barter plans, the Greenwich villagers, without organization or scrip money, are swapping flowers for fish, art for apples, and groceries for gasoline.

fine work. Painters have more freedom in what they can paint and exhibit, but they have no respect for the proportions of the human body and paint deformities. He accounts for some of the change which has taken place in art by the fact that people of a new type have taken to painting, or to putting up a claim to be painters. Many people who fifty years ago would have practised art as amateurs only, if at all, were encouraged by some of the things that they saw at exhibitions to believe that they could themselves do work that would be as good or better. Some of them came to the conclusion that it was not necessary to know how to draw or paint in order to produce works which would be accepted for exhibition, and then proceeded to prove that they were right by doing it.



# La ré-inauguration des galeries Watson

Paul Caron expose à l'Art Association une série d'aquarelles et de dessins qui témoignent d'un travail minutieux et d'une touche délicate.

## INITIATIVE LOCALE

Les galeries Watson viennent d'inaugurer brillamment leur nouvel et spacieux local, 1434 rue Sherbrooke ouest, face à la Galerie des Arts, par une excellente exposition d'oeuvres étrangères et canadiennes. Les nouveaux salons occupent le rez-de-chaussée et le premier étage et la décoration en est sobre et moderne. Les murs sont d'un gris-argent qui donne un fond agréable aux toiles suspendues. Les jeux de lumière sont bien ménagés pour donner du relief aux tableaux à mettre en évidence. Ici et là, sur les petits meubles de bon goût et sur les papiers, on rencontre les statuettes de Suzor-Côté, ses types d'habitants et de jeunes sauvages. Watson est à faire afficher pour la collection permanente un bon nombre de tableaux de valeur, dont des oeuvres signées Boudin, Monticelli, etc.

### Parmi les nôtres

Les galeries Watson savent faire la part aux oeuvres de chez nous. "Première neige" et "Près de Beauré", de J.-W. Morrice, R.C.A., sont d'un ton brumeux et rêveur du plus bel effet. Suzor-Côté a finement observé les replis des ombrages bleus dans la scène de la cabane à sucre sous bois. Clarence-A. Gagnon expose deux



"La petite fille et le chat", de Gertrude Des Clayes, artiste canadienne; deux minois pointus et vifs, agréables à voir. (Cliché la "Presse").

scènes de St-Malo, l'une en tons pastel et l'autre qui représente d'un angle très ingénieux la grève en hiver, appuyée sur un joli fond vif de coloris. Albert Robinson, R.C.A., y va d'une scène d'hiver. V.-F.-S. Coburn, R.C.A., de même. On retrouve de Maurice Cullen, R.C.A., ses eaux noires qui se dégagent des neiges rosâtres qui les enveloppent; ses firmaments sont d'une sombreur éclatante, chargés de neige. C. Kriehoff figure à l'exposition avec un de ses tableaux brillants sur la vie des Indiens dans l'ouest, plus intéressants comme documentaires qu'autrement. Gertrude Des Clayes a peint la "Petite fille et le chat", deux minois pointus et vifs. "Milking Time", de Horatio Walker, est une belle composition harmonieuse et paisible; tandis que John Johnstone, A.R.C.A., décrit en traits vigoureux des cabanes rustiques. "L'Esclave gardée", de W.-H. Clapp, présente une bonne étude de nu sur un fond bleuté.

### L'école française

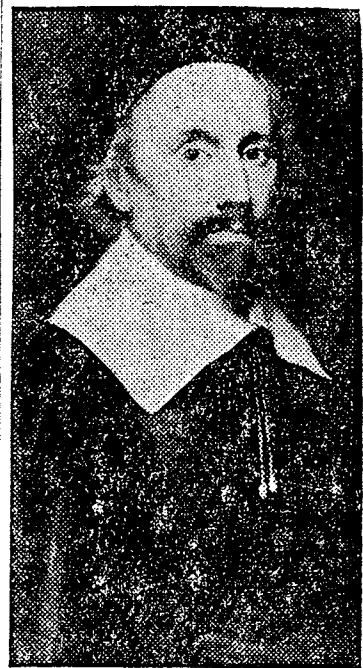
L'école française a d'illustres représentants à l'exposition inaugurale des galeries Watson. On y trouve quelques Eugène Boudin: "Le havre de Brest", fond de rade en grisaille avec vaste ciel travaillé, "Trouville" autre marine pleine d'atmosphère et d'espace; "Marée basse à Trouville" aux bleus calmes. Il y a des Léon Lhermitte: "Printemps", où quelques garçonnets dévissent à l'avant-plan, couchés sur le flanc de la colline, tandis qu'on aperçoit au loin le verger fleuri; c'est une composition très agréable; "Au puits", évocation paysanne peinte à l'huile, pleine de naturel et de luminosité. J.-J. Henner a fixé une tête de Fabiola ardente, enflammée, en lignes grecques. Une atmosphère vibrante envahit la toile de J.-C. Cazin intitulée "Brume du soir", et Antoine Volhon a brossé en vigueur un paysage d'automne aux nuages menaçants. On reconnaît la manière décisive et les couleurs cassées de Le Sidaner dans l'eau grise et les morues cabanes de "Concarneau".

De L'Oiseau "Dieppe" est une toile vieux-genre d'un effet décoratif. "Près d'Avray", de Stanislas Lépine, peut sembler un peu neutre. "Pêcheurs à Concarneau", de Charles Cottet, ne manque pas de force. Il y a une toile de Diaz qui le représente

à son meilleur, probablement; elle s'intitule "Fontainebleau". "Fête champêtre", de Monticelli, tachetée de couleurs, est d'un brillant effet décoratif.

### Un vieux portrait

Le portrait du Dr Harvey, qui a découvert la circulation du sang, oeuvre datée de 1641 et due au pinceau de C.-J. Van Cuelen mérite une mention toute particulière. La tête énergique, les yeux songeurs, le menton ferme, la physionomie à la Richelieu révèlent un caractère intéressant.



Le portrait du Dr Harvey par C.-J. Van Cuelen, oeuvre qui date de 1641; physionomie énergique, tête à la Richelieu. (Cliché la "Presse").

L'école hollandaise est également représentée par J.-H. Weissenbruch, dont le "Canal près de Laren" a des reflets mouillés qui s'imprègnent dans l'eau; par Theo. De Bock, dont le paysage d'été vibre de chaleur et de sécheresse; par F.-P. Ter Meulen, qui nous montre un tombereau chargé revenant du soir sous le ciel safran, toile peinte avec formé. Les scènes de grèves de J. Scherrewitz baignent dans la lumière tiède.

Sir D.-Y. Cameron, R.A., décrit trois scènes d'Ecosse: "Les collines de Perthshire", monts volcaniques bleu-acier qui fument dans le ciel clair; "Idylle écossaise", en tons éteints: "Le soleil sur la colline", où dominent les bruns chauds et cuits. Mentionnons enfin "Watching Baby" de Cornelius Bouter, intérieur hollandais en nuances délicieuses et "Compagnons de jeu", fine étude de fillette qui joue avec le chat dans la pénombre.

### PAUL CARON

Notre compatriote Paul Caron, de Montréal, expose jusqu'au 18 décembre à l'Art Association, rue Sherbrooke ouest, une série d'aquarelles, deux huiles et quelques dessins qui le révèlent digne de sa réputation d'artiste consciencieux et délicat. Il n'a rien de l'innovateur audacieux. Son dessin précis rappelle la manière d'Henri Julien dans les scènes de berlines d'autrefois. Aquarelliste des temps en allés, nul plus que lui n'a reconstitué les coins de ruelles anciennes, et le type de l'habitant embourgné qui se promène en sleigh le long des routes canadiennes enfouies dans la neige. Son style est correct, adouci, paisible, comme recueilli. Même quand il observe des scènes d'activité moderne, il estompe en douceur les brutales réalités. Il s'en tient généralement aux tons pastel, claire et cependant mats; ses neiges n'ont rien des resplendissements des neiges de McCordkindale, par exemple. L'impression qu'il laisse est d'une agréable mélancolie, d'une nostalgie méditative.

### La berline et l'habitant

On retrouve plusieurs aquarelles dans le genre particulier à Caron: scènes de ruelles et de fonds de cours vétustes où s'attardent la berline et l'habitant embourgné, d'un dessin solide qui rappelle la manière d'Henri Julien. Toutefois, l'exposition actuelle révèle l'artiste mont-réalais sous un jour beaucoup plus varié. Ses prédilections sont demeurées acquises à l'hiver: touffes de sapins plantées dans la neige, cabanes qui font taches dans le champ blanc, vieux coin de la rue Ontario perdu dans la douceur mornée de l'hiver, sentier qui chemine dans la ouate épaisse du bois, arbres alourdis par une giboulée de février, sans compter l'habile composition qui représente la boulangerie rustique au sommet de la colline enneigée et cette énergique évocation de la statue verte de Vauquelin, aperçue d'un angle parlant, qui surgit de la neige fondante près de l'hôtel de ville.

Mais il s'est plu aussi à observer les verts de la nature: coins reposants, le long du canal ou aux détours des vieux quais; fine analyse d'arbres efflochés, contre un fond d'eau bleue; coups d'oeil sur les rochers sévères du Saguenay; étang aux couleurs stagnantes, qui fait contraste avec un flanc de montagne en culture, barriolé de toutes les nuances de vert. Il y a une jolie étude de reflets figés dans une mare, à la tombée du jour, et certaines scènes du sous-bois à l'automne prêtent à une fine harmonisation de nuances sang, or et rouille.

### Petites figures à la Reynolds

Un paysage sommaire mais plein décrit la route qui se dirige, entre les terres pâles et tendres, vers des

monts d'un bleu pastel, quand le printemps est encore tout jeune. Caron s'est éloigné par moments de ses évocations mélancoliques du passé ou des coins paisibles de la nature pour jeter aussi un coup d'oeil doux et fin sur les fumées du port. Il a dessiné avec précision la bonne vieille tête poilue de Jawney, le cheval familier qu'on retrouve dans ses scènes d'habitants.

A côté des aquarelles dont nous venons de parler, Caron présente deux huiles, dont l'une reproduit en tons limpides la berline et le vieux cheval dans une ruelle attendant au marché Bonsecours d'autrefois, et l'autre, intitulée "Je Me Souviens", nous met en face d'un vieillard à la physionomie songeuse et très expressive. De Paul Caron il y a aussi des dessins intéressants. Son motif de tapisserie pour dessus de foyer, pour être sombre, n'en est pas moins agréable. Le fusain qui représente une religieuse à l'harmonium, dans la pénombre, constitue une évocation recueillie. Et quelques-unes de ses petites têtes d'enfants, rondelles et joufflues, dessinées à la craie rouge, nous font ressouvenir des angelots exquis du peintre anglais Reynolds.

### A Notre-Dame de Grâce

La section Notre-Dame de Grâce jouit d'une publicité copieuse que les RR. PP. Dominicains ne laissent jamais refroidir et dont les artistes locaux ne peuvent manquer à leur tour de bénéficier. Tout le monde connaît chacune de leurs oeuvres paroissiales; tout le monde connaît le Manoir des Jeunes et ses "activités" sociales; tout le monde connaît maintenant le travail des artistes de N.-D.-G. On suppose bien que le milieu soit favorable à l'éclosion des talents naturels. Il faut rendre hommage à l'initiative qui a groupé dans une exposition commune tous les travaux artistiques de la paroisse. L'idée est ingénieuse, à la veille des fêtes, et de petites pancartes ne manquent pas de dire: "Encouragez les vôtres".

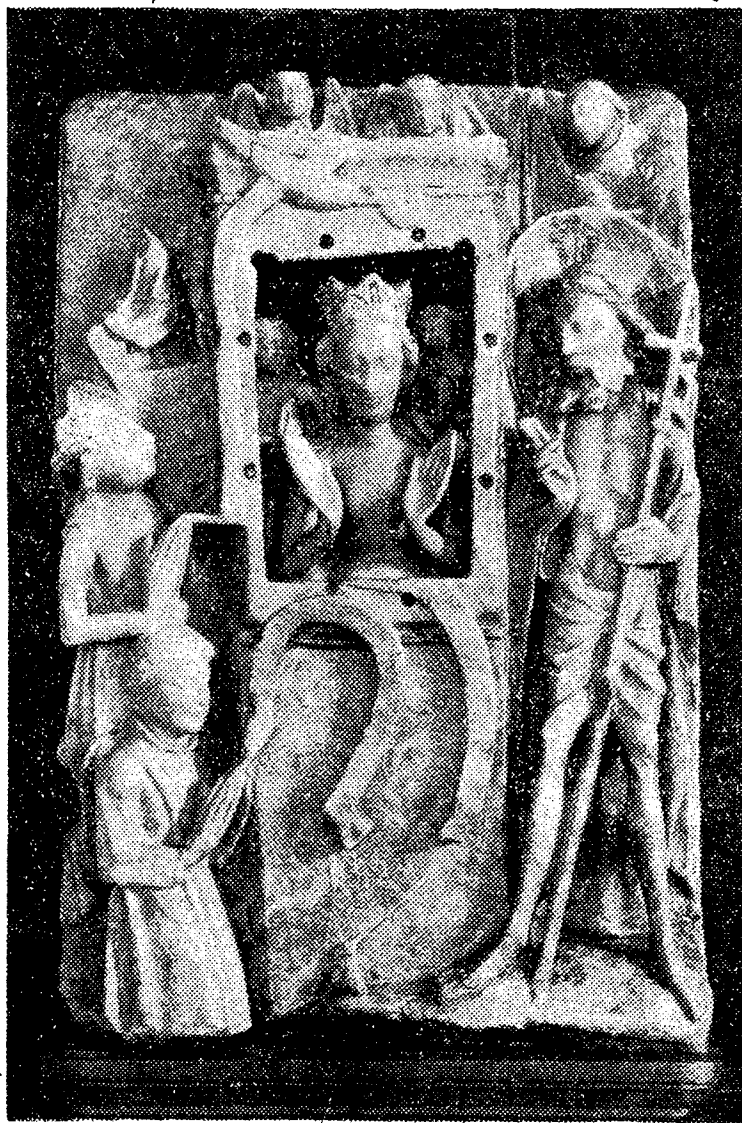
Les petites salles du Manoir des Jeunes (l'ancien presbytère) sont pleines d'oeuvres agréables où, à côté de l'élément conventuel largement représenté, on retrouve les paysages, les cuir repoussés, les reliures et les travaux de genre de Mlle Lemieux, de ses frères et de ses élèves, et l'on peut admirer des potiches agréables, de la jolie porcelaine, de petits meubles pas bêtes du tout, d'ingénieuses reproductions de maisonnettes rustiques, quelques gentilles copies de peintures, une couple de dessins à la plume d'un travail sûr, certains tableaux bien compris, et les types familiers des prestes caricatures de notre ami Bourgeois. Le tout est disposé avec goût.

REYNALD.

## WEEK'S REVIEW OF ART

Star 21/12/32

Star 21/12/ENGLISH CARVING 1932.



ALABASTER SHRINE OF THE 15TH CENTURY in the museum of The Art Association of Montreal.

## Canadian Water Colors Go Overseas

Star Dec 28/32

A collection of pictures, which is of importance in being the first collection of Canadian water-colors to be sent for exhibition abroad, is to start journeying in Great Britain next month. It will be shown first in Edinburgh in January and will then make a tour of the principal galleries of the country. About 80 pictures are included in this collection and they have been chosen by the Canadian Society of Painters in Water Color, which held an exhibition in Montreal a few years ago. The society was founded and has its headquarters in Toronto and the present collection is representative chiefly of Ontario painters, older and well known ones as well as some of the younger ones.

The list of exhibitors includes the names of F. Carmichael, who is President of the Society of Painters in Water Colors, L. A. C. Panton, President of the Ontario Society of Artists, George A. Reid, past President of the Royal Canadian Academy, C. W. Jefferys, R.C.A., and A. J. Casson, A.R.C.A. Among the better known Ontario artists who are represented are J. E. Sampson, A. H. Robson, Charles Comfort, Will Ogilvie, Peter Haworth, Mrs. Z. Haworth, and F. Bridgen. From the west come works by Emily Carr of Victoria, Walter J. Phillips of Winnipeg, and Frederick Cross and A. C. Leighton of Alberta; the work of Pegi Nicol and Marc Aurele Fortin is known in Montreal, and others on the list are Joachim Gauthier, Dorothy Hoover, E. C. Barker, J. S. Hallam, C. H. Ayres and Charles Goldhamer. Both landscapes and figure subjects are contained in this representative collection.

The collection was got together and sent over on the invitation of the Royal Scottish Society of Painters in Water Colors, received through the National Gallery of Canada, and it was exhibited at the National Gallery in December, before being sent on its British tour.

## Star 12/1/33 Depression Delays Opening of Museum

QUEBEC, Jan. 12.—(Star Special)—Inability to secure paintings for the art gallery has held up the formal opening of the new Provincial Museum, built at a cost of \$2,000,000 three years ago, and standing with closed doors ever since, it was stated by Hon. Athanase David yesterday.

The paintings are expected to be obtained by May 1, and the building will be opened to the public shortly afterwards.

Depression is given as the reason for inability to obtain the paintings.

## ART WAR CONTINUES

"Two Jury" System Fails in

Gazette Chicago 1933

Chicago, January 11.—The "two jury" system, devised by Art Institute trustees in an effort to end the unending warfare between conservatives and radicals in the art world, didn't.

Museum executives, on the eve of the opening of the Institute's 37th annual exhibition of paintings and sculpture, said the system had worked satisfactorily for admitting exhibits. But deadlock ensued when it came to awarding prizes.

Each jury was composed of two men and a woman and one was to admit conservative, the other modernistic paintings. The juries were combined, however, for the award of prizes, and, strangely enough, the vote for each prize was three to three. To end the deadlock, the sculpture jury was made part of the prize jury. But the sculpture jury was modernistic, with the result that the radicals carried off most of the prizes.

So today there is anguish among the conservatives and much displeasure—and the situation is what it was when the battle for artistic domination began, each side on the warpath.

Observers and museum officials said the conservative element in the exhibit was, in the mass, much the better group this year. Even much of the opposing school seems toned down considerably; there are few "abstractions," those incomprehensible studies in form or color.

## Alabaster Carving Is Explained

Dec. 28, 1932.

The Editor, The Star:

Sir,—May I, with regard to the English alabaster panel illustrated on Wednesday last, offer a suggestion towards the elucidation of its subject?

It illustrates, undoubtedly, a scene from the legend of St. Catherine, known as the Vision of St. Catherine in Prison. The saint is shown, not in a shrine which had been formerly graced with metal ornaments, as your correspondent suggested, but in a prison cell which was formerly enclosed by bars;—these would have been of metal owing to the impossibility of undercutting in the brittle alabaster. Within her cell and about it fly the Hosts of Heaven, while the Holy Spirit, in the form of a Dove, flies down through the bars. To the left stands, not St. James, as your correspondent suggests, nor St. John the Baptist, as has also been suggested, but the Risen Christ. To the left kneel the two donors of the panel, or of the series of which it once formed part. Yours faithfully, E. MACHELL COX.

## XVth Century Carving Is Much Prized

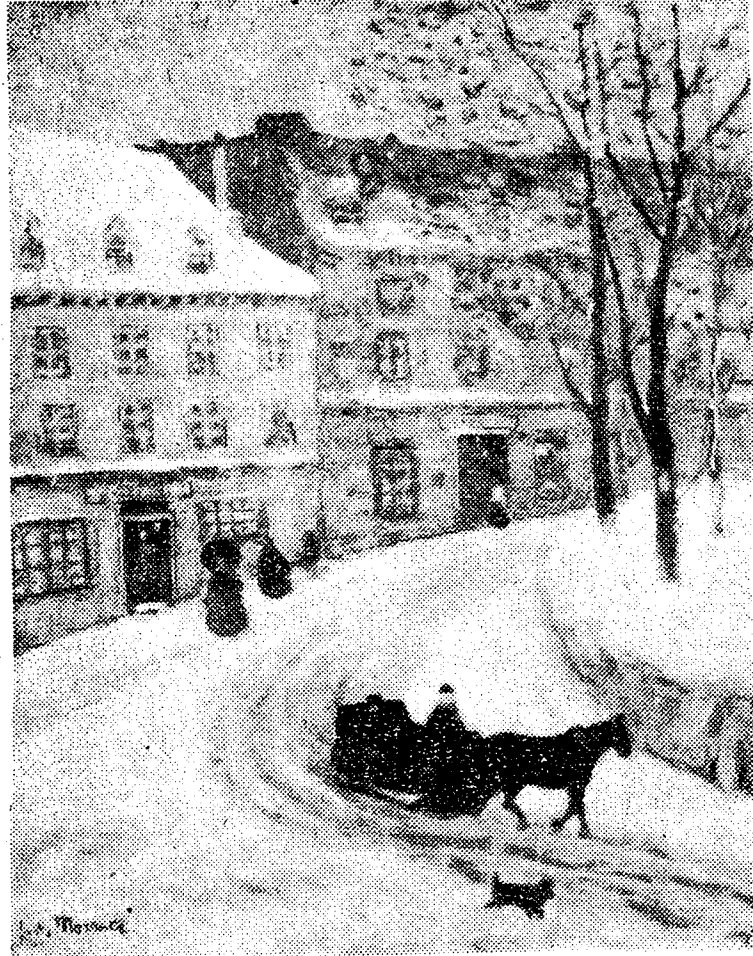
The alabaster panel or shrine, illustrated on this page, belonging to the Art Association of Montreal, is a good example of English carving of the fifteenth century. It appears to be now established that the alabaster used for carvings, which are found in many parts of Europe, was mostly obtained in the middle of England, in Derbyshire and Staffordshire, and that, in many cases, the carving was done in England. Many carvings of this kind, which are found in Europe, were removed from English churches at the reformation.

The panel shown here is about fifteen inches high. It represents two saints—believed to be St. Catherine and St. James, though this is uncertain—with a group of angels and a kneeling figure, probably the donor for whom the carving was made. Like most carvings of the kind, it was originally painted and gilt, and traces of the color and gold still remain on it. Since the edges are rough, it was probably originally mounted in a wooden frame, perhaps as part of a retable to stand above an altar, or it may have been a panel in the side of a tomb. The holes surrounding the shrine must have borne metal mountings; the scrolls on the front of the shrine must have had painted inscriptions, which have entirely disappeared.



# 180 WEEK'S REVIEW OF ART

QUEBEC WINTER  
Star Dec. 28, 1932.



FIRST SNOW, MOUNTAIN HILL, QUEBEC.  
by J. W. Morrice, R.C.A.  
(Courtesy of the Watson Galleries.)

## Picture Prices Crashing

Bargains in works of art are usually welcome to buyers, who can get more comfort out of the things that have happened to picture prices than the painters can find in them. It is obviously hard for a painter to have to sell his works cheap and all the more so if he is convinced that the value of the same work will increase in the future. On the other hand, there is plenty of cold comfort for the painter too, in some of the recent picture sales, since they show how far the price of his picture may fall below the price that he received for it.

The most striking of recent cases of falling value had to do with a picture by W. P. Frith, whose work no one wants now. But fifty or sixty years ago his pictures,—"Derby Day," "The Railway Station," etc., etc., were so popular that they caused the introduction of the practice of putting a railing in front of the pictures in the Royal Academy exhibitions, to keep the crowds at a proper distance. One of his pictures, which is said to have been the first that ever needed a rail in front of it, was sold at the time for 4,000 guineas (say \$20,000); a few years later its price had already dropped to 2,000 guineas, and ten years later as low as 800. But worse was to come and, a few weeks ago, when it came up for sale again, a price of 46 guineas (at present about \$160), was got for it with some difficulty. It is not very rash to suppose that something quite like this may happen to the prices of some of the pictures that are being painted now; the only question is, which?

This sort of thing is, perhaps, no more than might be expected of Frith's pictures, but certainly not of Whistler's. Yet a full length portrait of a little girl was bought at an auction at Christie's the other

day and there seems to be plenty of evidence that Whistler painted it, and the price was only 14 guineas (about \$50).

## MORGAN LIBRARY STRICTLY GUARDED Gazette 30/12/32

### Detectives Watch Financier's Treasures Ever Since Prized Manuscript Stolen

(By The Associated Press.)  
New York, December 29.—While detectives throughout the world are carrying on a relentless hunt for the thief who three months ago made off with a priceless manuscript owned by J. P. Morgan, dozens of eagle-eyed men and women stand guard over the financier's other literary treasures. Two stately buildings just off Madison Avenue house what connoisseurs consider the greatest private collection of paintings, tapestries, books and manuscripts in the world—a collection valued at \$27,500,000 when J. Pierpont Morgan willed it to his son.

Both the Morgan mansion and the adjoining library are virtual vaults—fireproof and burglar-proof. Night and day an officer, with a revolver strapped to his hip, paces up and down in front of the buildings. He questions anyone who approaches. Inside, every move of the select few permitted to roam the book-lined rooms is watched by at least half a dozen custodians. While the library is theoretically "open to the public," actually it is a long and intricate task to obtain admittance. An application must be made in writing and it must explain what scholastic interest prompts it. After a week or two an engraved invitation may be issued. It sets an hour and day, weeks in the future, when admittance will be granted.

Once inside the heavy iron doors, the visitor must register and pass the scrutiny of a long line of guards. Then he is permitted to view the 20 or 30 books on exhibition at the time.

The rarest of the Morgan treasures—a vast collection of manuscripts penned by literary giants of all time—is kept in a huge vault built into one corner of the sitting room where the elder Morgan, to clear his mind of great financial negotiations, was wont to play solitaire by the hour.

Not a single rarity has ever been stolen from these well guarded buildings. The theft that caused a sensation when it became known last month was committed in the Columbia University library, where Morgan's manuscript of Sir Walter Scott's "Guy Mannering" was on display.

## PORTRAIT PLAQUES OF PREMIERS SEEN

Gazette 5/12/33  
Work of L. E. Pearle Thurston, Canadian Sculptress, in Ottawa Gallery

Portrait plaques of the prime ministers of Canada from Sir John A. Macdonald, the "great father of Confederation," to the Rt. Hon. R. B. Bennett, present holder of the principal portfolio, are on view at the Public Archives of Canada at Ottawa. The work of L. E. Pearle Thurston, Canadian sculptress, they show a keen feeling for the personality of their subjects, in addition to a considerable mastery of the plastic material from which they are moulded.

Besides the two premiers mentioned above, the plaques include likenesses of Sir Charles Tupper, Sir Mackenzie Bowell, Sir Wilfrid Laurier, Sir Robert Borden, Rt. Hon. Arthur Meighen and Rt. Hon. W. L. Mackenzie King.

Miss Thurston has succeeded admirably with the heads of the statesmen of yesterday. A likeness done from another likeness is always extremely difficult to endow with life. Looking at the portraits of Sir John Macdonald or that of Sir Mackenzie Bowell, one is struck by the vivid, living impression received.

The sculptress is also able to catch and hold and reproduce the impressions made upon her by the character of a living subject. As examples of this, there are the plaques of Mr. King and Mr. Bennett. The former has an air of buoyant youth to which one has always associated with this figure in Canadian political life, while Mr. Bennett's disciplined and methodical mind is most aptly caught.

Plaques of other important figures in Canadian life are also included in the collection exhibited.

## An Open Air Museum. To the Editor of The Gazette.

Sir,—There exists, I think in Sweden, a National Open Air Museum which for many years has had most favorable comment from everyone who has seen it. I have often thought that such a museum, applying possibly only to the Province of Quebec in this case, and situated in the country near Montreal, would be of the greatest interest. The site would, of course, have to be large and preferably should already contain one or two old buildings in the best architectural traditions of the province. One, and later more, of the buildings would house the exhibits, while one would serve as the administration department together with space for a restaurant etc. The different aspects of old country life from the seventeenth to the middle of the nineteenth century could be easily reconstructed both inside and outside the buildings. Rooms could be furnished as they were in the early times. In the grounds could be erected old windmills, ovens, pumps, wells, etc., set in attractive but simple gardens. Farm wagons, carts, calches would be included. In time, old cottages, threatened by new highways, building schemes etc., could be taken down and re-erected in the grounds of the museum. Of the details, however, I know very little, only having read some correspondence in certain British weeklies.

Possibly the time is far from ripe for such a scheme in this country. And yet our fine old houses are fast disappearing, and furniture, old wood carving, wrought iron work, are rapidly being bought by the antique dealers who tour the countryside.

"R. P."

Montreal, January 3, 1933.

## MACDONALD WORKS OF ART EXHIBITED

TORONTO, Jan. 6.—(C.P.)—The Toronto Art Gallery yesterday opened three exhibitions of pictures, works of the late J. E. H. Macdonald who died last month. French moderns, and American water colors predominate.

The French portion of the exhibition more or less historical, shows the development of modern painting from Manet to Matisse. Some of the pictures require of the layman a certain amount of effort at technical appreciation.

By their sweeping distances Macdonald's works contrast sharply with those of the French, painted altogether in a different style of thought.

## AROUND THE WORLD BY ART POSTERS

Gazette 4/1/33

Fascinating Collection Loan-  
ed by Thos. Cook & Sons  
and Wagons Lits, Inc.

## MANY LANDS VISUALIZED

Exhibition at Henry Morgan  
& Co., Ltd., Demonstrates  
High Development in  
Wall Advertising

A fascinating international collection of travel posters loaned by Thos. Cook and Sons, and Wagons-Lits, Inc., opened yesterday in the galleries on the sixth floor of Henry Morgan and Co. Ltd. The appeal of this exhibition should be a very wide one. Those interested in art will see there the highest development of this century's most characteristic art-product—the poster; those interested in education, the most vivid and enthralling demonstration material; and those who suffer from wanderlust and who are curious about the far corners of the world in which we live, will have at least a vicarious satisfaction for their desires.

The posters on view come from the other side of the Atlantic where poster advertising occupies a far more important place than it does here. The comparative absence of national advertising media, magazines of large circulation, direct mail campaigns and commercially-sponsored radio broadcasting in Europe is perhaps mainly responsible for the importance of poster advertising together with the fact that the poster—basically a pictorial appeal—is better able to overcome language barriers than any other form of publicity. The attractive pictorial representation of a subject has the universal appeal which makes it equally effective in all countries. Consequently in the better foreign posters, such as are now being shown at Morgan's, there is an excellent quality of art work. Not only are the most skilled artists employed for poster making abroad but the quality of the lithography is very good, and the richest inks are used to reproduce faithfully the artist's original.

One of the most striking features of the exhibition is its variety, not only of subject, but of approach. In some instances, the posters are almost photographic; in others the scene is simplified and some outstanding feature is stressed; in others, it is a mood or an idea which is effectively portrayed by a modernistic concentration of means. Again, some posters are panoramic, others depict a single famous or typical building, while others give intimate glimpses of the "local color" of a country—the daily life of the inhabitants, street scenes, fishers at work. . . . The colors are magnificent, whether they be brilliant posterous splashes or delicately blended tints, and the draughtsmanship is bold and sure.

In a collection which circles Europe and the Orient, it is impossible here to do more than stop over at the most arresting "points of interest." The Taj Mahal, without which no exhibit of travel pictures would be complete, is shown from a new point of view. Instead of seeing it from the long avenue leading to the central entrance, it is shown diagonally from the right front corner, a milky vision of beauty shimmering in the sunlight.

French Indo-China's exotic dances form a lovely rhythmic pattern on a poster from that land. A Chinese poster provides a glimpse of a crowded street with an Oriental version of a jaunting-car holding a family of six pushed by a coolie. Siam's graceful pagoda towers against a brilliant orange and yellow sunset, while in the foreground its lines are echoed in the tail-prowed boat.

## EUROPEAN RESORTS.

Travelling rapidly to Europe, which can be accomplished by turning one's eyes from the end to the side wall, one sees all the joys of winter and summer holidays at seaside and ski-ing resorts. A gaily humorous poster shows a highly intelligent snowman about to lose his balance as he gives the spectator a roguish salute. Those who bemoan the inadequacy of the local snow supply find a suggestion of where to winter in the Swiss posters with their intrepid performers swishing down almost perpendicular hillsides.

Modernistic pictorial treatment and coloring are exemplified in the posters of the Wagons Lits Company, where trains are treated as thematic representations of speed rather than the more obvious naturalistic manner. The lettering, scattered around the outside margin, forms a definite part of the color scheme. Fine action is also depicted in the aeroplane pictures, illustrating the air travel services sponsored by Cook's.

The English posters include some beautiful views of cathedrals in the country taken from water colors by Fred Taylor. Spain contributes some brilliant bull-fight and fiesta scenes.

In addition to the posters, there is a "tank" of mounted fish from the Bermuda Sea Gardens in which the beautifully colored fish appear in an excellent reproduction of their native habitat.

The vast territory included in this "Cook's tour" is an illuminating commentary on the growth of this firm since its first venture in 1841 when Thomas Cook, an enthusiastic writer and lecturer, organized the first public railroad excursion ever attempted, from Leicester to Loughborough—a distance of 24 miles, with 570 passengers booked at a fare of a shilling each.

The exhibition comes here from Chicago where it was to have remained for three months, but stayed for five to accommodate popular demand. It will be here for at least two weeks.

## Attended New Year's Reception.

The annual New Year's at home held by the president and council of the Art Association of Montreal at the Art Galleries, Sherbrooke street west, yesterday afternoon, was attended by nearly three hundred guests. Mr. H. B. Walker, with members of the Council, received at the head of the grand staircase. Pink azalias and ferns were used in decorating the tea table.

Among those present were: Lady Drummond, Mr. Howard Murray, Mr. and Mrs. W. C. Wornham, Miss Margaret C. Boag, Mr. and Mrs. Percy E. Nobbs, Mrs. D. W. Ross, Mrs. R. M. Mitchell, Miss Annie C. Reynolds, Miss Harriet L. Stone, Miss K. D. Malcounonne, Miss M. F. Hadrill, Miss Muriel M. Gurd, Mrs. D. M. McGown, Mrs. C. L. Henderson, Mr. James Hutchison, Mr. Charles J. Saxe, Mrs. L. Saxe-Holmes, Miss Mary Saxe, Miss Maud Seath, Mrs. James McDougall, Mr. and Mrs. A. Abercromby Bowman, Mr. and Mrs. T. de G. Stewart, Lieut.-Col. and Mrs. H. J. Heasley, Mrs. A. Wellesley Mason, of Toronto; Mrs. Anson McKim, Mr. Clement Coles, Miss Elsie McDougall, Miss Ethel Seath, Mr. E. A. Seath, Madame Rolf M. Engstrom, Dr. and Mrs. Lionel M. Lindsay, Mrs. W. Doig Robb, Mrs. Victor E. Mitchell, Mr. and Mrs. Arthur Barry, Miss Jessie Currie, Miss M. E. Hardie, Miss Stewart, of New York; Miss Haidee Fiddes, Miss Helen G. Boag, Mrs. S. A. Stephens, Miss Elsie Pomeroy, Miss Mary Pomeroy, Mrs. William Kydd, Miss Barbara Dougherty, Mrs. E. L. Weston, Dr. D. Grant Campbell, Colonel J. J. and Mrs. Creelman, Miss K. M. Campbell.

Miss M. A. Brittain, Miss S. Goodfellow, Miss Mabel Molson, Mr. T. H. Prissick, Dr. T. M. Richardson, Dr. and Mrs. W. F. Hamilton, Mrs. Walter Sadler, Miss Susan A. Black, Mrs. A. E. Garrow, Miss Molca Hermann, Lieut.-Col. and Mrs. E. M. Renouf, Colonel and Mrs. Robert Starke, Mrs. Jasper Marsh, of Boston, Mass.; Mr. George O. A. Brown, Miss Mary H. Lees, Mrs. D. McKay Loomis, Mr. Robert L. Scott, Mr. Pemberton Smith, Miss Freda Pemberton Smith, Prof. Ramsay Traquair, Miss C. Davidson, Mr. and Mrs. James H. Davidson, Mr. and Mrs. Charles Lewis, Miss Margaret Bennett, Mr. David S. Thornton, Mr. St. George Burgoyne, Mr. and Mrs. A. M. Patterson, Miss Clements, Mr. Vachell Harvey, Miss Cockburn, Dr. William E. Enright, Dr. and Mrs. Richard Kerry, Mrs. W. Grant.

Mr. Fred A. Lallemand, Miss Helen Gremis, Mr. J. C. Lallemand, Miss Mary Grant, Mr. and Mrs. Robert Adair, Mr. G. Horne Russell, R.C.A.; Mr. and Mrs. Walter R. Gurd, Miss Jennie Eveleigh, Mr. and Mrs. Lesly Tucker, Miss Jessie W. Johnstone, Miss Edythe Bignell, Mrs. G. Bignell, Mr. Hans Berends, Mrs. E. B. Luke, Mr. Philip Turner, Mr. C. S. Hulme, Mr. and Mrs. Wilbert H. Howard, Mrs. Lelia Morrison, Dr. W. D. Lighthall, K.C.; Mr. George A. Campbell, K.C.; Mr. and Mrs. W. G. Angus, Mrs. Arthur S. Jarvis, the Misses Sophy and Mona Elliott.

Miss J. L. McConnell, Miss H. M. Giles, Miss J. L. Reid, Alderman and Mrs. A. L. Robertson, Mrs. Robert A. Dunton, Miss Ena Davidson, of Toronto; Mrs. R. A. Dunton, Mrs. S. G. Dobson, Mr. J. D. Molson, Miss Ellen K. Bryan, Miss Janet L. Cummings, Miss Mary E. Campbell, Miss P. McNeill, Mr. and Mrs. C. S. Cameron, Mrs. Cook, Miss Winnifred E. Huff, Mr. Rufus C. Holden, Miss E. Williams-Moore, Mr. John Fraser Cameron, of Great Farndon, Essex, England; Mr. and Mrs. Andrew R. McMaster, Miss Louise Shaw, Mr. and Mrs. George H. Napier, Miss MacLean, of North Sydney, N.S.; Miss Effie McCulloch, Mr. and Mrs. O. W. Dettmers, Mrs. Jean Munro, Mrs. J. S. Rutherford and Mr. C. D. Rutherford.

## Rare Paintings Bring Small Sums

### Portrait of Sarah Bernhardt Sells For Only \$40

Rochester, N.Y. Jan. 19.—(AP)—A rare oil painting of Sarah Bernhardt at the age of 25, painted in France more than 60 years ago and which hung for many years in the old Hoffman House in New York, brought only \$40 at an auction here today of the art collection of the late Dr. George P. French.

A portrait of George Washington by Stuart, which Dr. French had shown throughout the United States and for which he had refused \$100,000, was sold for \$300, highest price given for any of the collection.

## Independent Art Assoc.

Star 10/1/33

## ART ASSOCIATION

To inaugurate the seasonal social evenings held by the Independent Art Association, William M. Barnes, A.R.C.A., will deliver an illustrated lecture on "The Artist and His Picture," in the Abner Kingman Memorial Hall, central Y.M.C.A., tomorrow night at 8.30 o'clock.



# WEEK'S REVIEW OF ART

Star  
Jan. 4 1933. FROM LOWER CANADA



EARLY WINTER MORNING  
Baie St. Paul, P.Q.  
by Clarence Gagnon, R.C.A.

(Courtesy of W. Scott and Sons.)

## London Building Brings Protest From Art Experts

For some years past Londoners, of all kinds, have been making loud complaints about a great deal of the new architecture which is being given to them. The rebuilding of Regent street was one of the first causes of such complaints, but there are many more since that was done. The President of the Royal Academy, Sir William Llewellyn, spoke on the subject lately, and addressed himself to the right people, the Association of Architects and Surveyors. He mentioned particularly the new building of the South African Government; Trafalgar Square, he said, which might have been one of the

most beautiful squares in the world, had been spoiled by the new Africa House. The faults which are found with this building throw a sort of reflected glory on Canada, since Canada House is right opposite Africa House, on the other side of the square. The Canadian Government, however, bought an old and well designed building and had the good judgment to preserve it.

A fact which seems to make the new buildings all the worse is that there has existed for some years a commission which was established to give advice on matters of architectural taste, and it has been able to do nothing. Its functions are apparently strictly confined to giving advice, and no one can be compelled to attend to it. In one case, about which a great deal is being written to the London papers just now, the owner responsible for the new and offending building is a Government department.

## Art Exhibition Preview on March 16th

This year's Spring Exhibition of the Art Association of Montreal is to be opened with the usual private view on Thursday, March 16, and will remain open till Sunday, April 16. The last day for entries for this exhibition is Tuesday, March 7; and the judging day will be Friday, March 10.

The Independent Art Association has recently elected the following executive for the coming year: J. Chalmers, E. Galea, Miss M. Holland, S. Kirshner, T. Lofvengren, Miss N. Mallovs, J. Norlin, J. Roy and H. Starkey.

The Association has made arrangements for lecturers to address its meetings in the winter months on art and kindred subjects. All who are interested, whether members or non-members, are invited to attend, free of charge. Further information about these meetings and other matters concerning the association may be had from the Secretary, Miss N. Mallovs, 322 Argyle Avenue, Verdun, 70rk 0916.

Boudin is represented by a fete in a Breton village; a beach scene at Trouville; a view of the sea at Antibes and a breezy work entitled "Fishing Boats at Trouville." Shipping figures in "River Scene," a watercolor, and "Dutch Vessels on the English Coast," an oil, both by Jongkind.

Bosboom's skill as draughtsman and colorist is evident by "In the Stable" and "Interior of a Church," and "In the Sheepfold" is a strong pastel by Segantini. Fine in color and arrangement is "Dutch Interior, Children Playing," by Neuhuys and the high point in flower painting is touched in two works by Fantin Latour—"Dahlia," against a dark background, and by a bowl of mixed blooms which must be counted among the finest of his examples in this line.

The art of Toulouse Lautrec, who generally found his inspiration in the darker side of Paris life, is represented by a portrait of La Goulue, in her day a queen of the Moulin Rouge. Fine economy of line is shown in a typical black and white, by Forain, called "Public Auction."

## FINE WORKS HERE FROM AMSTERDAM

Gazette 13/1/33  
Paintings by Continental Masters Exhibited at Johnson Art Galleries

Dutch and French pictures of the 19th and 20th centuries, brought to Montreal by P. C. Eilers of E. J. Van Wisselingh & Co., of Amsterdam, Holland, are on view at the Johnson Art Galleries, Limited, 1340 St. Catherine street west, an interesting feature of the collection being a group of oils, watercolors and etchings by Marius A. J. Bauer, the famous Dutch artist, who died last July.

Bauer, who concentrated his talent on Oriental subjects, was highly appreciated in Canada and is well represented in private collections. The works from his brush on view are regarded as belonging to his best period and show his skill as colorist and his ability to suggest. The watercolors are marked by freedom in handling and lovely tone. In all the handling of light and shadow and the placing of the figures is masterly. Subjects in this group include "Opium Smokers, Indo China," "River Scene, Bangkok," with boats, figures and distant shoreline; "Arabian Cafe"—figures seated on benches enjoying refreshments; "Holy Ganges," with figures on the steps at the waterside and in the river; "In the Temple of Angkor Vat"—figures bearing lights; while the oils include "Arabian Cafe," "Street in Colombo," with bullockcart and figures; "At the Holy Ganges," a single figure near water that stretches miles; and a poetic moonlight scene called "In the Palm Garden."

There are many landscapes of fine quality—"River Scene" with trees and cows by Daubigny; "Winter Scene with skaters near Rotterdam," by Jongkind, one of the founders of Impressionism; two typical and powerful works by Jacob Maris; a crisply painted river scene with trees, figures, barges and bridge entitled "Saint Mammes" by Sisley; a country road by Weissenbruch; "Sheep in the Snow," a clean fluid watercolor by Mauve, and characteristic works by Gabriel.

## PERILS OF LIFE IN EARLY DAYS SHOWN

Gazette 10/1/33

Canadian History Exhibit at McCord Museum Deals With 1750-70 Period

## HORRORS OF PIONEERING

Indian Relics Prove of Educational Interest, as Well as Mementoes of Wolfe and Montcalm

The terrible peril which menaced the lives of the early settlers in Acadia and Massachusetts is vividly revealed in the third of a series of special exhibits on Canadian history which is being held in the McCord Museum this year. The current exhibit, which opened yesterday, deals with the years between 1750 and 1770, a period which includes the conquest of Quebec and civil re-establishment.

The testimony of the Rev. John Williams, who has written such a quaint and touching account of the raid on Deerfield in 1704, that the Indians and the French broke through the doors and windows of his home with axes and hatchets, is borne out by the tremendously heavy Indian axe-heads of the period on view. These are weighty enough to break down a wall—the mystery is how the Indians ever carried them through the close-grown woods.

Other grisly and pathetic evidence of the horrors of pioneering this country are found in a Mic Mac Indian war club consisting of a jagged piece of stone mounted on a handle, a scalping knife and about half a dozen scalp. The knife, which had been handed down from generation to generation in an Abenaki Indian family until it was given to the museum, is set in a horn handle. The blade which doubtless had a sharp point in the days of warfare, has been worn down by more domestic uses. The scalp is probably all Indian ones as they have long tufts of black hair, hanging loose or braided. Some of these are gaily mounted in beads, one of the mounts having a cross worked in it.

Another interesting Abenaki exhibit is the credentials used by spies on the track of the offending Iroquois in 1783. These consist of small flat stones about two or three inches long in the shape of a human footprint. As the messengers walked in those days, this credential was very apropos.

## WOLFE'S RELICS ON VIEW.

One of the cases in the exhibition is devoted to things connected with the capture of Quebec. Among these are some very interesting Wolfe relics—a lock of his auburn hair clipped from his head after his death on the Plains of Abraham, the silver-mounted razors and small oblong mirror he used in shaving, and his pistols. Close by lie Montcalm's snuff box and silver mug.

Other exhibits include maps, pictures, shells, medals and guns from Louisbourg and Crown Point, and original letters written by famous figures of the period both in America and in the Old Country.

These exhibits have been arranged primarily for school children and they parallel the work of the fifth and sixth grades. Thousands of children have visited the previous exhibits where they were taken around by Mrs. Warren, of the McCord Museum staff, who set them a game of questions and answers at the conclusion of the visits. This exhibit will remain open until February 11.

## PROBLEMS FACED BY ARTIST SHOWN

Gazette 12/1/33

Illustrated Lecture Given by Wilfred Barnes at Independent Art Meeting

## ADVISES ON APPROACH

Three Ways of Looking at a Picture Outlined by Painter—Famous Works on Screen

Some of the problems with which the artist has to contend when he contemplates putting brush on canvas were emphasized last night by Wilfred Barnes, A.R.C.A., in an illustrated lecture, "The Artist and His Pictures," delivered before the Independent Art Association, Inc., in the Central Y.M.C.A. building. Members of the Royal Empire Society were guests of the association at the meeting.

Incidentally, Mr. Barnes sought to give an approach to the work of the post-impressionists, showing many of their paintings on the screen, including the famous "Nude descending a staircase." Mr. Barnes tried to demonstrate how the observer could tell that it wasn't a staircase descending a nude.

There were three ways to look at a picture, Mr. Barnes said. First, with a preoccupied mind on which the picture does not register; second, to decide whether it should be hung on this wall or on that; and, third, to get a thrill out of looking at it. A picture, he explained, is a whole lot of units put together in a frame and cut off from the rest of the world, all objects of the material world being filtered through the artist's consciousness.

There were those who contended that nature never gives the ready-made picture, Mr. Barnes added, but while that might be true as a broad generalization, nature did often give the perfect picture. To illustrate nature in some of her more emotional moods he showed a number of color slides, made from photographs taken by his brother, Dr. Howard Barnes, the ice expert, on one of his expeditions. These were slides of gorgeous sunsets and sunrises, striking light and shadow effects.

By means of slides of famous and less well-known paintings, Mr. Barnes discussed composition values, showing the dangers of splitting a canvas in two, the use of division by diagonal lines to secure variety, division into thirds, the necessity for proper erasure of under-painting. He also discussed the use of the geometric forms—square, circle, rectangle, triangle and ellipse—into one of which nearly all paintings fall; the use of the curvilinear composition to secure restfulness, of rectangular lines to suggest excitement and terror.

## JIBE PICTURE SHOWN.

After showing some of the work of the post-impressionists in order to illustrate their seeking after significant form, Mr. Barnes showed the famous "Moonlight on the Adriatic," a picture painted by a donkey with his tail, accepted and hung in a well-known gallery as the work of a post-impressionist, and favorably commented on by critics. It was the jibe of a few artists at the work of this school. Nevertheless, Mr. Barnes said, when he knows that some of these post-impressionists can draw, he takes their impressionistic work seriously.

T. A. Lofvengren was in the chair. In a brief address at the opening of the meeting he explained that the purpose of the association was not to stand outside other associations, but to be free of trammels and give every artist an opportunity to exhibit his work without putting it before a selecting jury. Every artist, he declared, had a right to show his work. If it was bad, it reflected only on him; if it was good, he was entitled to credit for it.

## History Of Canadian Art Sketched By W. M. Barnes

Giving a brief sketch of the history of Canadian Art during the last 130 years, Wilfred M. Barnes, A.R.C.A., showed that it has forged ahead tremendously, in the course of an address yesterday afternoon before the American Women's Club in the Windsor Hotel. At the very beginning of the 19th century, Canada had practically no artists of her own, but between 1806-12 the five founders of Canadian Art came into prominence. They were Paul Kane, Otto Jacobi,

C. Kriehoff, D. Flower, and George Berthon.

At the time of Confederation Canadian Art was having difficulties when John A. Fraser founded the Ontario Artists' Association. Soon came the Montreal Art Association and in 1880 the Royal Canadian Academy. From then on the progress of Canadian Art continued steadily. The speaker praised the "group of seven" and six important women painters in the Dominion today.

Mrs. J. W. Tatley, occupied the chair.



# THE WEEK'S REVIEW OF ART

Star, Jan. 11, 1933.

## History Re-Created On Canvas

The pictures by Harold W. McCrae, O.S.A., of Toronto, which are being shown in the galleries of the Eaton Company, deal for the most part with Canadian history and with buildings and customs of past times. While all of them have value as illustrations, for which some of them were clearly intended, Mr. McCrae has experimented with so many methods of painting, generally in oils with only a few water colors, that the success of his pictures is very unequal. He has an odd mannerism of concentrating a strong light in the middle of his canvas, with a result which suggests a spot light, which occasionally falls on some less important feature of the picture.

Pictorially some of the best of Mr. McCrae's work is in the pictures of places and houses; one of the best of these is of the Chateau Frontenac at Quebec seen from the lower town, others are "The Corner Store," an old house in a street, "The Citadel," a view of Quebec from the river in twilight, and one of an "Old street in Quebec," with "Montcalm's house," "William Lyon Mackenzie's house, Toronto," "Battery at Fort York," "The old mill" and "The shrine" to keep them company. There are some good portrait and figure studies, of which "The papoose," of an Indian woman and her baby, "Sour dough," "A veteran of the North Atlantic," "The ploughman" and a study of cattle, "Milking time" are worth notice.

There are interesting and convincing reconstructions of vanished facts in "Fort Rouille" and "The toll gate," and good illustrations in "The Royal William leaving Quebec," "Alexander Mackenzie at the Pacific," "Quitting party" and "The Travois."

## New World Sets Example To Old

Careful of the morals of their fellow citizens the United States Customs authorities have seized and condemned the works of two British artists, which had been sent to New York for exhibition. The works in question were wood engravings by Eric Gill, a very well known British sculptor, and Blair Hughes Stanton, who is the well known son of Sir Philip Sassoon, who was known to a better known Royal Academician. The works in question have all been exhibited more than once in London, and no one found out that they were indecent, but the United States authorities have not only stopped them from entering but have ordered them to be destroyed, instead of merely deported back to England. Mr. Gill has pointed out that it is not long since the U.S. Customs objected to the work of Chaucer and that a year ago they stopped a drawing of his after it had been accepted for exhibition at Sheffield.

A moral sense of the same kind has been exhibited in a less expected place, the new Rockefeller Radio City in New York. The nude figures of some sculptures made for the decoration of the big concert hall have been objected to, and, in this case the sculptors are in conflict with a brother artist, since the chief objector is said to be a musician, Mr. Roxy himself.

## ART EXPERT DECLARES EX-KAISER SWINDLED

### Statue of Mythological Underworld Queen Fake

MESSINA, Sicily, Jan. 23.—(A.P.)—When former Kaiser Wilhelm paid 1,000,000 marks for a statue of the mythological queen of the underworld, says a noted Italian professor of ancient art, he became the victim of a colossal swindle.

The statue, which depicts Persephone, a major Roman goddess and consort of Pluto, and which now is in a Berlin museum, is said by Professor Eduardo Galli not to be genuine.

Wilhelm bought the work before the war in the belief that it was the handiwork of an artist living in the fifth century before Christ. Professor Galli, in an article to be published in "Renaissance," an art review issued here, maintains that it is a mistake to think the statue originated at Locri in ancient Greece.

The report that the former Kaiser had bought it at an Italian antique shop led to a bitter debate in 1922 when some Italian collectors maintained that Italy should rebuy it. Galli insists that the thing is "such a monstrous fake" that Italian collectors should cease worrying about the supposed loss.

## A BRITISH PICTURE



JUNE.

by E. Stanhope Forbes, A.R.A.

(Courtesy of T. Eaton Co.)

## NATIONAL GALLERY CHAIRMAN NAMED

Sir Philip Sassoon Succeeds Lord Lee of Fareham

LONDON, Jan. 11.—(C.P. Cable)—Sir Philip Sassoon, M.P., has been elected chairman of the National Gallery board, in succession to Lord Lee of Fareham.

Last summer some discussion arose in Parliament concerning the succession of resignations among National Gallery officials. It is stated, however, that Lord Lee's resignation at the present time arises merely because he was appointed for a period of seven years, which is now at an end.

In any event, it would be difficult to find a more suitable successor than Sir Philip Sassoon. Son of Sir Eric Gill, a very well known British sculptor, and Blair Hughes Stanton, who is the well known son of Sir Philip Sassoon, who was known to a better known Royal Academician. The works in question have all been exhibited more than once in London, and no one found out that they were indecent, but the United States authorities have not only stopped them from entering but have ordered them to be destroyed, instead of merely deported back to England. Mr. Gill has pointed out that it is not long since the U.S. Customs objected to the work of Chaucer and that a year ago they stopped a drawing of his after it had been accepted for exhibition at Sheffield.

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## CHINESE PAINTINGS TO BE EXHIBITED

Gazette 25/1/33

Dr. Kiang Kang-hu Will Superintend Display of Family Collection

Dr. Kiang Kang-hu, director of Chinese studies at McGill University, will exhibit the Kiang Family collection of ancient and modern Chinese paintings, in the Van Dyck Gallery of Ogilvy's Store, from Saturday, January 28, to Saturday, February 4.

The Kiang collection is said to be one of the finest collections of Oriental works available in North America and was brought to this country by Dr. Kiang, who chose these paintings for exhibition purposes in America and Europe.

The collection contains some works dating back as far as the 12th century, or the beginning of the South Sung Dynasty in China. Many of the paintings in the collection have no parallel in the museums in this country. One of the outstanding paintings of the collection is a portrait of Kuan Yin, the Goddess of Mercy.

The cradle of the Kiang family is in Anhui Province, and the family name comes from the fact that one of the early founders of the family was a king whose estate was bordered by the Yangtze River; the Chinese word for river is "Kiang." Dr. Kiang himself has spent several years in America, both in the United States and Canada, lecturing at leading universities. A scholar of considerable reputation, Dr. Kiang is looked upon as an authority on Chinese art.

In order to acquaint those interested with the nature and origin of the paintings to be exhibited, Dr. Kiang will deliver a lecture on Chinese paintings, prior to the opening of the exhibition. The lecture is to take place in Tudor Hall, situated on the same floor as the Van Dyck Gallery. It is announced that admission both to the lecture and the exhibition will be absolutely free. The lecture will begin at 3 o'clock in the afternoon.

## Art Sales In New York And Paris

A distinction such as is certainly very rare and may even be unique was the lot of an American painter, Hovsep Pushman, in an exhibition which he held recently in New York. He is a painter of still life subjects, generally Chinese porcelain figures and other such objects, whose work is well known in the United States. The fifteen pictures which made up his exhibition were all sold on the opening day; as a matter of fact it seems that they were all sold at a private view, even before the exhibition was open to the public.

Many fine works of art continue to come into the market and sales of them are frequent, and the demand seems to keep pace with them. One of the most important of recent sales was that of the Blumenthal collection of XVIII century French art, held in Paris at the beginning of December. The prices given were so high that "the all-time auction record in purchases of XVIII century art objects was broken." The competition was so keen that "the many prizes carried away by Americans were only secured against heated counter-bidding from connoisseurs of all nationalities." "The art world," it is said, "felt greatly elated by this most timely reaffirmation of its staunch belief that fine art remains relatively unaffected by financial depression."

## EXHIBITION OF ART TO OPEN THIS MONTH

OTTAWA, Jan. 11.—(C. P.)—Announcement is made here by the National Gallery of Canada that the eighth annual exhibition of Canadian art will open at the end of January. The response of Canadian artists to the invitation to exhibit at the National Gallery has been very satisfactory. At least 180 artists whose work was invited have sent in their pictures and sculpture.

This is a considerable increase over any previous exhibition and it has been found necessary to provide extra accommodation. A feature of this showing will be the memorial exhibition of the late J. E. H. MacDonald, R.C.A., of Toronto, former principal of the Ontario College of Art, which was formed by the Art Gallery of Toronto and is now on view there.

One of the most notable of these was the "age of walnut" exhibition held recently.

Sir Philip is under-Secretary for Air, an office he also held in the administration of Stanley Baldwin, present Lord President of the Council.



SIR PHILIP SASSOON

one of the wealthiest bachelors, and possesses one of the finest collections of art in Great Britain. His residences in Park Lane at Cockfosters and at Lympne are crowded with treasures.

Sir Philip has been indefatigable in organizing loan exhibitions at his Park Lane house in aid of charity.

## IS MODERN ART REALLY MODERN? 1933

EVERY day we are learning something new about the "art" of the day. One of the most interesting of recent contributions to our stock of knowledge is contained in a recent statement by M. Charles Maillard, director of the School of Fine Arts of this province, to the effect that there is nothing "modern" in the art of today.

Contemporary artists, says M. Maillard, are striving to express what was expressed in the work of the Greek sculptors and builders in the sixth and seventh centuries before Christ. What the latter sought to express was the apotheosis of beauty. But is the modern trend of art towards such expression?

If we may judge by the latest examples as reproduced in the great illustrated papers, the trend is about as far in the opposite direction as could be imagined, — that is, if we take beauty to mean what it has always meant up to now in civilized communities.

One of the outstanding features of modern art is its crudeness. Is there any beauty in crudeness? Another is the pretence that draughtsmanship is not an essential for a good picture. If that is the case, Velasquez, Goya, Corot, and Rembrandt—to name a handful haphazard—were all wrong.

If our modern artists would be content to paint pictures that tell the truth and reveal beauty, instead of striving, in their passion of revolt against convention, to outdo one another in the expression of the violently brutal, we should hear less about the decadence of modern art—and they would sell more pictures. For it is as true today as it was three hundred years ago, that people who buy pictures

buy those pictures they think they would like to live with, — not pictures that revolt, or offend, or disgust.

## Notes on Art Activities In Montreal

The exhibition of pictures by M. A. Fortin, in the print room of the Art Association of Montreal, closes today. The next exhibition there will be at the beginning of next month, when a group of works by Edwin Holgate will be shown from Feb. 4th to 19th.

The Independent Art Association is holding its first social evening of this season this Wednesday evening at 8.30, in the Abner Kingman Memorial Hall at the Central Y.M.C.A., Drummond St., (2nd floor). Wilfred M. Barnes, A.R.C.A., will give a lecture, illustrated with lantern slides, on "The Artist and his Picture."

At the Johnson Art Gallery, St. Catherine St., an exhibition is opening today of pictures, chiefly modern, just brought to Canada from the Van Wesselingh Galleries, from which many good exhibitions have come before.

The Watson Art Galleries will hold an exhibition from January 14th to 24th of "Laurentian Landscapes" by Maurice Cullen, R.C.A. The pictures in this collection are works painted by Mr. Cullen between 1927 and 1930 and put away by him in his studio as his own collection of his favorite pictures.

Messrs. Scott and Sons have a collection of pictures by modern painters, living and dead, on view. Among them are a delightful picture of sea, ships and sky, very fresh and true, by Montague Dawson, an attractive study of a girl in a garden by Archibald Barnes, a good landscape, of the neighborhood of Constantinople, by Ziem, and good examples of the work of such different painters as Thomas Faed, Eugene Boudin and Ivan Choultse. There is also a very good Shayer, — a harvest landscape with figures.

## LOCAL MUSEUM HEAD NAMED TO COMMITTEE

Star 11, 1933.  
E. L. Judah Honored by Carnegie Corporation

Appointment of E. Lionel Judah, secretary of the university museums' committee at McGill, to act on an informal advisory committee, along with four other Canadian museum officials, for the Carnegie Corporation of New York, was learned through despatches today.



The naming of the committee of five follows on the survey of Canadian museums conducted in recent months by Sir Henry Miers and S. F. Markham, British museum authorities. The committee is to advise the corporation as to "significant opportunities for service."

The step now taken by Carnegie Corporation is interpreted by museum and university authorities here as preliminary to the spending of several millions of dollars by this corporation on the improvement of Canadian museums.

Quebec, Mr. Judah pointed out, stands to benefit greatly through the survey and any consequent action that Carnegie Corporation may take. The benefit will be for both English and French-speaking institutions for among the latter, Mr. Judah said, are many fine collections established in seminaries, brothers' schools and convents.

Others named for the committee are Eric Brown, director of the National Art Museum, Ottawa; H. C. McCurdy, assistant director of the same institution; Dr. J. C. Webster of Shediac, N.B., and F. Kermodé of Victoria.



# MANY ATTEND SHOW BY MAURICE CULLEN

Gazette 16/1/33

Montreal Painter's Art Re-  
veals Beauties of Lauren-  
tians in Varying Moods

AT WATSON GALLERIES

Home of Fine Pictures on  
Sherbrooke Street Holds  
Twelfth Annual Exhibi-  
tion by This Artist

Marked by a large attendance of picture-lovers, the twelfth annual exhibition of Laurentian landscapes by Maurice Cullen, R.C.A., opened in the tastefully appointed Watson Art Galleries, 1431 Sherbrooke street west, on Saturday. This show, regarded by connoisseurs and champions of Canadian painting as Montreal's most keenly anticipated art event, drew throughout the day a steady stream of admirers who over a long period have followed the development of the artist, have shown tangible appreciation of his work and have wholeheartedly endorsed the judgment of W. R. Watson, formed many years ago, that Canada has an Art and that artists working in the Dominion should be encouraged and given adequate opportunity to make their merits better known.

Forty odd oils and pastels make up the exhibition, among the works being several canvases which, favorites of Mr. Cullen, had graced the studio of the painter at Chambly Canton. The standard attained throughout is high and survey of these splendid performances by this master of Canadian landscape painting makes more than ever clear the loss Art in the Dominion has suffered by the curtailment of this artist's activity through illness.

Not often is an artist so fortunate in finding scenery so completely to his liking as was Mr. Cullen when he pictorially explored the tortuous Cache River, the noble bulk of Mount Tremblant edging the spacious lake, and the windings of the Devil and North rivers in the Laurentians north of Montreal. Here was a wild region with which he was in sympathy and which gave him all he needed for a long series of lovely works. More fortunate was it that this complete satisfaction with what this area offered came at a time when the painter was in complete command of his mediums of expression. The years of study and experiment were past. All he had to do was paint what was before him, and this he did with such force and fidelity that the spirit of mountain, lake and stream lives in his pictures. The woodman's axe or neglected campfire may strip hill and valley of timber, but the country as it was will still charm the eye in his paintings.

## INTERESTING TO STUDENT.

Interesting to the student are some outdoor studies for larger works which are brushed in with a vigorous abandon that show that the compositions once decided on underwent no modification in the finished picture. These records of effects caught, as it were, in passing, have a spontaneity that makes instant appeal to those who know that section of country at varying seasons of the year. To mention two, the original inspiration and the finished works can be compared in "The Old Bridge, Ste. Marguerite," with open water sweeping around a tree-edged bend of the icy stream, the distant snow-clad hill glowing in strong sunlight; and "Mont Tremblant from Lac Ouimet," where, beyond the broken ice of the lake in the foreground, the ruddy hues of the bush stretch to the distant blue of the dominant peak in this area. Another interesting record is the stretch of open country, valley, stream and distant hill in "The Devil River near St. Jovite."

Late winter, when sun and swollen waters have split the ice, is the season when Mr. Cullen has heard most clearly the call to the shores of rivers and brooks. Here the blues and greens of river and rafted ice and the tawny tones of freshets boiling past hills flushed with the multi-colored hues of reviving vegetation gave him color harmonies attune to his mood. Of this season there are many examples: "Spring Sunshine," "Spring Freshet, North River," "Spring Thaw, the North River" and "The Spring Breakup" on the same stream. Less turbulent in spirit are two powerful pastels, "Sunshine and Shadow, North River"—hills, brush and evergreens and sunlit rocks that are mirrored in the water; and "The Cache River in Early March" with its blue hills and spruces and birches which line a bend in the ice-filled stream. In the same medium is "Moonrise, The Gully, Ste. Marguerite."

Beautiful in the handling of greys is "The Old Farmhouse at Beaufort"—an old structure in a spruce-dotted snowy landscape with open water in the foreground. Fine in values is the crisp, broadly brushed-in stretch of plain and hill in "The Road to St. Jovite." Of the time when moist snow clings to trees and rocks is "Wildcat Creek after a Snowfall"—running water shadowed by trees with strong sunlight beyond. Noble in design is "The Palisades, Lac

Tremblant, after Snowfall," with massive hill, woods, sunflushed ice and snow-covered trees in the foreground. "Hoarfrost and Snow" is another imposing canvas. Lovely greys mark "Saw Mill at Sault aux Recollets" with ice-cutters at work, and of the same period is the effect of an arc light on falling snow called "The Snowshovelers by Lamplight." Spacious in feeling is "Autumn Gold, Lac Tremblant," where a glimpse of blue water is seen amidst a riot of gorgeous colors. Work done farther afield is shown in "The Rockies from the Bow River" and "Sunglow on Mount Girouard." Parched grasses make a gay note above snow in a painting of red-stemmed trees in "The Meadow Stream in Winter"—a scene not far from the artist's home, and the tranquility of a cold sunny day is well expressed in "The Brook in Early Spring," with bare trees against a clump of spruces, and a tread of water that tumbles down a gully.

The exhibition which, according to present plans, is due to close January 24, brings together those scenes that Mr. Cullen was happiest in painting and shows his art at its peak.

## VARIETY IN EXHIBIT OF WATERCOLORS

Jan. 18/1/33

Miss E. M. B. Warren Especially Successful With Paintings of Church Interiors

Watercolors by E. M. B. Warren, R.B.A., on exhibition at the Johnson Art Galleries, St. Catherine street west, are varied in subject. Miss Warren is most successful with her interiors of cathedrals, most of them English. She has also painted on the continent of Europe, and includes in this exhibition colorful scenes from Switzerland and Italy. Scenes in London also play a large part, and Miss Warren has succeeded in capturing the essential atmosphere of that city of fog and smoke.

"Under the Dome of St. Paul's Cathedral" is one of the best of the cathedral paintings. The scene gives a fine impression of the immensity of the great edifice which is shown during the time of a service with the worshippers crowding the seats in the body of the church. The artist has aptly caught the contrast of light and shade, of which this particular view of the choir affords such a splendid opportunity. The body of the church is plunged into gloom while the choir is flooded with light which seems to concentrate upon the huge white and gold reredos, bringing the crucifix above the altar into strong relief.

A direct contrast to the St. Paul's scene is the interior of St. Giles Cathedral, Edinburgh. Here everything is veiled in a dim light broken only by the sun shining on the pillars and the colors of the beautiful east window. The figures of the worshippers appear like ghosts in the prevailing gloom. A further contrast, and one which illustrates the versatility of this artist in treating what is after all pretty much the same subject, is the interior view of St. Gudule's at Brussels. The whole painting is light and joyful and the lovely circular plan of the choir has been admirably caught. The North Transept of Exeter Cathedral is a clever study in light and shade, and the views of the Winchester Choir and St. George's Chapel, Windsor, are effectively done.

The remainder of Miss Warren's paintings are the individual treatments of a variety of subjects by an experienced artist. There is, for example, a fine contrast between the eternal glow of the summit and the misty gloom of the valleys below in "The Jungfrau from the Little Scheidegg," a Swiss view. The sea scenes, of which the principal one is a view of Torbay in Devonshire, also show an originality in the handling of color and a marked sense of atmosphere.

The views of the Thames Embankment including "Cleopatra's Needle," "Big Ben" and "The Thames from Waterloo Bridge," will charm those who know the beauty of their London at twilight. The atmosphere which makes the British metropolis a fairyland at that mystic hour has been appreciated and assimilated by Miss Warren.

Other works include a couple of Canadian subjects, "Autumn Glory, Rockcliffe, Ottawa," and a scene at Ste. Agathe, as well as several subjects from the English countryside and, in direct contrast, from the cities of Northern Italy.

# THE WEEK'S REVIEW OF ART

"Star" January 18, 1933

## European Pictures Are Shown

One of the good collections of work by European painters, which come here from time to time from Messrs. van Wisselingh and Co., of Amsterdam, is now on view in the Johnson Galleries, St. Catherine street. The painters represented in it are all of the 19th and 20th centuries, mostly French and Dutch, with one Italian.

Marius Bauer is the best represented painter in this exhibition, with fourteen pictures and about twenty etchings. A few of the pictures are of scenes in Algeria, but most of them show the results of a visit to the Far East, and have in them a simplicity of composition and a feeling of space, which distinguishes them from much of his earlier work. They are in both oil and water color and contain a good deal of very free brush drawing. A striking one, full of space and movement, is of boats on the river at Bangkok; another is of figures in torchlight, surrounded by darkness in a passage of the Temple of Angkor Vat; several of the best are of groups of figures on the banks of the Ganges. A remarkably good pastel by Segantini is "In the sheepfold," of a boy with some sheep in a dark interior, lighted by a small window which provides the only spot of distinct color in the picture. Another good interior scene is "In the stable," a water color by Bosboom. There was also some good examples of the work of Weissenbruch, Jacob Maris, Mauve, Jongkind and Disjsselroff.

Some sharp and very interesting contrasts are provided by the works of French painters here. On the one hand there are an admirable drawing by Forain, "Public Auction," a group of stout old men in tall hats surrounding a picture, and a very striking color sketch of the head of a woman, a portrait of the famous "La Goulue," by Toulouse Lautrec, and these are two of the most interesting things in the exhibition. On the other hand there is a very classical little picture of "Christ at Emmaus" by Decamps, with delightful color and tone, particularly in the sky and the distant hills, and a very gay and good picture of a big bouquet of many different colored flowers by Fantin-Latour; another work by Fantin is a good drawing, in pen and wash, of two girls.

Among the other works by French painters are four excellent examples of Boudin, one of which, of a village festival in Brittany, is an unusual one for him, a market place full of figures in brightly colored dresses. A "River Scene" by Daubigny, is a picture of late summer, with grey tones on the sky and on the trees, a beautiful and quiet picture, while Sisley's picture of the bridge at Saint Mammes sparkles with light and bright color.

The small group of water colors by Miss E. M. B. Warren, which is being shown in one of the rooms at the Johnson Galleries, shows the truth, the sound drawing and the care for detail which are characteristic of her work. Important in it are several of her views of the interiors of English cathedrals and churches and, with them, some views of London, chiefly of the Thames and near Westminster. But the pictures in this collection cover many kinds of subjects; there are gaily colored garden scenes, at Kew and elsewhere, and snow mountains, as well as drawings of Verona and other places in Italy.

## Art Notes From Two Continents

Provision "for the comfort and relief of needy artists and their families" is made in the will of the well known American painter, Gari Melchers, who died recently. Half of his estate,—the amount is not yet reported,—is to go, after the death of the artist's widow, to the Artists Fellowship, which is to administer the trust. The will provides that "at least half of such trustees as may be artists shall not be members or associates of the National Academy of Design, as it is my purpose to reach all classes of artists and their families."

A new art movement is being started in Paris by the newly formed society which is called Les Artistes Musicalistes. An exhibition by its members was opened in the middle of December. These artists claim to be influenced and inspired by "the concepts and rhythmical modes" of music and they desire to promote their ideas of pictorial interpretation of music. The society aims at being international and one American painter, I. G. Belmont, was invited to send pictures to the exhibition. In one picture, which expresses Ravel's "Bolero," "concentric haloes of color rise to a crescendo above a succession of centaurs which symbolize the repetitions of the theme." In other pictures which are expressions of Schubert's Unfinished Symphony and of an overture by Massenet, "the musical themes of the composition are worked out in sensitive color analogies." It seems evident that description in words can convey very little idea of such pictures as these.

The Royal Academy has conferred an unusual honor by electing Stanley Spencer as an Associate,—unusual because as a rule only people who have exhibited at the Academy are elected, and Mr. Spencer has not been an exhibitor. Mr. Spencer's best known picture is the very large "Day of Judgment," a scene of a churchyard with people rising from their graves, which is now in the Tate Gallery. Mr. Spencer is reported to be both surprised and embarrassed at his election; he feels that courtesy requires him to exhibit at the Academy, when the time comes, but that his work will create a very discordant note in that exhibition. The election is taken to be meant as a mark of friendliness on the part of the Academy to the modernist movement in art.

## A Painter on Picture-Making

A well attended meeting, the first lecture meeting of the Independent Art Association, last week, was addressed by Wilfred Barnes, A.R.C.A., on the subject of "The painter and his picture." Mr. Barnes brought before the meeting examples of truly pictorial beauty to be found in nature—of pictures directly suggested by nature and went on to discuss such matters as choice of subject, composition and construction of pictures. He added considerably to the value of his lecture by showing a number of excellent lantern slides.

## Pictures by Maurice Cullen At Watson's

Some of the best of the recent work of Maurice Cullen has been brought together in an exhibition, which is now open at the new Watson galleries on Sherbrooke St. A few of these have been shown before but it is understood that some of them are pictures that Mr. Cullen has preferred to his other work and has kept for himself. Nearly all of them are of places in the Laurentian Mountains, mostly in the neighborhood of Ste. Marguerite, with a few of other places in this province and in the Rocky Mountains. A few of the pictures are pastels of rather unusual size; in two of these, of the Cache River in March, there are suggestions of spring in the sky and the distance above the snows and black waters of the foreground, in "Sunshine and shadows, North River" the middle of the picture has strong color in a flash of sunlight, while in "Echo River, at Banff" the trees and water are almost black against the snow, with only a suggestion of color.

There is more color and light in some of the oil pictures, particularly in "Autumn Gold, Mount Tremblant," which is full of cheerful reds and yellows, with a bright blue in the lake and the sky, and there are still colors in the trees, showing above the snow in "Mount Tremblant from Lac Ouimet." Two very remarkable snow pictures,—studies in different tones of white, are "Hoarfrost and snow" and "Wild Cat Creek after a snow fall." "The meadow stream in winter," with its red tree-trunks and dark foliage, and "The brook in early spring" are most attractive pictures; the large one of the "Saw mill at Sault aux Recollets" has a rather unusual subject for Mr. Cullen in the figures and buildings.

The oil sketches, made in the field, are almost as interesting as the larger pictures. One of the best of them, "The road to St. Jovite," has

an admirable effect of the receding hills, another, "The Devil River near St. Jovite" is of a stretch of open country with patches of snow alternating with brown and yellow grass. Two sketches show the river at Ste. Marguerite, one of the old bridge with reflections in the river, the other a sketch of autumn tints on the hills with tumbling water in the foreground. Of quite another kind is the little picture of "Snowshovelers by lamplight," in which a party of men are at work under a street lamp, with darkness behind them.

## WELL-KNOWN PAINTER DIES IN HIS 61ST YEAR

Louis E. Monty Created  
Religious Works

A painter of religious subjects, Louis E. Monty, whose works have appeared in many churches in Ontario, Quebec and the United States, died this morning at his home, 1437 Crescent street. Although he had been an invalid for the last years this did not interfere with his output but, taken gravely ill, little more than a week ago, he was obliged to abandon his painting. He was 60 years of age. Mr. Monty was always extremely modest about his work.

A native of St. Cesaire, Que., he married in 1899, Miss Estella McNeill, who survives him, and there are nine children of the marriage living. One of the sons, Theodore Monty, is Canadian trade commissioner in Athens, Greece. Other members of the family are Gerard Monty, Francois Monty, John Peter Monty, Charles Monty; the following daughters, Mrs. A. Hill, Miss Estelle Monty, Miss Lucille Monty and Miss Zita Monty; and two sisters, Miss Mary Louise Monty and Mrs. J. Prejeitt, and a brother, Napoleon Monty.

The funeral service will be held on Monday morning at St. James Cathedral.



L. E. Monty

## University Museum Guard Against Expert Art Thief

Herald Jan. 26, 1933.

McGill University museum authorities are on the qui vive for an internationally known art thief who has been seen in the University grounds this week. E. Lionel Judah, curator of the museums, stated today.

The gentleman has not been positively identified but close watch will be kept on all visitors during the next few days. Three well known thieves have been known to the McGill authorities for some time but only one has ever been caught

in the act of stealing, with the result that he is now reposing in Bordeaux Jail.

The two other gentlemen, one who specialises in old books and manuscripts, and always works with his wife, and one who specialises in art treasures, are both at liberty.

Mr. Judah states that all museums on the continent co-operate in supplying information upon thieves and thefts and make reports in order to prevent each other from buying stolen goods.

## ABBEY SCULPTURES SHOWN ON SCREEN

Gazette 19/1/33  
Unusual Glimpses of Westminster Treasures Given  
by Philip J. Turner

### AT ART ASSOCIATION

Beautiful Fragments and Architectural Work Seldom Seen by Ordinary Tourist Pointed Out

Glimpses of Westminster Abbey, seldom seen by the tourist, were given to the members of the Montreal Art Association last evening by Philip J. Turner, F.R.I.B.A., in his illustrated address on "Westminster Abbey, a Treasury of Mediaeval Arts and Crafts."

While only the wreckage of the sculpture which once adorned the church remains, some beautiful fragments are still to be found on the walls of the transepts, Mr. Turner stated. As these are at the triforium level, however, they are very often missed by the visitor to the Abbey. Mr. Turner's slides included two angels in the corners of a rose window, which, he said, ranked amongst the noblest English works in this province of art.

"The lines of the reliefs are masterly in their adaptation to the architectural rhythm," the lecturer stated. "No Athenian relief could be of calmer dignity, or more serenely composed than these Westminster Abbey angels of the thirteenth century." Mr. Turner also saw Greek inspiration in the two magnificent figures of the Virgin and the Angel of the Annunciation which stand one on either side of the Chapter House door. These figures, he felt, could be ranked with any architectural sculptures in the world.

In describing the tombs, Mr. Turner showed how a delightfully naive symbolism had been woven into their design. The beasts at the base of the effigy were the worldly evils which the character commemorated had trampled underfoot. The angels at the head were there not merely to smooth the pillow of the dying, but to bear away the soul. In one tomb—that of Aymer de Valence—the soul is actually represented: a tiny figure supported by two angels. At Aveline's pillow two angels wait, and in the triforium above there was formerly a painting showing the angels on the way to heaven with Aveline's soul.

These figures also had a more mundane reason for existence, Mr. Turner explained. "From the practical point of view, the angels at the head and the beast at the foot, were put in to square out the work. Crossing the legs of effigies was done for the same practical reason—it gave more substance across the weakest point of the legs above the ankles." The beautiful metal grills around the tombs were not put there for ornamental purposes only, the speaker pointed out. Mediaeval pilgrims were apt to pilfer all accessible gems and precious metals!

### PUNS AMONGST BEAUTY.

A humorous note occasionally appears among all the beauty and the majesty of the Abbey's art treasures, Mr. Turner stated. For instance, in Abbot Islip's chapel his name has been worked into carved puns—a human eye shown among slips of foliage, and a man falling from the branches of a tree, shouting, "I slip!"

As he took his hearers from one lovely tomb and chapel to another, Mr. Turner showed them not only as they are now, but painted brilliant word pictures of their original glory before they had been despoiled of gold, jewels and paint.

H. B. Walker, president of the Art Association, occupied the chair.

## CANADIAN PAINTING IS FORGING AHEAD

Gazette 19/1/33  
Form Produced by Modern School Clean and Healthy

### HISTORY IS TRACED

Development of Native Art Described to Women's Club by Wilfred M. Barnes, A.R.C.A.

The history of Canadian art, from the early days of the 19th century to the present time, was traced by Wilfred M. Barnes, A.R.C.A., in an address before the American Women's Club yesterday afternoon in the Windsor Hotel. Illustrating his lecture with reproductions of work done by Canadian painters, past and present, Mr. Barnes described the growth of art in this country, and the many changes which have taken place during the past hundred years. He assured his audience that Canadian art was forging ahead, and that the modern school of painters has produced a form that is cleaner and healthier than that of any other country.

In telling the story of Canadian art, Mr. Barnes went back to the days just previous to the beginning of the 19th century. At that period Canada owned a valuable collection of paintings, but these were imported from other countries, and native art was unknown. The years 1806-12, however, saw the birth of five men who were to figure greatly in the foundation of Canadian art. These men, Paul Kane, Otto Jacobi, Cornelius Krieghoff, Daniel Fowler and George Berron came from other homes in the old world, and settling in Canada, commenced to paint the Canadian scene for the first time. Passing from these fathers of Canadian art, Mr. Barnes went on to the time of Confederation, when art in this country was struggling with little claim to success. About this period John A. Fraser founded the Ontario Artists' Association, and with Mower Martin started a wave of artistic sentiment and appreciation throughout the country. Shortly after, Benaiah Gibb organized the Montreal Art Association, and in 1880 the Royal Canadian Academy came into being, with Lucius O'Brien as its first president.

The "eighties," said Mr. Barnes, saw an increase in the number of Canadian painters. Peel, Bruce and Barnsley were the most important art figures of this period. In the year 1890 Canada entered into a new era of promise for native art. Robert Harris, the portrait painter, became the president of the R.C.A., and many artists of reputation were producing fine work. Ten years later the National Gallery was established, and are education became a factor of importance. Many Canadian painters of high standing appeared on the horizon, among them being Watson, William Brymner, James W. Morrice, Walker, Cullen, Horne Russell, Dyonnet, Wyly Grier, Beattie, Gagnon, Brown, Atkinson and Holmes.

Mr. Barnes showed many reproductions of the work of well-known Canadian artists, including the six women painters of importance, Dorothy Stevens, Laura Muntz, Florence Carlyle and the Des Claves sisters. He spoke at length of Tom Thompson, whose tragic death from drowning robbed Canada of one of her great nature painters.

### GROUP OF SEVEN COMMENDED.

Turning to the "group of seven," whose painters who have so altered the form of art in this country, Mr.

Barnes told of their break with the misty pictures of the French and English schools, and their belief in a broad, rich treatment of Canadian scenes. The paintings of these artists show a clear-cut appreciation of Canada's rugged beauty, and the rhythm of her lakes and forests. Harris, Jackson, Carmichael, Johnston, Lismer, McDonald and Varley are the seven artists who form this "group of seven," translating the scenery of this country to their own ideals and in their own way.

"Canadian art is forging ahead," concluded Mr. Barnes. "Our artists face the sunrise of hope, with aspirations to depict our Canada according to their own ideals; perhaps in the veiled atmosphere of European traditions; perhaps in the brilliant coloring of our moderns."

W. J. Langston entertained the members with several songs of the Texas ranges. Mrs. Jack Smith accompanied him at the piano. The president, Mrs. J. W. Tatley, was in the chair.

London, January 5.—For their winter exhibition the Royal Academy has collected the work of fourteen of their members who have died during the last few years. There is no crueller test than to collect a large number of pictures by the same artist and hang them together in one room. Even Sargent suffered from this ordeal and the present exhibition will not enhance the fame of one or two of the exhibitors. The authorities were wise to begin with the Orpen rooms, for Sir William Orpen's work stands this hard test amazingly well. It is, indeed, only when one sees a collection such as this that his astounding versatility both of subject and technique is realized. Everyone knows his stupendous collection of war portraits, and of course there are many, but not too many, examples of these; among the finest being the portrait of the late Sir Henry Wilson, the unfinished portrait of Admiral Lord Wester Wemyss and the portrait of the late Marshal Foch, O.M. Among the most interesting war pictures is that of the "Signing of the Peace Treaty," the scene at the Peace Conference at the Quai d'Orsay, and wounded Germans in a Canadian hospital.

There is abundant evidence of Sir William Orpen's prodigious industry. Apparently when he had no other sitter he painted his own portrait, and there are no less than four in this exhibition, besides pictures of his work room at Cassel and portraits of his wife and daughter.

One imagines that Sir William sometimes amused himself by seeing if he could not beat other artists at their own game. There is a girl's head that might have come straight out of one of Murillo's canvases, a Knacker's Yard that might have been inspired by James Pryde and a still life called "China and Japan: Reflections" that is blood brother to the well-known work of Orlando Green. There is a homage to Monet that that painter would not have disdained, and pictures with the naive simplicity of the old Italians side by side with the portraits of most modern sophistication. The collection of one hundred and forty canvases is a great tribute to the work of a great artist.

One hurried through the next room where most of the well-known pictures painted by the late Sir Frank Dicksee, P.R.A., were hung ex-officio; and more slowly through the landscapes of H. H. La Thangue, to examine with more care the work of the Australian artist, G. W. Lambert, whose fame has been somewhat overcast by that of his two talented sons, Maurice Lambert, the gifted and original sculptor, and Constant Lambert, the no less brilliant composer, and author of the now famous "Rio Grande."

After lingering over the satisfying portrait of his son Constant in the quaint dress of a Bluecoat Boy of Christ's Hospital School, one opens with increasing satisfaction the Seventh Gallery full of the lovely sunlit canvases of the late H. S. Tuke. The next room contains the works of that virile painter Maurice Greiffenhagen, which in their turn lead to the exhibition of the work of the late Charles Ricketts. Even people who thought they knew the art of Charles Ricketts fairly well must be astonished by this collection of bronze statuette groups, imaginative paintings, portrait designs for stage costumes and settings, designs for bookbinding, pencil flower studies, woodcuts, pen drawings, lithographs, book illustrations, theatre posters, designs for jewellery pendants and printed paper covers, exquisite bookbindings with gold tooling on white vellum or morocco, a book of designs for jewels, and quaintest of all, delicious little linen christening gloves designed by this great artist and executed by Miss May Morris.

There is a shade of melancholy over the collection of pictures by the late Charles Sims, whose untimely death was preceded by the clouding of his faculties, which is clearly indicated in the last room. How great a calamity this was is strikingly illustrated by the beautiful pictures and portraits in the first room. In the rooms devoted to the work of the late David Muirhead there are many of the lovely landscapes in delicate watercolor now prized by collectors.

## SECRET NOTE FOUND ON OLD MINIATURE

Star 21/3/33  
May Refer to Chapter in European History

NEW YORK, March 21. — (A.P.) — Back in 1918, a patient presented Dr. Walter Mortimer Smith with a miniature, painted on ivory and set in a gold frame, of the Empress Josephine, first wife of Napoleon.

For 15 years the picture hung on a wall. It took an inquisitive daughter, Dr. Smith disclosed today, to discover that the face of the beautiful woman hid a secret note which may have a bearing on a chapter of intrigue, mystery and adventure in European history.

The ship of paper was yellow and brittle. Under a microscope at the Brooklyn museum it was discovered to be covered with writing in invisible ink. Chemicals made these words legible:

"The Lord Mortimer, great mystery. Lest in the city. A web surrounds him. Unravel the mystery and you are free. You will be molested unless you unravel the mystery. The sign if you don't. Rache."

The writing was in English. "Rache" is a German word for revenge.

The note may refer to Mortimer, Duke of Treviso, who fought under Napoleon, became Premier of France and in 1835 was the victim of an infernal machine made by a Corsican adventurer.

It has been said that the infernal machine plot was laid in England.

## MCGILL UPON ALERT FOR MUSEUM THIEF SOUGHT ELSEWHERE

Gazette Jan. 26/33

Officials Receive Warning From U.S. and Are Keeping Watchful Eye

### ONE OF THREE KNOWN

Second Criminal on University "Black List" Once Did Time Here—Other Cases Related

Museums and library officials at McGill University are keeping watchful eye at the present time for certain internationally known art thieves, one of whom has been reported as seen in the neighborhood of the university grounds this week. Although this particular gentleman has not been positively identified, keen attention will be paid to all visitors during the next few days, and E. Lionel Judah, curator of museums, stated yesterday that it would go hard with any light-fingered characters found on McGill property.

The present rumor, not considered to be at all of grave moment, led Mr. Judah to speak about experiences that he, as curator of museums at McGill, has had with such characters.

There are three well-known thieves, all well educated and with a keen appreciation of fine art, good books and other valuable treasures, who have been known to McGill officials for some time. Only one of these has ever been caught in the act of stealing goods from the museums, and this gentleman was forthwith handed over to the police and was sentenced to six months hard labor at Bordeaux. Here, it was reported later, he was a continual nuisance, as he was always stealing things from the other prisoners and fomenting trouble in one way and another.

The first of the three men on the McGill "black list" works with his wife. He specializes in old books and manuscripts, and at one time or another has served time in several large cities in the United States. He is a native of Halifax. At McGill he is well-known and roguish gallery pictures of him are kept at several of the museums in case he should decide to pay any of the university buildings a visit. Mr. Judah said that this man, who works largely in the United States, was seen in Montreal during October, but apparently did not come near McGill on that occasion.

The second character is a Dutchman, who specializes in art treasures and old objects of value. He has a thorough knowledge of his subject and knows when a piece is valuable or not. The McGill authorities have his name and description and an outline of his unenviable record.

### MOST OBJECTIONABLE.

The most famous and objectionable as far as McGill is concerned is the third man, the one who was sentenced to a term here when he was caught stealing goods from the ethnological museum. A very presentable "gentleman," with good manners and education, he has visited McGill on several occasions, each with a different object in view. When he was caught he was breaking out of a window of the ethnological museum after hours; he had made his way in there under some pretext or other, aided by his plausible manner.

This man's record shows that he was once ejected from England as an undesirable citizen, and that he is known at many museums on this continent. One visit he paid to McGill was as a salesman of expensive books and he was nearly successful in duping some of the professors. At another time he came and registered as a student, and was in the possession of some forty good books when he was found.

Mr. Judah explained that all the museums and libraries on the continent immediately notify one another of any notable characters that have to be guarded against. They also report any thefts immediately, so that no other museum will buy stolen goods. This makes it difficult for thieves to dispose of any valuables that they may procure, and the "profession" is a dangerous one that requires only the most skilled workers. That is why they are regarded as a real menace.

An example of how difficult it is to dispose of goods was given by Mr. Judah. Forty or fifty years ago a great auk's egg was stolen from the museum of the old Natural History Society, since taken over by McGill. A warning was sent out to all museums immediately, and the auk's egg has never been reported. If it is ever sold, it is almost sure to be returned to McGill as it is a valuable one.

Speaking of thieves, the McGill curator recalled the case of one man who stole a valuable art work, and then apparently became frightened. Instead of returning it he presented it anonymously to McGill.

These thieves are the more dangerous ones as compared with petty snatchers who steal overcoats and such like. One year the McGill library had a hard winter with one man, disguised as a student, who was always stealing coats. He was eventually apprehended, however.

It is now difficult for any thief to get away with much at McGill.



1 Pictures of Quebec Province At Eaton's

The pictures by Octave Belanger which are being exhibited at Eaton's gallery show plenty of diversity, not only in the scenes which have been painted but, almost as much, in the manner of their painting. With only one or two exceptions they are pictures of places in this province, most of them not far from Montreal; all seasons of the year seem to be represented but there is rather less of winter than is usual in collections of Canadian landscapes and many of the best pictures here were painted in the autumn. Some of the most successful of Mr. Belanger's work is in pictures of places in the Laurentian mountains, Piedmont, Ste. Adele, Shawbridge and others at the best season of our year, when the beginnings of autumnal browns and yellows can be seen at the same time as some of the full greens of summer. A few of the pictures show effects of the same kind in remoter and wilder places. In some winter views in the mountains Mr. Belanger has got happy results with the forms, colors and tones of the distant hills but the quality of the snow in the foregrounds does not seem to have interested him so much.

A number of the pictures are of places on or near the back river, St. Rose, St. Eustache, Ste. Therese, Terrebonne and others, and in some of these there are excellent effects of space and light, and in these too there are good autumn colorings. One attractive one, which is quite unlike most of Mr. Belanger's work is a peaceful, green picture of a cottage under trees on the Du Chene River, near St. Eustache.

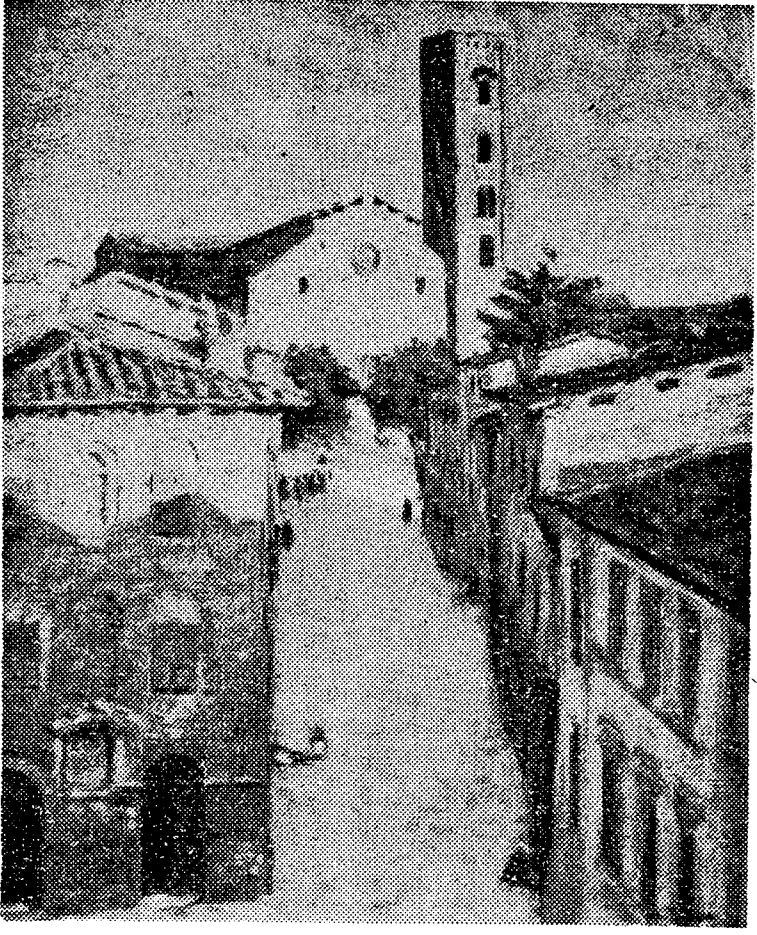
A different type of scene and a different manner of painting appear in the pictures of Gaspé and the Baie des Chaleurs. The scenery is harder and more clear cut and it has been painted in a simpler and harder manner. In one or two cases the painting is unpleasantly hard, but the pictures give a good idea of clear air, bright color and sunshine. A few pictures of the city of Quebec bring out yet another side of Mr. Belanger's work. There is a large picture of the much painted view of Quebec from Levis and there are several views of Quebec streets, but the paleness of color and the misty atmosphere in these hardly seem to belong to Quebec.

There are some good small sketches and a few studies of still life, but they are not so interesting as the landscapes.

CABINET-MAKER'S ART IS EXTOLLED  
Gazette 31/1/33  
Montreal Technical School Graduate Lectures on Andre-Charles Bouille's Work

The Montreal Technical School Graduates' Society last night inaugurated its new series of lectures and entertainments for 1933 with the appearance of Jean Mario Gauvreau as lecturer and Paul Boyon, well known Montreal pianist, as the main artist on the programme. The meeting was to have been presided over by Hon. Athanase David, but owing to illness of the family he was unable to attend. J. M. Gauvreau, who is a graduate of the Montreal Technical School and the Ecole Bouille, Paris, took as the subject of his lecture the life and works of the famous French cabinet-maker, Andre-Charles Bouille. He traced Bouille's life from the time of his birth in 1642, to his later fame as cabinet-maker of Louis XIV, and up to his death in 1732. It was Andre-Jean Bouille who raised the work of cabinet-making to an art. He was employed by the King of France for some years and originated Bouille's work, the inlaying of brass, rolls or other patterns in wood, to used veneers of dark colored tortoise-shell, inlaid with brass, and produced beautiful examples of inlaid mosaic work and other ornamental designs on wood. Mr. Gauvreau showed many illustrations of Bouille's work, as preserved in the Louvre, and the many years of admiration from the audience were just tribute to the wonderful examples of the cabinet-maker's art that were flashed on the screen. The beautiful pieces of furniture, with their masterful carving and delicate inlaid designs, showed conclusively the reason why Andre-Charles Bouille's work is so highly prized by collectors today.

CANADIAN IN ITALY



AT SIENNA  
by Henri Beau,  
Montreal painter, now living in Paris.

3 Treasures of Westminster

Some of the contents of Westminster Abbey, which are only little known to most of its visitors, were the subject of a lecture, given to the members of the Art Association last week by Philip J. Turner. The title of the lecture was "Westminster Abbey, a treasury of mediaeval arts and crafts," and, in it, Mr. Turner had but little time for the buildings themselves and least of all for the exterior. He devoted his time chiefly to the earlier tombs—those which came before the terrible erections of the 17th and 18th centuries—the carvings in stone and wood, the paintings, the metal work, the textiles, the tiles, and other artistic treasures of which the Abbey contains so many—objects given, in many cases by the English kings with whom the Abbey has always been so closely associated. Mr. Turner's descriptions were, of necessity, only short and summary, since the wealth of material was too great for a single lecture, but he supplemented his remarks with an excellent series of photographs. Much of his information was probably new even to people who know the Abbey fairly well, since many of the objects of which he spoke are hidden away while others easily escape notice in the more conspicuous surroundings.

Young Canadian Artist In Interesting Exhibition Of Oils And Drawings Herald 22/2/33

MR. LOUIS MUEHLSTOCK'S exhibition of charcoal drawings, oils and in the Eaton gallery—his second since his return from abroad—reveals again his fine and sincere approach to his art. His charcoal drawings have, no doubt, the most popular appeal. They are full of life, strong, shrewd in their penetration of character, and excellent technically. His oils, curiously enough, are done in quite a different spirit. They are more imaginative and subtle. They reveal to a greater degree the young artist's sensitivity, his feeling for color and for the nuance within the nuance.

Of particular interest are some of his studies in Brittany and Paris: the sobriety of tone in his Street in Gentilly, the quiet warmth of the Concarneau market scene, the boats in Concarneau and Douarnenez harbors. As for the more immediate, the Canadian scenes, two attractive studies of the Rachel street market, filled with light and air and color reveal Mr. Muehlstock's felicitous faculty for conveying an animated and lively picture. He does not allow himself a standardized stylistic approach to his subjects: he finds the terms that will best express them and uses these freely, and experimentally. The result may be uneven at times; but it possesses an all-essential artistic sincerity.

The charcoals are striking. One carries away the memory of the fine study of Patrick Butcher, of The Thinker, of the interesting portrait of Eugene Gullaroff and the more subtly conceived head entitled The Poetess. And there are two or three studies in childhood done with delightful and sympathetic feeling.

4 Notes of Art In Montreal

The exhibition of Laurentian Landscapes by Maurice Cullen, R.C.A., which is being held at the Watson Art Galleries, has aroused so much interest that it has been found necessary to keep it open till Saturday of this week. More than a thousand people visited the exhibition in the first seven days on which it was open.

It is reported from Joliette, Que., that a citizen of that place has, by mere good luck, become the owner of a picture by Rembrandt. He picked it up, not knowing at all what it was, for a small sum, it is said, in a shop in Montreal. The former curator of the gallery at the Hague, A. Van Nes, to whom the picture has been submitted, has, we are told, declared that the picture is a genuine and a good Rembrandt, one of his earlier works, painted before 1626, which have never been catalogued. Everyone knows that many good pictures have come into Montreal and, it must be admitted, a few bad ones, but it is not easy to guess how anything so good as this crept in here unobserved.

NOTED NEWSPAPER ARTIST IS DEAD  
Star Jan. 1933

Patrick Copland Was Famous For His Works of Animals

The death this morning of Patrick Forbes Copland removes one of the best animal artists in the Dominion, one whose works are to be found in the homes of many readers of dogs and horses throughout the country. Mr. Copland died of an illness that lasted over a year at his residence, 145 Hickson Avenue, St. Lambert, and his passing brought to a close a career that had extended over forty years with the Family Herald and Weekly Star, and The Montreal Star, interspersed with several years of free lance work as an artist. Universally liked, he was a fine character, kindly and of a cheerful disposition. Born in London, the son of Patrick Copland and Louise Forbes, he went to Aberdeen in his early years and then returned to London where he studied under Stacey Marks, the great English animal painter. Copland showed a remarkable talent in the delineation of animals, particularly horses, and his anatomical knowledge was very

New Museums In America And Europe

Some important additions have been made to the world's museums in the past 12 months, and many of them have been made on this continent.

Two of these new museums are Canadian. The new section of the Royal Ontario Museum at Toronto, which was opened last year, is very much larger than the older section and it allows space for the exhibition of the valuable collections which have been made there, chiefly in the last 20 years. What is most important is that the collection of Chinese art, which is in some respects one of the finest in the world, can now be seen properly for the first time. The work at this museum is not yet finished since, now that the new section is open, the older part is closed for reconstruction and rearrangement.

Another great addition to Canadian museums is the New Brunswick Museum at Saint John. The collections here are largely historical, including the very valuable collection of portraits and relics of James Wolfe, given by Dr. Clarence Webster. There are a military and a marine section and one relating to the United Empire Loyalists, and the natural history of the Province is also represented. The curator of the museum visited more than a hundred other museums before the plans of this one were made, and it is claimed that the new buildings are the result of a careful study of the good and bad points of all of these other museums.

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One of the most important of the new museums in the United States is that at Worcester, Mass., which was begun in July, 1931, and opened at the end of last year. The construction of this was very largely due to the generosity of a single benefactor. It has some 20 galleries, planned to show to the best advantage the valuable collection of ancient and modern art which the museum owns. At Toledo, Ohio, two new wings have been added to the existing museum, but they are of about twice the size of the older building. They contain a concert hall, very completely arranged, studios for the school of art, as well as a number of exhibition galleries. In addition to these there are a new museum at Kansas City, which is to be opened this spring, a new gallery added to the museum at Yale, the new Taft Museum at Cincinnati, opened in November, and others.

\* \* \*

There are of course fewer new museums in Europe, where the need is not so great, but some important additions have been made. The new building of the Vatican Gallery, opened by the Pope with an important speech on modern art last month, has been built in the Vatican gardens to hold about 300 pictures, most of which were formerly stored away or shown in places where they could not be seen well. In London a new wing to the National Portrait Gallery has been opened lately, not before it was wanted since it is said that there were enough pictures to fill it as soon as it was finished. In Paris there is no new museum, but the

French Government has allotted a large sum for the rearrangement, extension and some redecoration of the Louvre.

thorough. Marks was so struck with his work that he took him to Edward Landseer, whose renown as an animal painter is worldwide. Copland and Marks used to visit the London Zoo together and spend hours studying animals and birds and making sketches of them.

When he came to Canada in his early thirties he was engaged by R. W. Graham, father of Lord Atholstan, who took a deep interest in agriculture, and one of his first assignments was to attend the annual ploughing matches of the Hochelaga Agricultural Society, and there sketch the horses that were competing. His work as an artist in this particular line spread rapidly and owners of champion horses and dogs used to come to him to have recorded on paper their favorites.

ON STAR STAFF

During the time he was on The Star staff of artists he was a colleague of Henri Julien, R. G. Matthews and Arthur G. Racey, the three famous cartoonists whose works have been reproduced everywhere. When he left The Star prior to the war he did free lance work for lithographing firms and was also artist for the Montreal Standard. He rejoined The Star in 1923 and in 1929 was placed in control of the art department. His hobby was gardening. He organized The Star Employees Garden Club, and was himself a successful exhibitor at many flower shows. He was a member of Lodge No. 85, St. Lambert A.F. and A.M.

He is survived by his widow, one brother, Alfred Copland of 104 Mitre street, London, and one sister who resides in Lowestoft. The funeral will take place on Saturday at 3 o'clock from Jos. C. Wray & Bro., 1234 Mountain street to Mount Royal Cemetery for interment.

GROUP OF SEVEN ISSUES STATEMENT DEFENDING AIMS  
Gazette 31/1/33

"Moderns" In Canadian Art Feel Attacks Are Unjustified

REPLY TO PETITION

Object Has Been to Produce Works Inspired by Scenery of Dominion

(By The Canadian Press.)  
Toronto, January 30.—Storm-centre of controversy in Canadian art for more than a decade, the Group of Seven today issued a manifesto for the first time since its foundation in 1920. The "clarifying statement" from the moderns whose work created a sensation at Wembley in 1924 follows a petition of 118 Canadian artists charging "flagrant partisanship" towards a restricted circle of artists "in picture-selection by the National Gallery."

The Group of Seven regards this criticism as directed at itself and ill founded. Although hitherto the group has been content to let its work speak for itself, it declares it now feels impelled to issue a statement of its aims and attitude.

The statement is signed by A. Y. Jackson, Lawren Harris, Arthur Lismer, Frank Carmichael, A. J. Casson, all of Toronto; Edwin Holgate of Montreal; Lemoine Fitzgerald of Winnipeg; and F. H. Varley of Vancouver, and follows: "The Group of Seven has never issued a statement of its aims and attitude other than in a few introductory remarks appearing as forewords to its exhibitions. As all so-called pernicious influences in the field of art in Canada have been attributed to the group, as well as arrogance and intolerance, and an uncanny capacity to achieve its supposed ends by every means other than by the interest aroused by its works, its members now feel that a clarifying statement is necessary."

IMITATION FUTILE

"The members of the Group recognize the futility of trying to imitate the great works of the past, even if such were possible, but believe we should try to apply the attitude that created these to our own day and place. While there are a great variety of idioms in art, expressive of the race and background of different ages and peoples, the Group believes that the creative attitude that gave rise to these is essentially the same in all ages, varying only in degree of creative power and vision. It holds that what is called the great tradition in art is not a thing housed only in galleries and museums, but is innate in all creative individuals and is evoked into life by the stimulus of time and environment. "The Group of Seven has therefore always believed in an art inspired by the country, and that the one way in which a people will find its own individual expression in art is for its artists to stand on their own feet, and by direct experience of the country itself, and its inexhaustible variety of new and untried themes, to produce works in terms of its own time and place."

"While the works of the Group are far removed from the extreme expressions of modern art in Europe nevertheless their works are modern, in the sense that they are not literal imitations of nature, but are re-creations of a scene or mood or the spirit of place inspired by a new and artistically little explored country. This means creative adventure and the consequent disregard of outward conventions irreconcilable with the spirit of the country. The possibilities of this attitude are of course unlimited and the Group does not pretend that it has done more than suggest a few of these."

"The group has always defended this attitude. It also has always maintained for themselves and others the right to freedom of expression, believing that only in diversity of outlook will there ever be a widespread interest in the arts in this country. While it believes that faction is a healthy sign, it has no quarrel with any individual artist, critic or society of artists. Its members are a group of serious workers imbued with a creative idea and seeking to practise it. Having no desire to control the attitude or work of other artists they have resisted and always will the claims of other art bodies to be the final arbiters of art in Canada."

"The Group has always shown a friendly interest in the work of other artists striving to express a new approach to the spirit of the country by including their paintings in its exhibitions, both in Canada and abroad. All the members of the Group appreciate the encouragement of its well wishers, and also the expressions of those who disagree with its aims. These have both been helpful in different ways."



# THE HIDDEN FOUNTAIN OF MCGILL UNIVERSITY

y Night,

Sat. Night. Jan. 28, 1933

By ERIC MUNCASTER



The McGill Fountain in Its Natural Beauty.

ANYTHING on a university campus is fair game, and McGill's in Montreal is no exception. It has just provided a counterpart to Punch's famous advertising joke of a few years ago—"Breeched by request."

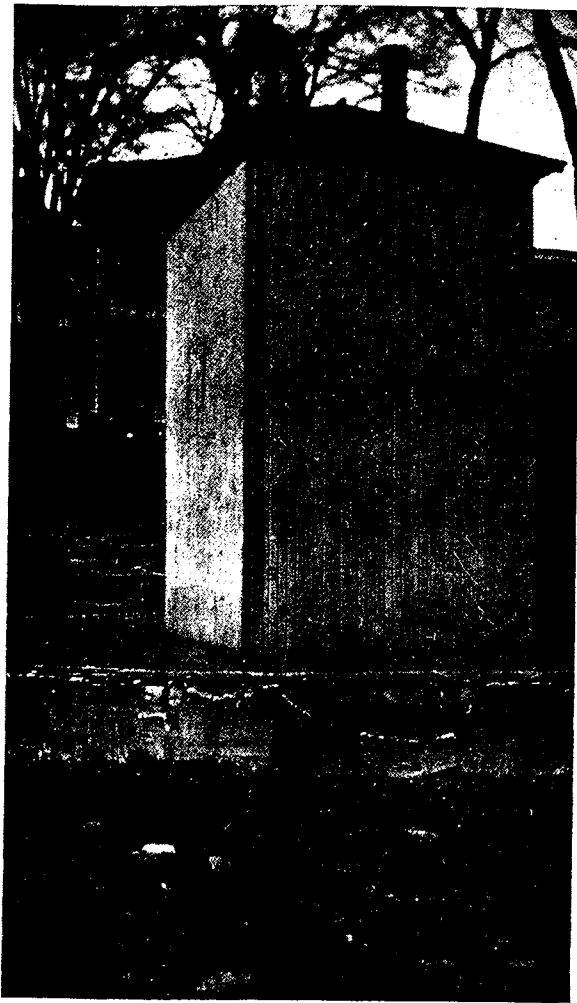
Last summer a notable group of statuary by Gertrude Payne Whitney of New York was unveiled by Dr. John T. Finley, associate editor of the *New York Times*, a new honorary graduate. It is known as the "Youth Fountain", and its three male caryatids are undraped.

Could any group of virile students resist such obvious temptation? Almost immediately after term began the matter was attended to. A can of pale blue paint—not the deep blue of the University of Toronto—was artistically applied. All but the faintest traces were removed the following morning.

Came Hallowe'en. Recalling their own callow youth, the faculty went ahead of the game and erected the wooden shanty which protected the fountain before unveiling. 'Twas vain. Next morning bright red football shorts—McGill's authentic colors though unimaginative folk called them red flannel—were found painted in the appropriate places. Application of paint-remover followed.

But the faculty has won out. It has had the shanty repaired and reinforced. Warm as a tent, warmer than any overcoat, it protects the frail marble bodies. The students have submitted, realizing that the alternate freezing and thawing of the Montreal winter might mar the perfection of a piece of statuary which they too, despite their frolics, wholeheartedly admire.

It is understood that henceforth the Youth Fountain will be unveiled only for the visits of royalty and Governors-General, and will then be heavily guarded by police.



The McGill Fountain Takes Shelter From Vandalism.

## The National Art Gallery

"Mail &amp; Empire" Feb. 2, 1933.

To the Editor of The Mail and Empire: Sir,—To those who wish to understand the charges of mismanagement laid against the National Gallery, I will cite the case—incidentally, one of many—of Kenneth Forbes, A.R.C.A., O.S.A., one of our greatest artists.

In 1924, Forbes had three paintings accepted by the Royal Academy of England. Of the two hung on the line one was bought by the world-famous Walker Gallery, while the other was selected by a jury of artists to represent England, in the English show to be held in the United States at the Carnegie International Exhibition. An unprecedented honor for a Canadian!

Last winter Forbes sent a portrait of his wife to the American National Academy show held in New York City. The jury of selection ranked it as an "A," the highest class of paint-

ings in the exhibition. This winter he contributed a painting of Captain Millar to the same academy and not only was it, too, ranked as an "A," but it was awarded the Proctor Prize as the finest portrait in the whole show. Again, an unprecedented honor for a Canadian!

But, according to the judgment of Mr. Harry Southam, Mr. Vincent Massey and Mr. Eric Brown, Forbes' work is not good enough to be owned by our National Gallery. Yet these same officials have already bought from six to nine works from each of the majority of the Group of Seven Why?

Apart from the opinion of Canadians with normal vision, it is quite evident from this single example, that even a blind man can see the gross injustice in the obvious partisanship of the National Gallery.

ARTHUR HEMING.

Toronto, Jan. 30, 1933.

"There are indications also of another and even deeper change. All through the history of French art there runs the guiding thread of a sympathetic and wholesome contact with the common reality of the senses. This thread is being found once more, and the basis of the tradition is being recovered. In France all the idealisms and the sym-

bolisms eventually resolve themselves—as far as painting is concerned—into an interpretation of what the eye has keenly and even critically examined. The interpretation may be personal, but it is always founded upon physical reality. Thus, while there is nothing more typical of the young French art of today than its horror of platitudes and banality, this horror leads the artist, not towards flights of the imagination, nor even—though it might have been so yesterday—towards extravagant and arbitrary forms of expression, but exclusively towards finding a new and individual point of view for looking very realistically at very real things. A return to realism is rapidly on its way."

Hugh Stewart.

Star 8/2/33

### NATIONAL GALLERY TO OPEN EXHIBITION

OTTAWA, Feb. 8.—(C. P.)—The annual exhibition of Canadian art will be opened tomorrow at the National Gallery here, with approximately 300 canvasses representing the selected work of Canadian painters from the Atlantic to the Pacific. This collection does not include 45 paintings and about 80 sketches of the memorial exhibition of the late J. E. H. MacDonald, who died last November. Mr. MacDonald had been principal of the Ontario College of Art.

A notable collection of sculptured groups has been selected for this annual exhibition.

## French Art Returns to Realism

For years past the Autumn Salon in Paris has brought together many of the most eccentric works that French art has produced, so that it has some value as a barometer to show how experimental art is flourishing. The fact that a great deal of the work exhibited in the Autumn Salon of 1932 gives signs of a new tendency, which is, in point of fact, a tendency towards older ways, seems therefore to provide good evidence that what has been called the "speculative boom" in pictures which were only modern without being good, has really come to an end. An English critic, writing of this Salon, says:

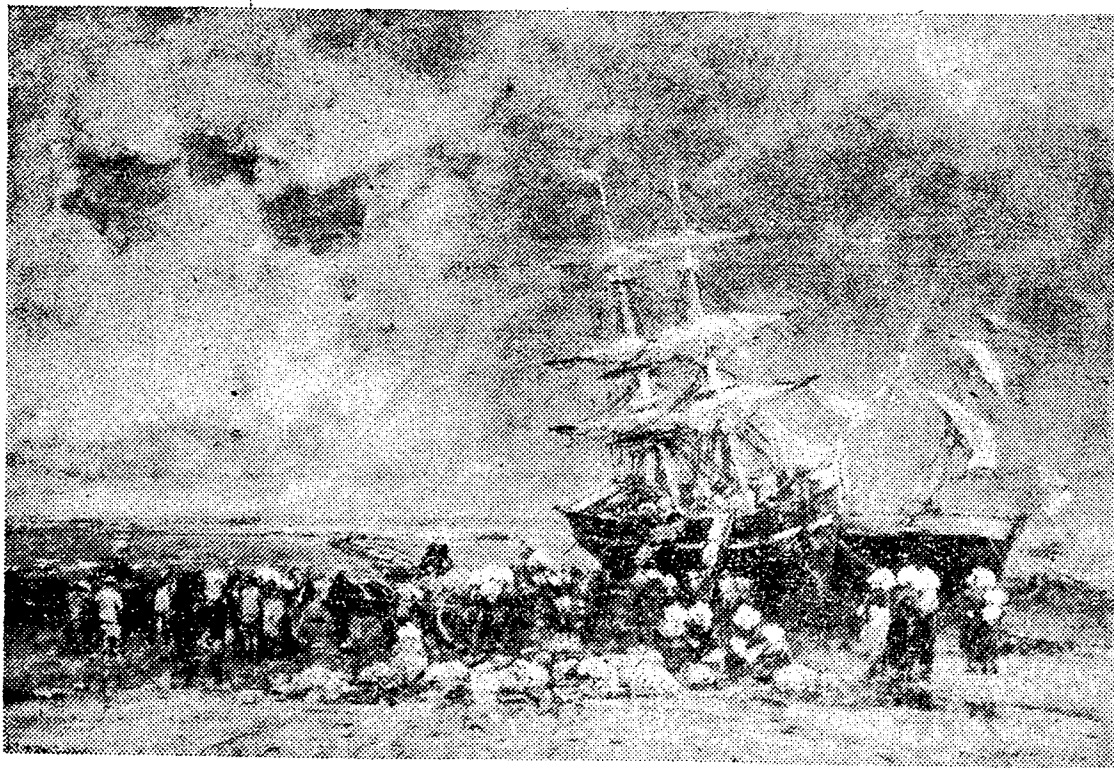
"Now that time is no longer money for the painter, he is not tempted to turn out small pictures which were little more than sketches, and the absence of demand, instead of having the normal economic result of making him turn out nothing at all, has directed him, on the one hand, to a more conscientious and sincere study of his art, and on the other to painting large pictures, on which he has the leisure to work and to which he has devoted himself with enthusiasm in spite of their much greater material cost to himself. The painters have, in fact, consoled themselves for hard times by painting."

"These large pictures not only reveal the sustained effort which their mere size has involved but they show a solicitude for drawing, composition, and design which marks a real change of direction in French painting. After a long period in which everything has been sacrificed to color, to atmosphere, to effects of light and shade—a period which was itself a revolution against one which had perhaps been too pre-occupied with form and outline,—we seem to be returning towards an ambition directed less towards seizing fugitive sensations than towards building up a balanced whole. The subject picture, which for years had been entirely banished from the work of those French painters who counted, is returning, and has been adopted by many of the more promising of the younger men."

## WEEK'S REVIEW OF ART

Star 1/1/33

FROM THE FRENCH COAST

COD FISHERS' RETURN  
By Eugene Boudin.

—Courtesy of Watson Galleries.

### Notes of Exhibitions In Montreal

The next special exhibition to be held by the Art Association of Montreal will be of water colors by Hugh G. Jones, R.C.A., and will be opened in the Print Room from Tuesday, February 21, till Sunday, March 12.

A later exhibition will be one of about 50 works by water color painters of the United States, which are being shown through the courtesy of the National Gallery of Canada. This will be shown in one of the upstairs galleries, and, at the same time, a collection of the work of Edwin Hodge will be shown in the Print Room. Still later, after the closing of the Spring Exhibition of the Art Association, there will probably be an exhibition of British prints, brought to Canada by the National Gallery.

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An exhibition of works by F. W. Hutchison, A.N.A., is to be open at Scott's gallery for two weeks from Saturday, February 18. Mr. Hutchison is a Canadian from Montreal, who spends his summers in Canada, but his winters in New York, where he is head of the art department of the New York University, and his work is more widely known in the United States than in Canada. His pictures to be shown here are mostly landscapes of the Lower St. Lawrence.

### Royal Academy To Exhibit Applied Art

That highly conservative body, the Royal Academy of Arts, in London, is taking a very progressive step by arranging for an exhibition of Art in British Industry, though, in order to allow all the time needed for proper preparations, this exhibition will not open till January, 1935. This exhibition will be a successor to the great series of displays of the art of France, Italy, Holland and other countries which have been held in recent years, and will come next after a Retrospective Exhibition of British Art, which is to be held in the academy's galleries next January.

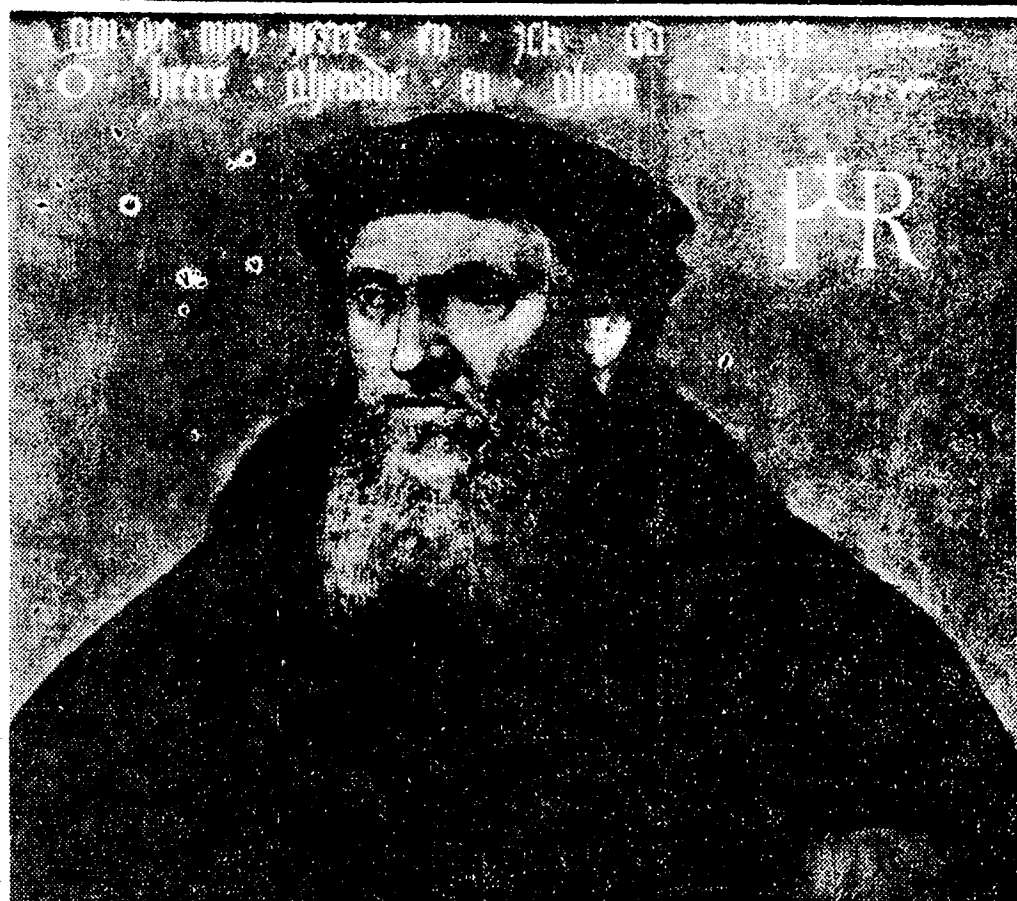
An important fact about this coming exhibition is that the academy, which exists for the encouragement of the fine arts, will be recognizing applied art and admitting it to its galleries for the first time in its long history. It is doing so in order to emphasize the value of the artist to industry, as well as the dependence of industry on design, and, further, to convince the world that in such matters British designers are abreast and in many ways ahead of rivals abroad.

In arranging this exhibition, which is to include textiles, glass pottery, furniture, metal-work, printing, etc., the academy is collaborating with the Royal Society of Arts, one of whose principal functions has always been the encouragement of applied, industrial art.



# Un petit salon du Louvre à Montréal

Quatre des toiles de grands maîtres réunies au musée Lallemand  
La Presse, Jan. 14, 1933



Parmi les quelque deux cents tableaux originaux en la possession de M. Fred-A. Lallemand, dont plusieurs sont signés des grands maîtres, cette photographie en groupe nous re-  
HAUT A GAUCHE, "Charles le Conquérant", grande toile du Titien peinte à sa première manière, avec un détail qu'il devait plus tard abandonner; EN HAUT A DROITE:  
"Salomé et la tête de Jean-Baptiste", petit tableau aux chairs vives qu'on a tout lieu d'attribuer à Raphaël; EN BAS A GAUCHE: "Le mariage mystique de Sainte Catherine",  
de Carlo Dolce, où l'on reconnaît ses figures pleines et charmantes; EN BAS A DROITE: un portrait peint par Holbein, le grand maître allemand.

M. Fred-A. Lallemand, riche industriel canadien-français, possède une collection de toiles de grands maîtres évaluée à quelques millions de dollars.

## Un sujet de fierté pour les nôtres

Il s'est construit, pour abriter avec goût et en sûreté toutes ces oeuvres d'art, un musée particulier à l'épreuve du feu et des cambrioleurs,

## Une véritable révélation de classiques

Combien y en a-t-il qui savent l'existence à Montréal d'un magnifique musée construit par un Canadien-français pour y loger avec goût sa collection de tableaux des grands maîtres, évaluée à \$4,000,000 environ ? Ce petit salon privé du Louvre se trouve chez M. Fred-A. Lallemand, riche commerçant et industriel en levures et produits raffinés, domicilié à 1637, rue Sherbrooke-ouest, près de S.-Mathieu, dans une belle maison de trente pièces. Son musée particulier est attenant à la bâtisse de trois étages et lui a coûté environ \$40,000. Il est en béton armé recouvert de stuc peint, plafonné en vitraux et éclairé, soigneusement fermé et à l'épreuve du feu et des cambrioleurs qui auraient du goût. La vaste pièce est haute et claire; le jour, elle reçoit en plein toute la lumière du ciel; le soir, un système moderne de bulbes électriques, disposées de façon à jeter partout des rayons sans reflets inégaux, baigne le musée dans une lumière éblouissante. Des rayons privilégiés ont eu accès jusqu'ici à ce temple de l'Art, fermé comme un cénacle. Ce que certains d'entre eux ont raconté, une fois revenus de cette excursion inattendue sur un thabor artistique, commence de créer dans les milieux avertis une sorte de légende, entretenue avec cachotterie.

Un fait aussi extraordinaire ne doit pas, cependant, rester aussi secret. Il fait honneur à tous les nôtres qu'un Canadien-français, — et Dieu sait si l'on insinue que nous devrions nous intéresser davantage au culte de la Beauté, — un tel Montréalais ait fait un chez-soi aussi riche à que que deux cent toiles originales de grands maîtres et à toute une collection de meubles, vases et horloges anciens. Il nous appartient en propre d'afficher notre fierté d'avoir parmi nous l'une des belles collections privées qui existent dans le monde.

### Accueil favorable

... Je sonne. J'entre, — oh, mais dans le portique entre les deux portes, — en attendant que le serviteur aille prévenir. Voilà qui cadre bien avec ce qu'on m'avait laissé entendre sur la sévérité de l'accueil que je recevrais. Nenni, M. Fred-A. Lallemand vient lui-même, accueillant, affable. Nous pénétrons dans le passage, passons dans un salon. Déjà on respire une atmosphère étrange, créée par la présence de meubles antiques, de foyers à l'ancienne, de vaste et pleine solitude, peuplée par notre seule présence sous le regard de quelques vieux portraits. On veut parler à voix reposée dans ce silence nullement troublé par les dévergondages de la radio, le va-et-vient du dedans ou les bruits du dehors. Il flotte comme une imperceptible poudre d'histoire dans cet air où ne monte jamais la fumée du tabac. Prévenu par les aimables propos de M. Lallemand, je suis prêt pour l'accomplissement du mystère. Un petit loulou de laine fait une apparition furtive: Bouboule. La double porte au fond de la pièce glisse sur ses gonds...

### Le révélation

Interloqué. Je reste interloqué. Je suis sûr que n'importe qui resterait interloqué. La vue plonge sur un vrai petit salon du Louvre, tapissé de toiles magnifiques, peuplé de meubles et de vases antiques et de tapis anciens, gardé à l'entrée par une blancheur de marbre. On est transporté du coup dans une atmosphère irrésistible à ceci de plus confortable que celle des musées publics, que c'est intime et privé.

La pièce peut avoir, en autant qu'un simple coup d'oeil peut en juger, une quarantaine de pieds de longueur par une bonne vingtaine de hauteur et de largeur. Elle est abondamment éclairée par la lumière du jour, qui descend du cloisonnage de vitres servant de plafond. Les murs bleus sont recouverts de toiles de toutes les dimensions, depuis des tableaux de Rubens et de Durér jusqu'aux vastes Titien et Caravaggio.

### Un Prix de Rome

La statue de marbre qui éclaire d'une blancheur si harmonieuse l'entrée de la salle aux couleurs rassies et diverses, c'est l'Enfant prodigue qui a valu à J. Mozier en 1860 le grand Prix de Rome. Un véritable poème grec, en lignes pures, nettes, sobres. La statue vient de la famille du général Sheridan et M. Lallemand a refusé de la céder au Louvre de Paris contre la promesse d'une somme substantielle et le droit d'y faire graver son nom comme donateur.

### La rencontre des Grands

On n'eût jamais imaginé autant de grands maîtres réunis en salon privé à Montréal. La foule qui passe et repasse rue Sherbrooke ouest pouvait supposer qu'autant de princes



M. FRED-A. LALLEMAND, riche industriel et commerçant de Montréal, qui en 44 ans a réussi à réunir chez lui l'une des plus belles collections privées d'oeuvres d'art que l'on puisse imaginer.

de la peinture étaient réunis dans la salle de ce petit édifice dont on se demande du dehors à première vue à quoi sert la toiture de vitrage. Holbein, Rubens, le Titien, Raphaël, Velasquez, Durér, Caravaggio, Van Dyck, Guido Reni, Carlo Dolci et d'autres classiques; ils sont tous là, représentés par des originaux d'importance expertisés. C'est un éblouissement.

### Collection expertisée

Il y en a quelque deux cents. Tous des originaux. Une expertise scientifique a été conduite récemment par le fameux Dr Valentiner, ex-directeur du Musée de Detroit, actuellement à Berlin, et il a confirmé l'authenticité de presque toutes les toiles achetées sur attestations en bonne et due forme. Il ne lui reste qu'à faire un rapport définitif sur une demi-douzaine de tableaux qu'il veut retracer plus sûrement à leur origine et comparer avec certains spécimens des musées européens. M. Lallemand ne peut supporter les copies, même les plus intéressantes. Et du moment que le Dr Valentiner a exprimé des doutes sur l'authenticité d'une couple de tableaux, il s'est empressé de les déloger de son musée



"L'Enfant prodigue", la statue de marbre blanc, grandeur naturelle, qui se trouve à l'entrée du musée de M. Lallemand, est de J. Mozier et lui a valu le grand prix de Rome 1860. On en admire les lignes harmonieuses et rondes, d'une belle pureté. M. Lallemand a refusé de la céder au musée du Louvre contre une forte somme et le droit d'avoir son nom inscrit comme donateur.

et de les mettre dans un coin de salon afin de décider de leur sort.

### Dénombrement éloquent

Je ne commettrai pas le ridicule au retour d'une brève visite de commenter d'imagination les toiles de maîtres. Aucune analyse ne vaudra l'éloquence du relevé officiel fait par les experts des chefs-d'oeuvre et des autres tableaux en la possession de M. Fred-A. Lallemand. En voici la liste à peu près complète:

CARAVAGGIO (1569-1609), "L'appel à l'apostolat de S.-Mathieu"; Artiste flamand, influencé par l'école vénitienne (fin du 16e siècle), "Le Christ et la femme adultère"; John Constable (1776-1837), petit paysage anglais; DAVID TENIERS le jeune (1610-1690), "Paysan à table"; Michele Marieschi (mort à Venise en 1743), vues des approches de Venise; Bonington (1801-1828), paysage; G. B. Pannini (1695-1764), deux petits sujets; VAN DYCK, portrait de la duchesse de Marlborough; Théodore Rombouts (1597-1637), "Le renement de S.-Pierre"; Peintre italien du 17e siècle, "Elisier et Rebecca"; Peintre de l'école de Bologne (17e siècle), "Saint-Jérôme"; Edwin Landseer (1802-1873), "Les chasseurs"; Gaspard Dughet (17e siècle), Paysage; Peintre du Nord de l'Italie, probablement de l'école de Verone, "Saint Jean l'Evangéliste"; aile de diptyque qui date des environs de 1496; G. Morandi; Roeland Savery, (né en 1576, mort à Utrecht en 1639), Animaux sur un fond de paysages; A. Calcott, "Vue du Rhin" toile exposée à Londres de 1856 à 1864; John Frederick Herring (1795-1865), "Le cheval et l'âne dans l'étable"; Jules-Romain Joyant (mort à Paris en 1854), Vue de Venise; D. TENIERS le jeune, d'après l'original de RUBENS dans la galerie de Dresde, "La vieille femme qui souffre sur le feu"; Salles Wagner (1823 ou 1825-1894, Napolitaine qui distribue des cartes; SALVATOR ROSA, Paysage comportant des personnages; Egbert Van Heemskerck (mort à Haarlem en 1600), Paysan buvant dans une auberge; C. Janson Van Centen (né à Londres en 1593 et mort à Amsterdam en 1684), Portrait d'un gentilhomme; W. Beeckey (mort à Hamstead en 1839), Portrait d'une vieille dame; GUIDO RENI, Moine en prière; Richard Wilson (1714-1782), "Le château sur le lac"; Guiseppe Bazzani, "Le Christ et les Pharisiens"; G. Arnfield, "Les chiens et le renard"; Michel Rocca (mort à Parme en 1751), L'Echelle de Jacob; Sassoferra'o, "Madone"; Un disciple de RUBENS, d'après l'original de Munich, "Le dernier jugement (c'est l'une des seules copies de l'époque qui existent) Bommel, (mort à Wöhrd en 1708), L'Ange et Tobie; SIR PETER LELY (né à Soest en 1618, mort à Londres en 1680), Portrait d'une femme avec son enfant; Aniello Falcone (mort à Naples en 1656), Scène de bataille.

Abraham Storck (mort à Amsterdam en 1710), Marine; Raeburn (mort à Edimbourg en 1823), Portrait d'une vieille dame; Un disciple de VAN DYCK, en fin du 17e siècle, d'après l'original de S.-Michel, "Crucifixion"; J.-B. Pyne (mort à Bristol en 1870), Paysage; Peintre anglais de l'école anglaise vers 1620, Portrait d'un gentilhomme; Peintre de l'école anglaise vers 1740, Portrait d'un gentilhomme; Rowlandson (mort à Londres en 1827), Festival campagnard; RIBERA (mort à Naples en 1652), Moine en prière; Peintre de l'école allemande, seconde moitié du 16e siècle, "Le roi Salomon"; SIR PETER LELY, Portrait de dame; Peintre de l'école anglaise vers 1650, Portrait d'Ambrogio Spinola; Piazzetta, école vénitienne du 18e siècle, Madone et enfant; R.-R. Reinagle (1775-1862), Portrait de T.-T. Blakenay; Baron Leys (1815-1869), "Un concert donné à la cour du roi Charles-Quint"; C. Breydel (1678-1733), Scène de bataille; un tableau de l'école flamande, circa 1650; Peintre de l'école hollandaise vers 1640, Portrait d'une vieille dame; Peintre de l'école Ferrara, sur cuivre, "Adoration des Rois"; Peintre de l'école hollandaise vers 1600, Les paysans devant l'auberge; B. Schidone, (1560-1616), Le Christ et la femme adultère.

Jacques Courtois (1621-1676), Scène de bataille; Jan Van Hemesen (1500-1566), Saint Jérôme; S.-B. Halle (1877), Portrait d'une femme en bleu; D. TENIERS le jeune, Paysan à la main blessée; GAINSBOROUGH, Paysage; Sir Thomas Lawrence, Portrait de la duchesse de Tech; Desiderio (mort à Naples en 1640), Pyramus et Thisbé; Chrome (1769-1821), Paysage; GAINSBOROUGH, Paysage; Jan Lys (mort en 1629), Le joueur de luth; Artiste allemand, vers 1540, Portrait en buste d'un vieil homme barbu; Peter Nasmyth (1787-1831), Vaches au pâturage; Albert Cuyp, Paysage; SIR PETER LELY, Gentilhomme avec sa cote d'armes; de l'école hollandaise un tableau représentant un marché aux bestiaux et un autre qui décrit un combat de taureaux; W. Langley (né en 1852), Scène de

forêt; CARLO DOLCI (Florence, 1616-86), Le mariage mystique de Sainte Catherine; Lucas Van Uden (Anvers 1595-1675), Paysage avec animaux; Peintre de l'école de Bologne, Tête d'apôtre; LE TITIEN (15e siècle), Portrait de reine; d'après RAPHAEL, La Madone de Cardellino; Artiste russe byzantin du 18e siècle, Nativité; Hogarth (18e siècle), "La cuisine maigre".

DAVID TENIERS le jeune, Paysage; Luca Giordano (1632-1705), Judith; Zuccarelli (1702-1788), Paysage; FRANS HALS, Portrait d'un homme; REMBRANDT, Le Philosophe; F. Barrocci, Tête de Madone; Peintre italien du 16e siècle, Tête de jeune homme; Peintre de l'école lombarde ou plus probablement RAPHAEL, Salomé avec la tête de S. Jean-Baptiste; Hogarth, "La cuisine grasse, (par opposition à la Cuisine maigre; scènes anecdotiques); Sebastiano Ricci (1658-1734), L'adoration des Rois; RUBENS, la Vierge et Sainte Anne; De l'école anglaise du 19e siècle, Paysage; de l'école anglaise du 18e siècle, Portrait de gentilhomme; Beechy (1753-1839), Portrait de l'ami Vincent; Brouwer (18e siècle), Les paysans à l'auberge; A.-F. Faudwys (1641-1711), Paysage; De l'école italienne du 18e siècle, "L'adoration des Rois"; Gaspard Dughet (1618-1675), Paysage italien; GAINSBOROUGH, Paysage; D. TENIERS le jeune, Paysans dans une auberge; VELASQUEZ, L'homme aux raisins; peintre de l'école anglaise du 18e siècle, Portrait d'une dame; Jan Steen (17e siècle), Paysans qui dansent devant l'auberge; Simon Van der Dors (1653-1717), Vaches et brebis; LE TITIEN, grand portrait de Charles le Conquérant; Jacques Courtois, Scène de bataille.

Lambert (18e siècle), Paysage; Baron Gros, Portrait d'une dame; Ecole de Bologne (17e siècle), Un saint tenant dans ses bras le Christ enfant; copie de VAN DYCK, par un élève; J. Both, Paysage; H. RIGAUD (1659-1743), Femme de cour tenant des fleurs; Luca Giordano (1632-1705), Job et ses amis; V. Catena, Madone et Saints; Turner, Paysage; C. Troost, Scène de famille; P. Nasmyth, Paysage; J. Constable, petit paysage; Gaspard Dughet, Paysage; Sir Edwin Henry et C. Landseer, Le contrebandier blessé; Jan Weenix (1640-1719), Nature morte;

## HOSMER NAMED TRUSTEE

### Montrealer Appointed to National Gallery Board

Ottawa, March 1.—Elwood B. Hosmer, Montreal, has been appointed to the board of trustees of the National Gallery of Canada, to fill the vacancy created by the resignation of Dr. Newton MacTavish, of Ottawa. The appointment, which is made by the Governor-General-in-Council, was announced today.

Mr. Hosmer is prominent in financial and art circles in Montreal, and is a patron of aviation. He owns an outstanding collection of 18th century English portraits, and of 19th century French paintings, including some of the best examples of the work of Eugene Boudin.

A group of four paintings in Mr. Hosmer's possession is said to constitute the finest examples of the work of Canaletto to be held in any private collection.

H. S. Southam, Ottawa, is chairman of the board of trustees, and the other members are Hon. Vincent Massey, Toronto; Norman MacKenzie, Regina, and J. O. Marchand, R.C.A., Montreal.

G. Honthorst (1590-1656), S. Mathieu l'Evangéliste; C. Troost, Groupe de famille; D'après l'original de Lueni qui fait partie de la collection Rothschild à Paris, Vanité et Modestie; J. Fynacker, (1815-1848), Paysage; peintre vénitien, portrait de gentilhomme armé daté de 1570; sir Godfrey Kneller (1646-1723), Portrait de Jacques Ier; J. Hoppner (1758-1810), Portrait de Jean le Baptiste; David Wilkie (1785-1841), La boutique du coiffeur; E. Van der Poel (1621-1664), Marine; Jan Wouwermans, Scène de chasse; Copie du tableau d'autel du Corrège qui se trouve au Musée de Parme; VERO-NESE, "Le Christ dans la maison de Simon"; Gilbert Stuart, Portrait d'une femme et de son enfant. Mme VIGEE-LEBRUN, Portrait de sa fille; Orlans Humphrey (1742-1810), Portrait d'une dame; peintre de l'école de Bologne, Un saint; H.-M. Sorgh (1611-1670), Trois paysans à l'auberge; R. Wilson (1714-1782), Château près d'un lac; peintre espagnol du 17e siècle, Paysage; Jacques Courtois (1621-1676), Scène de bataille; Tintoretto, Le miracle de S. Marc; S. Herring (1796-1865), Les chevaux devant l'étable; François (1774-1832), Portrait du pape Pie VI; Philip Wouwerman (1619-1668), Paysage; Muller Munchen, Vieille dame avec un garçon; Nicholas Maes (1632-1693), Portrait d'une dame; Vanderner, Paysage; Bartome Esteban, Nativité d'après Murillo; peintre de l'école flamande du 17e siècle, Madone; et certains autres tableaux sur lesquels nous n'avons pu recueillir de renseignements l'autre jour.

### Objets de grand prix

De tous les objets anciens dont les meubles, horloges et candélabres, etc., qui ornent l'entrée et tous les salons, en plus de la salle du musée, il faut au moins mentionner: un bahut du 17e siècle ayant appartenu au marquis Sombiet et qui fut jadis acheté par l'acteur canadien feu M. Plamondon; un service de thé Satsuma rare et très précieux; des vases chinois de la période Ming (1580-1680) et de la période Kanghi (1662-1722); des vases Sèvres peints par Laroche (1760-1780); des vases Empire, un vase cloisonné d'une grosseur comme il ne s'en fait plus depuis 200 ans et qui date de 1800; un gros vase de la période Majolica, poterie qui date de 1400 et dont la

formule fut introduite en Italie par les Arabes ou Espagnols des Iles Baléares; un vieux vase chinois en bronze représentant une procession d'éléphants; un vase en bronze ayant appartenu au duc de Suderland; des horloges grand-père, etc.

Six autres toiles attendent actuellement dans une galerie d'art de la ville qu'on leur fasse une place dans le musée de la rue Sherbrooke. M. Lallemand m'assure que parmi elles il y a un GRECO, un DELACROIX, un VELASQUEZ et un tableau qu'on a tout lieu de croire de RAPHAEL.

### Ni modernes, ni Canadiens

On remarquera que la collection ne comporte aucun moderne et pas davantage d'oeuvres canadiennes. La série s'arrête avant l'école impressionniste, si l'on excepte quelques tableaux faciles à discerner malgré qu'ils soient écrasés par la hauteur aristocratique des toiles de la grande époque, parce que leur traitement plus sommaire et leur coloris assez vif leur donnent un air perdu dans l'ensemble. On pourrait signaler aussi, sans plus, que la collection ne comporte aucune académie, pas même de celles qui commencèrent à peupler la terre en fin de Renaissance surtout. Il n'entre pas, non plus, dans le cadre de ces quelques notes de chercher une explication au fait que notre compatriote préféré s'en tienne aux peintres des siècles dorés, à l'exclusion des manifestations d'aujourd'hui à l'étranger et au pays (car elles existent ici également), si modestes qu'elles soient en regard des chefs-d'oeuvre des grands règnes. Il condamne à peu près en bloc les modernes, en quoi il a droit à son opinion, même contre un humble critique d'art. Il n'aime pas davantage les oeuvres qui l'histoire et la distance n'ont pas encore rendues vénérables. "Je veux que le tableau, dit-il, me donne des paysages et des figures "vraies", solides. Pas des paquets d'impressions et de couleurs". Il porte, du reste, un jugement identique sur la musique, que je mentionnai par hasard. "A côté de certains programmes sérieux de New-York et de Toronto, dit-il, que de "farces plates" sous prétexte de canadiennisme." Bref, M. Lallemand est Canadien-français sincère; il s'en vante, il a raison d'être fier de sa réussite en

"SATURDAY NIGHT" Feb. 11, 1933



affaires, dont l'honneur rejaillit sur les siens, mais il n'est pas le moins du monde régionaliste ni ce qu'il est convenu d'appeler "moderne".

Le culte du beau

M. Lallemand a longuement médité ces toiles. Son visage ridé s'illumine et ses yeux fins s'éclairent tandis qu'il en parle amoureusement. Il préfère chercher les renseignements au fond de sa mémoire restée fidèle, plutôt que sur les feuilles que sa presbytie déchiffre péniblement. Il connaît ses hôtes par cœur. Il semble qu'il ne traîne plus ses pas de septuagénaire et qu'il se redresse avec joie quand il va quérir un document pour justifier sa fierté de collectionneur privilégié. Il s'exprime très simplement, sans prétention. Une sympathique figure canadienne-française, marquée au coin de l'énergie, de l'esprit de travail opiniâtre, du bon sens pratique, amenée par l'âge et une certaine forme d'idéalisme pondérée, sans prétention au moindre snobisme ni à cette étrange culture scolastique de certaines élites. Un véritable homme du peuple, ouvert aux choses de la Beauté...

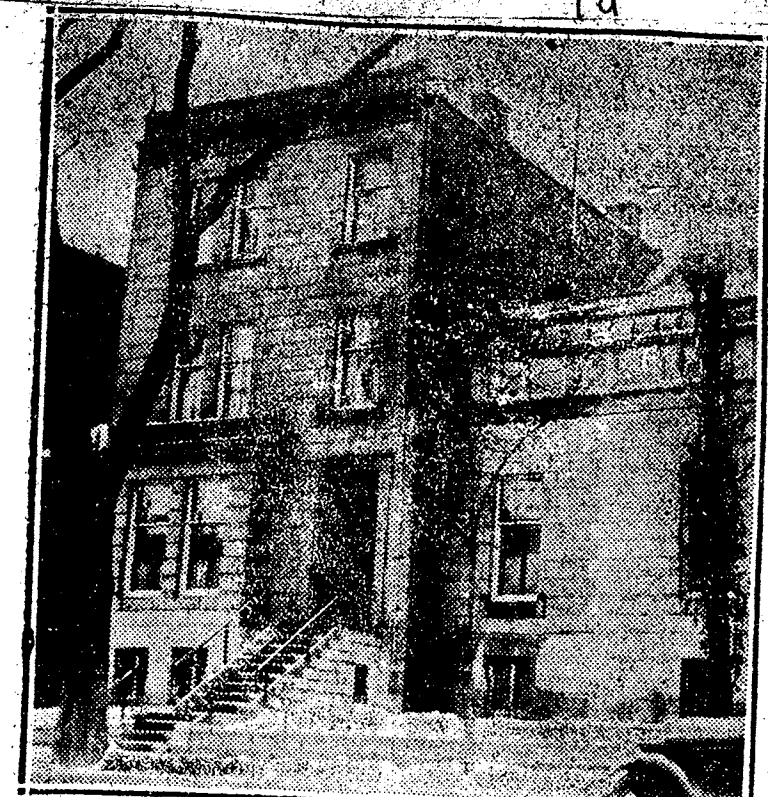
Belle leçon d'énergie

La vie de M. Fred-A. Lallemand a été une leçon d'énergie. "Le succès est dans le travail et dans l'intégrité", répète-t-il. Il a débuté à \$5 par mois, sans grande préparation; au bout d'années de labeur persévérant il parvint à une certaine aisance, perdit tout, recommença, se lança finalement dans l'industrie et le commerce de la levure et des produits raffinés; aujourd'hui sa firme a des comptoirs un peu partout et le chiffre d'affaires de l'année, sensiblement en progrès sur celui de l'an dernier, atteindra facilement le million. Voilà 44 ans qu'il s'adonne au passe-temps de collectionneur. Il n'a jamais dessiné la moindre ligne, mais il a reçu du Ciel le don d'un discernement solide, qu'il emploie, de concert avec les agences spéciales de New-York et de Londres surtout, à découvrir dans les grandes ventes à l'encan de collections privées les pièces de haute valeur. Il n'a pas, comme la plupart des nôtres, la manie de la publicité, si bien qu'il lui est arrivé, ainsi qu'à d'autres, d'être mieux connu en certains endroits des Etats-Unis et d'ailleurs que chez nous. C'est seu-

lement parce que nous l'avons convaincu qu'il s'agissait d'ajouter ainsi aux motifs de fierté de nos nôtres, que M. Lallemand, patriote sincère autant que catholique convaincu, a consenti à nous laisser "révéler" au public l'existence de son extraordinaire musée. "Comme vous voyez, me dit-il en me reconduisant gentiment, au bout d'une heure d'entretien agréable sous le regard complaisant et mystérieux de toutes les duchesses, rois et reines et bonshommes énergiques sortis il y a des siècles du pinceau des maîtres, — comme vous voyez, je ne suis pas aussi bourru que mes amis badins le prétendent; et la manie de collectionneur d'œuvres d'art mène à bien. Je m'étais toujours promis de réussir en affaires à force de courage et d'honnêteté et de créer pour mes fils (il en a quatre) une atmosphère de beauté".

Il y a plus que réussi, et c'est tout à la fierté des Canadiens-français.

R. F. NALD.



La photographie, prise de l'angle de la rue, montre la maison qu'habite M. Fred-A. Lallemand, à 1637 ouest, rue Sherbrooke, et, à côté, le musée qui contient la précieuse collection des toiles de grands maîtres. — (Cliché "la Presse").

WOMEN PAINTERS  
HOLD EXHIBITION

Gazette 7/2/33  
Attractive Examples by  
Montreal Artists in Eaton's  
Fine Art Galleries

SUBJECTS SHOW VARIETY

Works of Moderate Size Fill  
Three Rooms—Paintings  
of Extreme "Modern"  
Trend Absent

Paintings by Canadian women artists occupy the Fine Art Galleries of the T. Eaton Company, Limited, of Montreal, the collection showing careful selection and effective arrangement. The general effect of the show, which fills three rooms, is distinctly cheerful and the attendance at the opening suggested that keen interest has been aroused in the work of these painters who follow their profession in Montreal. The artists represented include four Associates of the Royal Canadian Academy, while the other painters contribute works that maintain the generally high level of the exhibition. There is plenty of variety in the subject matter and the differing techniques employed are not without interest. In the main, the paintings are of reasonable size, a fair proportion of the items being spontaneously handled crisp, vivid sketches which set down all that need be recorded in a frank and complete way. To many these summary impressions of things seen will make strong appeal. It is a colorful show with a refreshing absence of the ultra-modern. A few works there are where the importance of pattern is a trifle insistent, but these add the spice of variety. Mabel May, A.R.C.A., has a slight but capital impression of hilly country in "Old Farmhouse, Ste. Marguerite" with old structure and outbuildings backed by a ruddy hill. Heavier in touch is a stretch of rolling country with red buildings in autumn. Typical, too, is "A Hill-side Farm." Soundly handled is the portrait of "Barbara," a bobbed-haired girl in a yellow blouse. Gertrude Des Clayes, A.R.C.A., has sounded an almost gay note in her landscapes. She shows a distinct sympathy for pastel and her paintings in this medium have a deftness of touch and impression of atmosphere that are engaging. She has found comely scenes in many places — on the St. Francis River, at Lake Massawippi, a work marked by a well rendered summer sky with fleecy clouds; trees in vivid leaf edging a country road with nearby house, called "Autumn," while an effective oil is "Bruges"—a quiet waterway with bridge and buildings in mellow sunlight. Alice Des Clayes, A.R.C.A., besides a pastel portrait of two carriage horses, shows a fluidly handled watercolor called "Ponies on Dartmoor." Berthe Des Clayes is represented by striking portraits in pastel. Kathleen M. Morris, A.R.C.A., shows an open mind as to subjects — city streets as seen from the upper windows of buildings, the quaint architecture of the church at St. Sauveur, Que., with humble homes clustered about it; the door of a church with waiting sleighs in "Sunday Morning," the glitter of sunlight on vehicles and umbrellas as in "Market Day, Ottawa," and works of delicate values such as "Montcalm's House" and "Old Home, Cote des Neiges", the last named being a very satisfying performance.

SOME FOREIGN SCENES.

Jean Munro has characteristic examples of her soundly-grounded art, the subjects suggesting the advantage of travel both here and abroad. The quaint buildings and fishing craft at Martigues furnish matter for a freely handled oil, while the same firm handling and appreciation of values are evident in the stretch of snow, sleighs, buildings and church which are the pictorial elements of "Winter Landscape." "Grand Canal, Venice" is another work of good tone, while there is evidence of breeze in "Road to the Beach, Perce", with houses and stretch of blue water. Perce Rock is the subject of a smaller work charged with sunlight.

While Mary Grant has not ignored landscape, the present exhibition shows a more confident touch when she paints the sea. In these subjects she well suggests the volume and heave of water and the hiss of spray on very solid rocks. There is space and weight in these marines, among which are "Surf at South West Head, Grand Manan, N.B.," "Fishing Boats, Fundy" with wharf, placid water and shipping with lowered sails in sunlight; and "Surf and Seaweed, New Brunswick," another sunlight study with foam and rocks.

Alberta Cleland continues to show herself a painter of sincere purpose and sounds a poetic note in the painting of delicate tones called "St. Gabriel Farmhouse," with cross outside the ancient building and a man in a red cutter driving through the falling snow. A winding brook amidst trees in the light of a setting pallid sun is another poetical impression called "Winter Sunset." She also shows marked sympathy in the painting of flowers and the vessels that hold them. In these works the drawing is sound, and the fragility of the petals is well suggested in her paintings of peonies, tulips and phlox.

Rita Mount, while represented by her characteristic beach and wharf scenes with shipping, has been successful on her trips to the countryside and, besides some fluent and expressive sketches of village buildings at different seasons, reveals confident brushwork in "Late Winter, Ste. Genevieve," with its sunlit buildings and suggestion of thaw in the road; "September," a stretch of rolling wooded country with white cottages; "The Clothes Line, Ste. Therese," "Sunflowers, Murray Bay," and a colorful sketch of a stand at Bonsecours Market.

Marjorie Smith shows a capital still life of bottles and glasses, a self-portrait that is boldly handled and hints at good humor, and a richly placed and capably painted pastel portrait of a girl.

Sarah Robertson is strongly decorative in the handling of forms in "Autumn Storm," "Sulpician Seminary" and a painting of geraniums.

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Many Portraits  
Newly Acquired  
Of Fine Quality

Notable Additions to Britain's Portrait Gallery  
Made During Year.

London. —(CP)— Notable additions to the collection in the National Portrait Gallery here were made last year, 23 having been acquired. These were shown at a special exhibition near the close of the year. One that attracted special attention was the portrait of a woman — Mrs. Isabella Mary Beeton, of cookery book fame, who was born in 1836, began writing at the age of 23 and died when she was 29. This portrait has been presented to the nation by Mrs. Beeton's son, Sir Mayson Beeton. Other women in the new addition to national portraiture are Mrs. Craik, who wrote "John Halifax Gentleman," and the Duchess of Kent, mother of Queen Victoria.

Among the new portraits is that of John George Lambton, 1st Earl of Durham (1792-1840), who was Governor-General of Canada in troublous times, arriving in Quebec in May, 1838, shortly after the Papineau rebellion had been quelled. Near him in the gallery is Sir Humphrey Davy who perfected the safety lamp, also Sir George Everest, after whom Mount Everest was named. The late Lord Curzon of Kedleston, is a near neighbor, his picture being a copy by an unknown artist of a painting by the late John Singer Sargent.

Robert Raikes, promoter and leader of the movement to establish Sunday schools, is a benevolent Pickwickian-looking person. Others in the collection are: Cecil Rhodes, the Empire builder; Holman Hunt, the artist; and the late Lord Birkenhead.

G. M. WEST PRESIDENT  
Gazette Feb. 20, 1933  
Royal Architectural Institute  
Names Officers

Toronto, February 19.—Endorsement of recommendations of the Canadian Construction Council of Canada, and of establishment of the council as a permanent body to represent all phases of the construction industry was given by the Royal Architectural Institute of Canada at its 26th annual general meeting. Endorsement will be forwarded to Premier R. B. Bennett.

The two-day convention closed Saturday night with a banquet at which Ernest Barrott, of Montreal, received the institute's gold medal for building for the Ottawa Bank of Montreal. Ernest Cormier received the bronze medal for his Montreal house.

Maritime and Winnipeg delegates complimented officers and members of the institute who took a leading part in the formation of the construction council which, they stated, offered a leadership beneficial to the country as a whole.

Officers elected were: President, Gordon M. West, Toronto; hon. treasurer, W. S. Maxwell, Montreal; hon. secretary, Alcide Chausse, Montreal; secretary, I. Markus, Toronto; first vice - president, Andrew R. Cobb, Halifax.

AID FOR MUSEUMS  
IS BEING PLANNED

Gazette 11/3/33  
Carnegie Corporation to Be  
Assisted by Advisory  
Committee Named

(By The Canadian Press.)  
Ottawa, February 10.—Arrangements for systematic aid to Canadian public galleries and museums by the Carnegie Corporation of New York are rapidly taking definite shape. An advisory committee was recently formed composed of Dr. J. C. Webster, Shediac, N.B.; Eric Brown, director of the National Gallery, Ottawa; E. L. Judah, McGill University, Montreal; F. Kermod, Provincial Museum, Victoria, and H. O. McCurry, assistant director, National Gallery, Ottawa, who has been named by the Carnegie trustees as secretary.

In a statement issued to The Canadian Press today, Mr. McCurry briefly outlined the purposes of the committee. The general background of the Corporation interest in Canadian museums, he said, is contained in "The Museums of Canada" a comprehensive report made last year by Sir Henry Miers, president of the Museums Association of Great Britain, and S. F. Markham.

As an experimental programme the committee is preparing to consider plans which may be presented for the reorganization of galleries and museums in cities under \$5,000 in population, with an existing museum service.

The grants will be made on the following broad principles.—

1. The governing body to evolve a definite policy and to restrict its future acquisitions in accordance with that policy.
2. A reorganization scheme based upon the new policy to be drawn up, and an independent expert from one of the better known museums to be invited to visit the museum and report upon the proposed scheme.

# THE WEEK'S REVIEW OF ART

Star 8/2/33

## Montreal Women Painters

Ten women painters, present or past residents of Montreal, contribute to an exhibition in Eaton's gallery, which is the best of its kind that has been given here in recent years. Landscapes, seascapes and town pictures predominate, but there is no sameness in the exhibition and all are of interest. Sea and river shores and boats are the subjects of some of the best pictures here, notably those by Rita Mount, Mary Grant's Fundy fishing boats and her broadly painted picture of sea on the New Brunswick coast, and Jean Munro's views on the shores of Quebec and France, among which are a small picture of Venice and a larger and still more successful one of Martignes on the Mediterranean. Rita Mount has also some light toned landscapes, a group of village children and a good sketch of some Gaspe cottages. Mary Grant's snow scenes are full of misty atmosphere and perhaps a little too soft. There is softness too in some of the winter scenes of Alberta Cleland, who has sent some simplified and rather formal pictures of Quebec scenes and some flower pictures, of which one of a bunch of peonies is specially successful. By Berthe des Clayes there are several good studies of the greens, yellows and reds of Canadian autumn and an excellent picture of a group of children and sheep. Alice des Clayes has sent some of her always good pictures of horses.

Among the more formal painters are Mabel May, by whom there are some good sketches of landscapes and cottages and a portrait of a child, which is strongly painted, but rather hard and lifeless; and Sarah Robertson, who besides some rather hard landscape patterns, has some good, small sketches and an interesting fly's eye view of a plant growing in a pot. There are some good sketches of street scenes by Kathleen Morris, as well as several of her larger, formal and simplified, town pictures, with much of the bright color that the habitant loves. Marjorie Smith has here a still life picture of empty bottles and three effective portrait studies, of which one is more serious and the other two are amusing caricatures.

## Edwin Holgate's Prints and Pictures

The work of Edwin Holgate is distinctly of the kind which is seen to better advantage by itself, as it is in the small collection which is being shown in the Print Room of the Art Association, than when it is mixed in with other kinds of work in a general exhibition. The exhibition includes sketches and small pictures in oil, drawings and prints. Among the woodcuts, though they are very few in number, there is some of the best work in the collection. There are beautiful drawing, line and composition in the "Nude by Lake," which is one of the larger ones, and the composition is as successful in "The Staircase," made up chiefly of light from above falling on the figure of a girl going upstairs. The little cut of "The Bathers" is almost as good, as are the movement and the effect of sunlight in "The Lumberjack." In the only lithograph here, of deep snow among village shacks, the quality of the snow is of more importance than the composition.

The oil pictures are of Canadian landscapes, well drawn and somewhat simplified in construction. Mr. Holgate is one of the painters who love to paint the more bleak and bitter aspects of Canada, but these pictures and sketches are much less bleak than much of his work. There is a good deal of color in them and specially of full, comfortable greens, and there are some good effects of the colour of light reflected from snow.

As a whole, the exhibition is an interesting one and does Mr. Holgate justice. It must be admitted that he evidently means what he says, even if he does not always see things as other people see them.

## Woodcuts Shown at The Arts Club

Several of the woodcuts by Felix Shea in the small exhibition which is now open at the Arts Club, on Victoria street, have been seen before in other exhibitions, but they are worth seeing again. About half of them are portrait heads, mostly of people who are well known, particularly at the Arts Club; they are very interesting as clean-cut, simple studies of heads, though, as portraits they are rather unequal.

The most conspicuous of the other cuts is a large one of the figure of a girl lying under the shadow of some enormous leaves, in which form and solidity are admirably suggested with a great economy of lines. Most of the cuts, other than the portraits, are studies of ducks and other birds in their natural surroundings, and the birds are as good as the suggestions of distant landscape and sky. One specially good piece of design is of a flight of ducks seen through a screen of reeds, but in nearly all of these prints good effects are got with strong lines and few high lights. A few prints which have been printed in two tones of brown or purple are not nearly so successful as the rest.

This exhibition is open to the public on every day except Saturday and Sunday, from 10 to 12 a.m. and from 3 to 5 p.m., and will remain open till February 18.

## American Water Color Painters

The collection which is now being shown in the upstairs gallery, usually occupied by the Learmont collection, at the Art Association of Montreal, has been selected from the 66th annual exhibition of the American Water Color Society, is sent into circulation by the American Federation of Arts and has come to Montreal through the courtesy of the National Gallery of Canada. It gives a good idea of the activity of water color painters in the United States and shows the work of 34 people who are little, if at all, known to most Canadians.

There are some good pictures and some excellent examples of the free and effective handling of pure watercolor. A number of the best of these are of marine subjects; some of the more striking of these are Stanley S. Woodward's "Silver ways," of light on a broken sea, and his "Trawler" of a boat on the slope of a big dark wave. Harry E. Olsen's boldly-painted picture of light reflected from choppy water; George Pearce Ennis' two pictures of fishermen, ships and waves, and Eleanor Parke Coates two pictures, which, though they are less freely painted, and with body-color, are gay and sunny. Two of the most remarkable pictures in the exhibition are Eliot O'Hara's "Sun on the river" and "The shore road," in both of which big effects are got with a wonderful economy of means.

Among the more notable landscapes are Roy Mason's interesting picture of a figure and a spreading tree, standing out against a yellow sky, S. Peter Wagner's "Storm clouds," and Paul L. Gill's "Tree in the quarry," in which there is a great deal of decorative but quite imaginary color. There are some good flower paintings by Alphaeus P. Cole and, better still, an exactly painted but decorative picture of flowers in a jar by Nelly Littlehale Murphy. William Steig's "Lobby" is a caricature, rather in imitation of the drawing of Forain, and there is a delightfully vivid pastel of a boy's head by Eleanor L. Sears. Hoyland B. Bettinger's simply and truly painted "Cathedral steps," Carolyn Bradley's broad and impressionistic work, Hilton Leach's clever moonlight scene, with an effect which rather suggests stage lighting, and Charles O. Golden's free but accurate study of a grape-vine are some more of the things which are worth noticing in an exhibition which is all well worth seeing.

## Eastern Art In Two Exhibitions

Chinese pictorial art made up the whole of the exhibition which has been open in Ogilvy's gallery and an important part of the exhibition in the Library of McGill University, which is to remain open till the middle of April. The first of these consisted of a part only of the large collection of the family of Dr. Kiang Kang Hu, one of the great family collections of which there are many in China, and something of its origin and nature was explained by Dr. Kiang in two lectures, which he gave in Tudor Hall in connection with the exhibition.

The part of the collection which was exhibited consisted of paintings, with only very few examples of calligraphy, which, as Dr. Kiang explained, is in China a branch of painting and ranks, with the painting of pictures, as one of the fine arts, far above the applications to ceramics, textiles, metal work, etc., by which Chinese art is most generally known in western countries. In many oriental languages, and more particularly in Chinese, in which the letters have elaborate and beautiful forms as well as individual word meanings, the painting of the letters may be appreciated as much as the literary meanings which they convey. The pictures in this collection included examples of early as well as recent work, with a few very fine specimens of the time of the Sung dynasty, 960-1280 A.D., the period in which the best pictorial art began, though one of the greatest of Chinese painters, Ku Kai Chi, lived some 400 to 500 years earlier. The art of the succeeding Yuan and Ming dynasties is also to be seen in the Kiang collection, as well as some modern works in which the influence of modern European taste seems to be visible.

The collection at the McGill Library, if it contains nothing which is quite of the quality of the best objects in the Kiang collection, yet has some fine specimens. The exhibition is not only of Chinese art, but includes that of other eastern countries; Japan, Persia and India are also represented. Some of the works are shown in copies or reproductions, many of which are almost as good as their originals, and there are a number of original works belonging to the Library's quite valuable collection. There are Chinese, Japanese and other Buddhist manuscripts, and there is a specially good display of Persian and Northern Indian pictures and illuminated manuscripts, as well as some good specimens of Persian bookbinding. The exhibition, though not very large, is very comprehensive and contains many beautiful things.

## Notes of Art in Montreal

Star 8/2/33

The Independent Art Association will hold a meeting next Tuesday evening, February 14, at 8:30, in the hall of Sir George Williams College at the Central Y.M.C.A., Drummond street. A large number of guests are being invited, including the members of the Royal Empire Society. There will be an address by Mr. Frank P. Chambers of the department of architecture in McGill University, on "The Old Academies of Art, Their Ideals and Traditions." This will be fully illustrated by means of lantern slides

and colored reproductions of works of art, lent by the courtesy of McGill University. Mr. Chambers, whose publications include a "History of Taste," published about a year ago, can speak with authority on his subject.

Some interesting examples of the work of Cornelius Krieghoff are now being shown at the Watson Galleries. Krieghoff, though he was a German who came to Canada by way of the United States, did most of his painting, and the best of it in this country and specially in this province. His works, apart from their pictorial values, are an important source of information about Canada and Canadian life of the middle of the last century. One of the pictures now being shown is a very early example of his work, being dated 1847. Its subject is a gentleman's sleigh of the period on the river ice-road, with a view of Montreal in the distance. Another is of "Chippawa Indians on Lake Huron."

## WATERCOLORISTS EXHIBIT WORKS

Gazette 8/2/33  
Paintings by United States Artists at Art Association Galleries

Clean fresh color and freedom in execution mark the works by contemporary United States watercolorists being exhibited in the east gallery of the Art Association of Montreal. In the 44 examples shown there is evidence that the painters have not attempted to strain the medium beyond legitimate bounds and, with few exceptions, there has not been undue recourse to the employment of bodycolor, the result being a "washy" transparency that is refreshing. In handling the majority of the works are bold and suggest spontaneity in recording impressions.

John E. Costigan shows a nice appreciation of values in his figure piece, "Mother—Child," done in a free "blotchy" technique, while George Pearce Ennis reveals forceful handling in "Driven Ashore"—men clambering over rocks from a boat, while in a rough sea the sails of a schooner gleam against a stormy sky; and in another shore scene called "Baiting Cod Lines," Quieter in spirit is the view of Rockport, Mass., by Mabel B. Hall, with boats in sheltered harbor, houses and church backed by a rounded hill under a grey sky. An effect of heaving sea and breaking wave is "Silver Rays," by Stanley W. Woodward, who also shows a man in a dory sliding down a high wave—a work entitled "The Trawler." Harry E. Olsen has effectively caught the dance of gleaming water in "Path of the Sun," with fishing craft, wharves and buildings under a luminous sky. The sea in quiet mood brings color to "Shack at Bootbay," by Roy Mason, with its figures, boats and old propped building. The effect of sunlight on weathered wood is well suggested. This artist also shows "Wednesday Morning"—a woman washing clothes beneath an old tree silhouetted against a sunny sky. The decorative note is marked in the arrangement of "Grape Vine," by Charles O. Golden.

Fluid in handling is "Cathedral Steps," by Hoyland B. Bettinger, which, even without the figure carrying an umbrella, would suggest a rainy day. Carolyn G. Bradley shows decision in "Sea Gulls"—the birds wheeling about the piles of an old wharf in blue water. Betty M. Carter shows "Carnival Day"—the tents of side-shows, Ferris wheel and, to make the event complete, a "hot dog" stand. Eliot O'Hara has, apparently at top-heat, brushed in a vivid impression of wind and rain in "The Shore Road," with stretch of sea and torrent-swept roadway on which an automobile and umbrella-bearing figure endure the elements. It is a distinctly clever "snapshot" set down with a minimum of means. By Henry Anton is "Market Woman"—a complacent stall attendant, who has not counted her calories, seated near tubs of apples and pears. There is more than a hint of Brangwyn, in color and arrangement, in "The Wanderers," by Henry C. Pitz—two men with staves against a tree.

Belle C. White is effective with "Tulips," a lighter, more precise touch being the technique of "Zinnias," by Nelly Littlehale Murphy. The same flower is handled with colorful abandon by Alphaeus Cole, the blooms being arranged in a jug of gorgeous red.

This exhibition, which has been arranged with the co-operation of the National Gallery of Canada, is according to present plans, to remain open until February 26. It is generally interesting and gives a fair idea of how painters south of the boundary are exploring the possibilities of this expressive medium.

## PICTURES RELEASED

Gazette 16/2/33  
Vatican Scenes Had Been Detained at New York

New York, February 15.—After first having been adjudged "obscene" and detained for four days at the New York Customs House, a series of photographs of Michelangelo's famous frescoes on the ceiling of the Pope's Sistine Chapel in the Vatican have been released. The pictures were consigned to a New York book importer, who was notified upon arrival of the package they would be destroyed. They were submitted, however, to Assistant Solicitor Brewer and he ordered their release at once.

Art historians say that hardly any pictures in the world are more famous than the frescoes Michelangelo painted at the behest of Pope Julius II. The Sistine Chapel is the private chapel of the Pope, built in 1473, and the art work tells the Biblical story from the creation to the flood.

## NOTABLE ADVANCE IN CANADIAN ART

Star 9/2/33  
Eighth National Gallery Exhibition Largest and Best

OTTAWA, Feb. 9.—(C. P.)—The eighth annual exhibition, just opened at the National Gallery, is the best and largest show of Canadian painting ever staged at the gallery.

That the art stimulus is not confined to a small localized group is plain as day, since at least three art centres far apart vie with each other in a large way: Toronto, Montreal and British Columbia; and more are trying their best to find themselves. Several halls on two floors are filled with so varied and abundant contributions that only a general impression prevails at first. There is landscape aplenty from wide open spaces, wild Ontario of the Algonquin park district, the Laurentians down in Quebec, the gigantic Rockies, the semi-tropical northwest coast, the arctic sea and the Atlantic. The immensity of the country is reflected here with scenic splendour.

### LIST OF EXHIBITORS

Carl Shaefer, of Toronto, with "Dark Cedars"; J. W. G. MacDonald, Vancouver, with "Black Tusk, Garibaldi Park"; Will Ogilvie, Toronto, with "Xosa Women Washing"; Kathleen Daly, Toronto, with "April, Saint-Urbain Village" (Quebec); Bess Houser, Toronto, with "Northern Ontario"; Ann Savage, Montreal, "The Plough"; Irene Hoffar, Vancouver, "Washer Women"; Jack Humphrey, New Brunswick, "Brick House"; Pegi Nicol, Ottawa, "April Night in Montreal"; Marc Fortin, Montreal, "Landscape at Cote des Neiges"; Joachim Gauthier, Toronto, "March"; and Lawrence Smith, Toronto, "Portrait, Georgian Bay," are among the chief exhibitors.

Among the most interesting are also Gordon Pfeiffer, Quebec, with two Laurentian village scenes; Vera Weatherby, P. H. Surrey, Fred Amess and Bruce Inverarity, Vancouver; Nicolas Hornysky, Toronto, "Fishermen"; Nan Lawson Cheney, Ottawa, "Deserted Quarry"; Stanley Royle, Halifax, "Peggy's Cove"; Mr. and Mrs. Haworth, Toronto; Sarah Robertson, Montreal; Grace Coombs, Toronto; Goodridge Roberts, Ottawa, "Gatineau Hills"; Gordon Davies and Tom Stone, Toronto; Ernst Neumann, Montreal; Thoreau MacDonald and Isabel McLaughlin, Toronto; Mary Elliot, Ottawa; Euphemia McNaught, H. G. Hunt and Roland Gissing, Calgary; Marie Guest and F. Brandtner, Winnipeg.

### MANY FINE WORKS

Lismer, Toronto, is showing "Nova Scotia Fishing Village," one of the best pictures he ever painted; Jackson, Toronto, has three paintings, and his Arctic picture "Fram Haven" is in a new vein; Casson's (Toronto), "House on Parry Sound" is perhaps his most attractive and mature composition; Lawren Harris' three pictures reach a bit farther in directions definitely his own; Elizabeth Wyn Wood, Toronto, shows a statuette "Linda" and a smaller treatment of the same subject in silver. Emily Carr, Victoria, exhibits two silhouettes of totem poles and most Pacific landscapes; Lillias Newton, Montreal, has two portraits; Prudence Howard, Montreal exhibits "Three Sisters"; Randolph Newton, Montreal, shows a Laurentian landscape; F. H. Varley, Vancouver, has an introspective moon in "Dharana." Florence Wyle and Francis Loring, Toronto, in "Study of a Young Girl"; "Wall Fountain" and "Turkey"; Edwin Holgate, Montreal in his three contrasting domains, portraiture, landscape and wood engraving; Pepper, Toronto, with a lively interpretation of "Blue Rocks, Nova Scotia"; Dorothy Stevens, Toronto, with an exotic picture, "Colored Nude"; Mabel May, Montreal, with a Laurentian landscape; Charles Scott, Vancouver, with "Al Fresco"; W. P. Weston, Vancouver, with his "Jotunheim"—a mountain top decoratively treated; Frank Carmichael, Toronto, in "North Shore, Lake Superior"; Panton, Toronto, "On the Ottawa"; Comfort, Toronto, in "Lumber Town"; Emmanuel Hahn, Toronto, and Henri Hebert, Montreal; Fred Haines, Toronto, in "Winter, Mary Lake," his best landscape seen here; James Henderson, Saskatchewan; Yvonne McKague, whose progress is continued in "Mullins" and "Silver Mine, Late Evening"; David Milne, Ontario, in landscapes; Walter Phillips, Winnipeg, in his watercolors and engravings; and Albert Robinson, Montreal, in two landscapes, are also among the exhibitors.

Invitations have been issued to members for the private view of the fiftieth annual spring exhibition at the Art Association of Montreal taking

place on Thursday evening, March 16, at nine o'clock.



# BOGUS HANDICRAFT GOODS CONDEMNED

Star 14/2/33  
Canada Flooded With Imports, Guild Officials Report

Canada is being flooded by bogus Indian material made in foreign factories and imported into the Dominion, it was revealed by both A. T. Galt Durnford and Col. Wilfrid Bovey, officers of the Canadian Handicrafts Guild, at the annual meeting held yesterday afternoon in the council room of the McGill Arts Building.

The unfair competition with native craftsmen of this country, the relief of unemployment and the betterment of rural conditions through the promotion of handicraft work featured the meeting. Comprehensive and carefully prepared reports were presented, showing that members of the various committees had maintained their work at a high level through much personal sacrifice on account of reduced expropriations for their work. Colonel Bovey was re-elected president.

**SOLD AS GENUINE.**

The importation of bogus Indian material into the Dominion, where it is sold as genuine Indian work, was deplored first by Mr. Durnford in his report as chairman of the educational and technical committee. His remarks were amplified in the address of the president, Col. Bovey declared that it would be much better to teach the Indians to maintain their natural handicraft skill rather than educate them to turn their eyes towards the city and industrial work.

"The guild, if it were only given the assistance which it has so often asked, by the Dominion Government, responsible as that Government is for Indian welfare, could and would, I am sure, be willing to undertake the work of organization. I hope that another year will not pass without some action being taken," he declared.

"This question of Indian employment is only a part of the general problem of unemployment in the country districts. One fact which seems to have to a certain extent escaped notice is that the return of prosperity does not mean the relief of rural unemployment. Indeed, it will tend to increase it. This has nothing whatever to do with the price of farm products."

**OFFER SOLUTION.**

Handicrafts, Col. Bovey maintained, provided a solution of the problem of increased industrialization with its consequent tendency to turn the young people away from the country.

"There is nothing else," he declared. "There is no conceivable reason why our country hotels and homes cannot be furnished with goods made in country districts and in saying that I am speaking for every province in Canada. There is no reason why we cannot wear Canadian-made tweeds."

"Let me say this," he continued. "Canadian people must buy Canadian-made goods. If they do not the rural unemployment problem will get progressively worse. Canadian rural life will become fluid and deteriorated. Canada will cease to be Canada. 'Buy Canadian Handicrafts' is a better slogan today than 'Buy Canadian'."

**OFFICERS ELECTED.**

Other reports, indicating a favorable year despite the reduced revenues under which the Guild operated, were read and the following officers were elected:

Patrons: Their Excellencies, The Governor-General and Countess Bessborough.

Honorary president, Mrs. James Peck; honorary vice-presidents, Miss M. M. Phillips, Mrs. W. D. Light-Hall; president, Lieut.-Col. Wilfrid Bovey; first vice-president, Mrs. W. Oliver Smith; second vice-president, Mme. N. K. Laflamme; hon. treasurer, T. P. Jones; hon. legal advisors, Dr. W. D. Lighthall, K.C., Brooke Claxton.

General committee, Lieut.-Col. Wilfrid Bovey, chairman; Robert M. Campbell, Madame Pierre Beullac, Mrs. George Currie, A. T. Galt Durnford, J. Murray Gibbon, Mrs. J. C. Heriot, T. P. Jones, C.A., Madame N. K. Laflamme, Mrs. C. L. Huskins (Alberta), Mrs. J. B. Col-lip (Alberta), Mrs. C. V. Cummings (British Columbia), Col. N. B. Mac-Lean (Manitoba), Miss Alice Light-hall, E. L. Judah, Mrs. Hugh Davidson, Gordon A. Neilson, Mrs. W. O. Ryde, Mrs. E. B. Savage, Mrs. W. Oliver Smith, James M. Fraser, Emile Vallancourt, Fred Stone (Al-berta), W. S. Maxwell (Handicrafts Association of Canada, Ontario), Mrs. John E. March (Mount Allison Handicrafts Guild, New Brunsw-ick).

# BYZANTINE-NUBIAN CEMETERY SHOWS BURIAL CUSTOMS

Gazette 16/2/33  
Bones of Slaves in Tomb Re-veal Owner Guarded in Death as in Life

## SILVER CROWN INTACT

Among Discoveries at Tel El-Amara Are Many Fine Pieces of Sculpture

By JOSEPH M. LEVY  
(Special Cable to The New York Times and Montreal Gazette)  
(Registered in Accordance With Copyright Act)

Cairo, February 12.—Excavations carried out by the Egyptian Gov-ernment department of antiquities in the Byzantine-Nubian cemetery at Ballana in Upper Egypt, seven miles south of the Temple of Abu Simbel on the west bank of the Nile, have thrown new light on the early Christian civilization in Nubia.

Because of the dampness of the soil, most of the objects found in the tombs are fragile. Materials such as wood and ivory suffered to such an extent that in some cases only the barest traces remain.

Three tombs were found intact. The entrance to one is a ramp on which lay the bones of sacrificed animals. This led into a vaulted room of mud brick built in a pit cut in the alluvial mud. The room contained pottery, numerous bronze vessels, the remains of two wooden chests and an iron folding table. Across the entrance lay the skele-ton of a sacrificial cow.

Against the north wall of the room the excavators found bones of two slaves and near by an armory of iron swords, axes and spears. Two large war spears with silver shafts were placed against the door of the burial chamber, showing the slaves were guardians of the door, watching over their master after death as in life.

When the door of the burial chamber was opened the excavators saw the bones of the slaves' owner, probably a tribal king or prince, lying in a semi-contracted position on the right side with the head southward. Still in position on the skull was a massive silver crown ornamented with figures of the Goddess Isis in relief and set with semi-precious stones. Nearby lay silver earrings buried in the soil.

In the right hand was an iron sword with a silver hilt and sheath. On the left arm were two heavy silver bangles decorated with lions' heads. On the left wrist was a silver bow guard and on the feet were silver toe rings and anklets decorated with silver disks.

## FOOD PLACED IN TOMB.

At a side of the burial chamber lay a large spear with a silver haft and what appeared to be a silver mace head. Pottery vessels contain-ing dates, bread and wine had been placed at the foot of the skeleton.

A second vaulted chamber of brick was uncovered on the east side of the entrance chamber, this containing a quantity of imported and local pottery, bronze vessels, lamps and glass.

Although the tombs had been plundered, the robbery was not very thorough and many objects of con-siderable importance remained. In one tomb, where the plunderers had not penetrated far into the main chamber, numerous fine bronze and silver objects were found with a small piece of gold foil bearing an inscription invoking the protection of Isis and Osiris.

The Egyptian Exploration So-ciety just concluded its season's excavations at Tel El-Amarna a city in Upper Egypt built by Akhenaten in the eighteenth dyn-asty. Among the most important discoveries were many fine pieces of sculpture, including a head of Akhenaten made of sandstone. The eyelashes and eyebrows are of semi-precious blue stones. There also was a magnificent sculptor's trial piece showing on one side the head of Queen Nofretete and on the other a kneeling figure. An unfinished sketch of the Queen and a third trial piece showing two royal heads also were found.

In the same area numerous other remarkable works of art were brought to light. A life size head of Queen Nofretete in quartzite was unfinished but in some respects it is a remarkable portrait.

Another artistic piece, exquisitely worked, represented the ap- of Thoth crowned with thorns and the disk of the moon seated on an altar while below, inspired by him, squats a scribe busy writing. This area appears to have consisted of studies of a great sculptor.

# THE WEEK'S REVIEW OF ART

Star 15/2/33

Art Has Had Good Year In U.S.A.

Art, it appears, has been flourish-ing as much in the United States as in other countries in the past year and evidence to this effect is supplied by the recently issued American Art Annual. While other activities have suffered from, or at least complained of, depression, eleven new museum buildings, as the Annual reports, were under construction in the past year and six of these were opened before the end of the year. The results of auction sales of works of art are generally considered to be a good barometer of conditions, and the Annual finds that more than \$4,000,000 was spent at such auctions in 1932.

It is not only the artists with estab-lished reputations that have been finding buyers for their works in the United States. Painters of the Washington Square district in New York had a good deal of success with an open-air market which they held last summer, and the Artists' Co-operative Market, which was opened in a house taken for the purpose on December 8 and remained open till January 28, did even better. Ex-hibitors at this market were required to be in need of opportunity to reach the buying public and to be willing to give up one day in each week that the market was open, to act as sales-men and as guides for visitors.

As a result more than 18,000 people visited the market in the six weeks in which it was open, and 408 pic-tures, engravings and pieces of sculp-ture were sold. The promoters claim that the market had also an educa-tional value, since works of art were bought by many people who had never done such a thing before.

The annual international art exhibi-tion, which it has been the custom for Pittsburg to have for some years past, is not being held this year. To replace it, a body called the College Art Association, has collected an in-ternational exhibition which is now open in New York. It is being shown in a temporary gallery, ar-ranged with screens in office space of one of the buildings of the new Rockefeller Centre, and the absence of a large space for such exhibitions in New York has made writers in some of the papers express a regret that permanent exhibition room can not be provided in one of these buildings, so that the Centre may take care of other arts besides music and drama.

The exhibition contains more than 300 works and they have been brought from 20 countries. Outside of the United States, the French works have attracted most notice, closely followed by those from Eng-land and Germany. Modern styles of painting are said to be well rep-resented. The contributions from most of the countries represented are too small to allow of any judgment being made on the work which is being done in the country, but the exhibit from Soviet Russia, though it is small, is important on account of the general lack of knowledge of what is being done in art in Russia.

This exhibition is to be taken on tour to other cities when it closes in New York.

Happenings In London Galleries

The National Gallery in London, which has just been passing through one of the storms to which such in-stitutions are subject from time to time, is expected to have more peaceful conditions and some new policies now that Sir Philip Sassoon has been appointed chairman of the Trustees, in place of Lord Lee of Fareham, whose seven years term of office has expired. Sir Philip, besides his activities as a politician and at the Air Ministry, is the owner of valuable art collections and has arranged some important loan exhibitions of works of art in aid of charities. It is known that he is in favor of the National Gallery ex-tending its usefulness by lending some of its pictures, which can not all be shown in the gallery, for ex-hibition in other galleries and museums, particularly those in other English cities.

The National Portrait Gallery, to which a new wing has just been added, continues to grow at a great pace. Last year the gallery acquired 142 additional portraits or portrait groups, of which 24 were oil pic-tures, 117 drawings and one a min-iature. Seventeen of these works were given and one was bequeathed to the gallery.

The winter exhibition at the Royal Academy this year is of pictures and sculpture by members of the Academy who have died in the past few years, but it is generally spoken of in London at the "Orpen Show," since Sir William Orpen's works are both the most numerous and the most important in it. But his earliest, one painted when he was a student,—and his most recent work are represented. The other painters whose work is included in this ex-hibition are:—the marine painter, W. L. Wyllie, Charles Sims, Henry Tuke, Charles Ricketts, David Muir-head, the Australian painter, G. W. Lambert, H. H. La Thangue, Maurice Greiffenhagen and the late President of the Academy, Sir Frank Dicksee. Besides the pic-tures there are works of sculpture by Sir George Frampton, F. W. Pomeroy, Sir Bertram Mackennal and Henry Poole.

Notes of Art In Montreal

Next Wednesday evening, Febru-22, Walter Pach of New York will give a lecture to the members of the Art Association of Montreal on "Manet and the Impressionists."

An exhibition of water colours by Hugh G. Jones will be opened at the Art Association on Tuesday, Febru-ary 21. This will be shown in the print room in succession to the ex-hibition of work by Edwin Holgate, of which the last day will be next Sunday, 19th.

The exhibition of pictures by the Canadian painter, F. W. Hutchison, A.N.A., at Scott's gallery, Drum-mond street, is to open next Satur-day, February 18. Though Mr. Hutchison now lives in New York,

Academies And Modern Painting

A lecture on "The old Academies, their ideals and traditions," which was given before the Independent Art Association on Tuesday evening by Mr. F. P. Chambers, of the de-partment of architecture in McGill University, dealt not so much with academies in general as with the French Academie de Peinture et de Sculpture, which was founded under Louis XIV. Mr. Chambers might almost have described his lecture as an outline of the history of French painting, looked at as a steadily growing revolt against the tyranny of the old ideals of the academy.

Beginning with a short account of the origins of academies and of their early devotion to Plato, the arch-enemy of all art, Mr. Cham-bers came to the old French Aca-demy and its belief in an ideal of beauty and in the possibility of at-taining that ideal by mathematical means, and its doctrine that the ideal was to be sought in the study of antique art. The examples which he showed, by lantern slides, of the work of the earlier academicians, showed some of the good art which those people got, perhaps in spite of their rules. Going a step forward, Mr. Chambers showed slides of works of Rembrandt, Rubens, Titian and other painters, on whose work some of the first opposition to the academic rule was founded. The mention of the revolt of French amateurs against the indifference of the academy to colour led to the showing of pictures by Watteau, Fragonard and other quite unacademic colourists.

The Academy having been dis-solved at the Revolution, the con-troversy still continued, as Mr. Chambers explained, between the ad-mirable draughtsman, Ingres, the follower of the academic David, and the revolutionary colourist, Dela-croix, and examples of the work of both these painters were shown on the screen. From Delacroix de-scended, ultimately, all the impres-sionists, post-impressionists and through them the cubists and other painters of modern schools or seces-sions, so that modern French paint-ing, as Mr. Chambers claimed, has descended in direct succession from the academics of the 17th century, but, by the swing of the pendulum, has reached a taste which is the extreme opposite of the classical ideals of the old academy. The work of some of the modern paint-ers, from Corot to Cezanne, was shown in colour reproductions, lent for the occasion by the Leonardo Society.

This excellent and very convincing lecture was the second of a series which the Independent Art Associa-tion is having given to it this season.

most of his pictures are landscapes of this province.

The Montreal Women's Artists' exhibition, which is now on view in Eaton's gallery, has attracted plenty of attention and more than 8,000 people visited it in its first week. It will close at the end of this week and will be followed next Monday, February 20, by an exhibi-tion of pictures and drawings by Louis Muhlstok.

# YALE EXHIBITING ANCIENT MURALS

Star 22/2/33  
Will Shed Much Light on Development of Christian Art

NEW HAVEN, Conn., Feb. 22.—(Star Special).—Murals of scenes in the Old and New Testaments from a chapel in Dura, Syria, believed to be the earliest examples of Christian art yet uncovered, will go on ex-hibition for the first time here to-day at the Yale Gallery of Fine Arts. The desert sands that blanketed Dura and the little chapel which may have been attached to the house of its bishop were removed from the chapel in the fifth season of the Yale expedition at Dura's excava-tions.

Prof. Michael I. Rostovtseff, ster-ling professor of ancient history and archaeology at Yale, pointed out that the frescoes, 300 years earlier than any hitherto known, and in condition good enough to make their equality distinguishable, will shed much light on the development of Christian art and iconography, and perhaps even more important, on the versions of the Gospels in use in the period of their painting, which is put at near 200 A.D.

PORTRAIT COST \$2,750  
Changing Hue of Ferguson's Vest Not Charged

Toronto, March 1.—The Ontario Government rolled up its sleeves and delved into books for answers today. Dozens of questions lettered the order paper—most of them asked by Opposition members. Here are some of the results:

The now-famous portrait of for-mer Premier G. Howard Ferguson, High Commissioner to Great Brit-ain, cost \$2,750. There was no charge for changing the color of the vest.

The Government collected from the estates of people who had ob-tained old age pensions a total of \$70,538. Of this \$13,504 has been re-fund to the municipalities.

The census of highway traffic cost \$37,626 in 1931, and the fol-lowing year \$23,427.

To date, the second section of the new east wing of the Parlia-ment buildings here has cost \$1,512,959. The building is finished now.

Valuable Gift From British Museum

THE British Museum has made a valuable gift to the University of Western Ontario. A large portion of the entire collection includes rare pottery vases and vessels. Copper, which the air has coated with bluish compounds, and bronze tools re-present the cemetery period which also contributes a gorgeous stone dish, of dull lapis-lazuli shade.

Like tiny dolls buried for years are the quaint figurines. Some are shaped like miniature sphinxes, re-markably well preserved so that the expression in the eyes is easily dis-cernible. Others are like mummified old men with pointed beards or women with huge coiffures, and de-cidedly flat noses. These figurines of terra cotta are about three inches long, of gray color.

Fifteen beautifully shaped cockle shells, with stains of green, dull red, brown or a plain white finish, prove that the women of the days of the Patriarchs were as feminine as the women of today who seek to beautify their natural gifts. For these cockle shells were the vanity cases of the women of Ur.

## SCOTTISH WATER-COLOUR PAINTERS "Scotsman" Jan. 28, 1933 ANNUAL EXHIBITION

THIS year's exhibition of the Royal Scottish Society of Painters in Water Colours—the 53rd—possesses features which will make it memorable and perhaps unique in the Society's history. That these are extraneous in some degree to the usual activities of this body of artists will not detract from the interest they are certain to arouse, while they will undoubtedly draw a good many people who might not visit a water-colour exhibition as a matter of course. The more unusual element is the presence of the tapestries wrought during the past twenty years at the Dovecot, Corstorphine, by the artists-weavers brought together there by the Marquess of Bute. The other, if less exceptional, has also an element of the unexpected. It consists of a series of nearly eighty water colours by Canadian artists, which is described by the organisers as the best and most representative collection of works in that medium ever made in Canada. At the same time, it may be noted that the number of works shown by members of the Society and contributed by outsiders is only a few less than last year. This has been made possible by placing a good many drawings in the Sculpture Hall, where, however, they suffer little, if indeed the colour there is not better as a background than the coldly unsympathetic grey of the gallery walls.

### The Bute Tapestries

So comparatively little is known of the revival of tapestry carried on at Corstorphine during the last twenty years or so, through the enthusiasm of Lord Bute, that the opportunity now given of seeing the most important pieces produced is a matter of great and general interest. Since William Morris re-introduced the art into England at Merton Abbey many years ago, no such experiment has been made anywhere perhaps. And, as Morris's storied hangings were in great degree traditional in manner and subject, and the Corstorphine pieces were being founded, it was understood, on a freer and more pictorial kind of design, and were dealing with motives entirely Scottish and novel in tapestry, the possibilities, if more dangerous, were more intriguing. Arranged in Gallery II., the four large panels hung make a brave show, and one only regrets that the great room of the galleries, where the Royal Scottish Academy's Diploma collection is on view at present, had not been available for their exhibition. There, greater justice would have been done to what is a very notable and interesting art movement in Scotland. It would have been possible to place the biggest piece, "The Lord of the Hunt," which measures 31 ft. 6 in. long by 13 ft. 6 in. high, without having to curve it slightly at each end to fit the corners of the room. This Highland hunting was the first tapestry woven, and facing it is the most recent, "The Prayer before Victory," described and illustrated in *The Scotsman* only a month or two ago. These and the "Duchess of Gordon" panel were designed by the late W. Skeoch Cumming, who was closely associated with the beginnings of the factory. The fourth piece (in order of production the third) has an episode in the life of the "Admirable Crichton"—the Bute family name is Crichton-Stuart—as subject, and the setting, unlike those in the others, is Italian and not Scottish, and shows the walls and towers of Mantua, where Crichton's meteoric career came to a tragic and untimely close. It was wrought from a cartoon by the late Alfred Priest. In all of these, and especially the later pieces, the craftsmanship is remarkable, but that and other aspects of these tapestries cannot be treated as fully as they deserve in an opening notice.

### The Canadian Water Colours

Selected by a committee of the trustees of the National Gallery of Canada in co-operation with the Canadian Society of Painters in Water Colours, with Mr Eric Brown, under whose direction the Ottawa Gallery has become a notable one, taking a leading part in the organisation, it is claimed that the collection now on view is the best group of Canadian water colours ever got together. Moreover, we are assured that it is "certainly characteristic both of the manner of Canadian water-colour painting and of the country it represents." And, after looking round Room III., in which all but three or four of these pictures are hung, one does feel that one is in contact with an art marked by certain distinctive qualities and by effects and scenery, but especially effects, with which one is unfamiliar. Perhaps, from a purely pictorial point of view, the distinguishing feature of the painting is freedom and emphasis in brushwork, combined with a more or less static decorative formula, and with that a certain boldness in the use of somewhat cold (now inclining to blue and white and now to grey and purple) colour schemes. Of the Toronto "Group of Seven," whose work attracted so much attention at Wembley in 1924, only Mr Frank Carmichael is represented; but quite a number of the exhibitors show an inclination to the poster-like effect with deeper and richer colour and a more intricate and emotional rhythm within the large compositional masses, which marked with a rare distinction the pictures of that special group. Amongst those most noticeable for these qualities—in addition to Mr Carmichael, who has sent four characteristic

works, perhaps the best of which is the blue-green and greenish-gold mountain scene, hung in the balcony for some inscrutable reason—mention may be made of Messrs A. S. Casson, A. E. Armstrong, Peter Haworth, and Miss Zena Haworth, with Mr F. H. Bridgen and Mr L. A. C. Panton showing a more naturalistic tendency in landscape, and Mr Marc A. Fortin (in city views) and Mr Will A. Ogilvie and Mr C. A. Comfort (in figure designs) using a more explosive manner. After being shown in Edinburgh, this Canadian collection is to be exhibited in other centres in this country.

### Works by Members

While the Canadian water colours and the Bute tapestries are of very special interest, the members of the Society and other contributors, for the exhibition is an open one, show many pleasing and some charming works. Of the latter, none is more beautiful than the quartette of little drawings by Sir George Clausen, the only honorary member who sends on this occasion. They are perhaps less landscapes than cloud-lands, though the narrow strips of country over which the sky broods contribute to, and are indeed essential to, the spirit which inspires these lovely sketches and turns them into haunting lyrics. The President, Mr A. E. Borthwick, to whose enthusiasm and generous spirit this exhibition (the first of the Society at home since his election) owes much, in addition to an important allegory, "The Teacher," is also represented by two or three delightful landscape sketches, of which "Arancy" is the most delicate, and "A Shipbuilder's Yard" the most spirited in observation and touch. In sheer dexterity, however, probably the most brilliant drawings on view are those by Mr Russell Flint. "Giovanezza" and "Castanets" show his remarkable accomplishment to great advantage. With less delicacy of touch and tone, Mr Frederick Whiting is also very skilful in his animated and broadly-washed "Return from Cub-Hunting." Generally, however, a competent and sympathetic use of water colour, as a medium with particular qualities and characteristics of its own, is evident in the exhibition. Here, however, we can mention only a few works of more individual interest, such as Mr Charles Napier's charmingly deft "A Church in the Strand," Miss Katharine Cameron's poetic "October Evening," with sunset flushed hills mirrored in a tranquil loch; Miss Anna Dixon's vividly yet delicately true "Vaul Bay, Tiree," Mr Marshall Brown's sparkling snow-clad "Road to Wester Howgate," Mr Reginald Smith's "February Sunshine," Mr George Graham's "View of a Valley," Mr David Foggie's "Boston Stump," and Mr John Duncan's storyettes of enchantment.

## Taxing Of Institutes Is Mooted

Herald 17/2/33  
M.A.A.A. And Y's May Be Included If List Is Given Full Approval.

### High Valuations

While the city is casting about for ways and means to raise more money without having to raise the tax rate some of the aldermen are of the opinion that if certain institutions, now exempt from taxation but who are drawing revenues, were asked to pay their share towards the upkeep of the corporation that it would help to better the city's finances.

#### List Prepared

In this connection Ald. Filion has drawn up a list of institutions which do not pay any taxes, but whose total valuation is \$5,016,800. The majority of these institutions rent rooms and have many other sources of income and the alderman feels that it would not be much of a hardship if they were asked to pay their taxes the same as anybody else. This list does not include churches, schools, colleges, city property, religious institutions, synagogues, government buildings, etc.

The grand total of evaluations in Montreal is \$1,308,424,558. Of this amount \$313,663,539 is exempt, leaving a taxable total of \$994,766,019. Institutions which are exempt at the present time, but which the city can force to pay taxes, if they care to, are as follows:

National A.A.A., \$175,000; Y.M.-H.A., \$250,000; Knights of Columbus, \$40,000; Westmount A.A.A., \$52,300; Y.M.C.A., Royal avenue, \$20,600; Y.M.C.A., Hampton avenue, \$14,500; Navy League of Canada, \$22,000; Art Association, \$38,000; Y.M.C.A., Drummond street, \$1,343,000; M.A.A.A., \$250,000; Y.W.C.A., \$271,000; K. of C., \$392,000; Fraser Institute, \$215,000; K. of C., Laporte st., \$40,000; Association of Opticians, \$5,500; K. of C., Sherbrooke east, \$233,400; Eugene Phillips, St. Jean ward, \$206,000; S.P.C.A., \$32,000; Y.M.H.A., \$36,000; St. Jean Baptiste Society, \$408,000; Y.M.C.A., Chinese section, \$15,000; Y.M.C.A., Park avenue, \$90,000; Chateau de Ramezay, \$50,400; Conservatoire de Musique, \$33,750; Union National Francaise, \$34,300; Masonic Memorial Temple, \$500,000. Total, \$5,016,800.

## CANADIAN ARTISTS FORM NEW GROUP

Gazette 21/2/33  
Twenty-eight Painters Akin in Interpretation of National Art

Toronto, February 20.—The Group of Seven today bowed its way out of existence and ushered in to take its place the "Canadian Group of Painters," a broader new society with the same ideals. Initial membership of the Canadian group numbers 28 artists—painters from Toronto, Montreal, Midland, Ont., Winnipeg, Vancouver and Victoria and includes all members of the Group of Seven.

Lawren Harris, of Toronto, founder member of the Group of Seven, is president of the New Body formed for the purpose of bringing together painters of similar aims and for the encouragement of creative talent in all the arts. Membership of the new group, it is announced, is "drawn from a number of artists who have, over a period of years, expressed a sympathetic kinship in their interpretation of the Canadian environment of landscape and portraiture."

From time to time, new members would be added to the society which plans to hold exhibitions in different parts of Canada. List of members of the Canadian group follows:

Montreal: Edwin Holgate, Randolph Hewton, Prudence Heward, Sarah Robertson, Anne Savage, Mabel May, Lillian Newton and Albert Robinson; Toronto: Arthur Lismer, A. Y. Jackson, Frank Carmichael, A. J. Casson, Charles Comfort, Will Ogilvie, Bertram Brooker, George Pepper, Yvonne McKague, Isobel McLaughlin, Bess Housser, Thoreau MacDonald and Lawren Harris; Midland, Ont.: William J. Woods; Winnipeg: L. L. Fitzgerald; Vancouver: F. H. Varley, C. H. Scott, J. W. G. MacDonald and W. P. Weston; Victoria: Emily Carr.

## EXHIBITING WORKS OF F. W. HUTCHISON

Gazette 23/2/33

Freshness and Vitality Marked Features of Former Montrealer's Canvases

A varied and striking exhibition of work by F. W. Hutchison, A.N.A., is now being shown at the Scott Galleries, 1490 Drummond street.

Mr Hutchison, who is the head of the art department at New York University, is a Montrealer by birth and still spends his holidays here and at his country house at Baie St. Paul. He also chooses most of his subjects from the Canadian scene.

Unlike most artists, Mr. Hutchison paints even his larger canvases "on the spot" outdoors, with the result that he achieves a freshness and vitality seldom seen in studio work. His brushwork is bold and broad; his color rich and strong; and his handling of atmospheric effects particularly happy.

"The Farm," one of the outstanding pictures in the exhibit, is an excellent example of the success Mr. Hutchison achieves in his transposition not only of objects, but of the circumambient air, into paint. The canvas has tremendous depth, stretching from the pleasant group of house and barns in the foreground, across the plain to the neighboring village and beyond to the distant mountains rising mistily in the background.

"Over the Hill—Paisley Bay" depicts countryside under a deep blanket of snow and is full of the brooding quiet of winter on the land. The peak-roofed cottages in the foreground provide an interesting contrast in line to the rounded outline of the rolling hills. Another effective study of the same type of country is "St. Urbain—Summer," with its lush green hills mounting solidly skywards. "The North Shore" is another brilliantly colored, strongly modelled painting with stark purple-blue cliffs falling sharply into the water.

"St. Urbain—Winter" shows this season at its loveliest with snow reflecting the clear blue of the sky. A remarkable presentation of iridescent clouds and water is given in "St. Simeon."

In addition to his larger canvases, Mr. Hutchison is exhibiting a number of small, charming sketches of scenes in French-Canadian villages, full of animation, and capturing the essential character of both country and inhabitants.

The exhibition will remain open until March 4.

## NATIONAL GALLERY GETS RARE GIFTS

Four Canadian and One Italian Picture Presented to Institution

OTTAWA, March 7. — (C. P.) — Two outstanding gifts have been made to the National Gallery during the past year, according to the report of that institution tabled in the House of Commons yesterday.

One is described as "a fine example of the 16th Century School of Italian painting," and the other "the gift of four important Canadian pictures from the National Gallery Exhibition of Canadian Art held in January, 1932."

The first gift is the work of the Venetian painter, Sebastiano Del Piombo (1485-1547) entitled "Christ with the Cross." It was presented to the Gallery by Mrs. A. W. Fleck of Ottawa, in memory of her daughter, Rose.

"The National Gallery collection thus becomes the possessor of two works by this rare and interesting painter, since it already possessed an unusually fine example of his earlier work done under the influence of Giorgione in Venice entitled 'Portrait of a Gentleman,' acquired some years ago," the report says.

The four Canadian pictures, namely "Doc Snider's House," by L. L. Fitzgerald; "The End of Winter," by James Henderson; "Autumn in Algoma," by J. E. H. Macdonald, R.C.A., and "The Readers," by L. A. C. Panton, are the gift of P. D. Ross of Ottawa.

"This gift," says the report, "is one of the utmost importance and significance in the eyes of the trustees, signifying as it does that generosity towards current native art which is still all too rare."

## NATIONAL GALLERY REPORT IS TABLED

Gazette, March 7, 1933  
Two Outstanding Gifts Received by Institution During Past Year

Ottawa, March 6.—Two outstanding gifts have been made to the National Gallery during the past year, according to the report of that institution which was tabled in the House of Commons today. One is described as "a fine example of the 16th century school of Italian painting," and the other "the gift of four important Canadian pictures from the National Gallery exhibition of Canadian art held in January, 1932."

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### Famous Sculptor to Reside Part Time in Canada.

News that Dr. R. Tait McKenzie, the famous sculptor, and Mrs. McKenzie intend to reside a portion of each year in Canada, will be of interest to many friends in Montreal. Recently they purchased fifty acres of river and woodland on the Ottawa River, forty miles from Ottawa, on which is an ancient mill, which Dr. McKenzie has rebuilt into a studio home for the summer. When not travelling abroad, or living in London, England, they make their home in Philadelphia, where Dr. McKenzie has been on the staff of the University, and where Mrs. McKenzie, who was Miss Ethel O'Neill, of Hamilton, Ont., takes a prominent part in the social, artistic and intellectual life of that city. Mrs. McKenzie was presented at the Court of St. James in 1927. Dr. and Mrs. McKenzie frequently take a house in London for the season, and the receptions they give at the opening of Dr. McKenzie's exhibitions in the Fine Art Galleries are eagerly attended by their many friends. On several occasions they have occupied an old tower in Scotland, and it was while visiting there that Mrs. McKenzie gathered the material for her sequence of ballads on Mary Queen of Scots. **Star, March 6/33**



## Canadian Pictures by F.W. Hutchison

Canada at its greenest is the subject of most of the pictures by F. W. Hutchison, A.N.A., which are now being shown in the gallery of Scott and Sons on Drummond street. As a Canadian who lives in the United States and visits his own country only in the summer and early autumn months, he sees it in its most cheerful moods and has very happily conveyed the cheerfulness into his pictures; they make a pleasant reminder at this season of how green Canada can be, and even the few snow pictures still have autumn colors to enliven them.

Among the more striking of these green pictures are the little study, "Along the Belleroute," a splash of spring coloring, and the "Petite Lac," darker and quieter but just as rich in the tones of the trees and the reflections on the water. An outstanding picture is one of the larger ones, "Fortin's Mill," remarkable for the color and values of a building with hills behind it. In the few pictures in which there are mist and rain Mr. Hutchison has been less successful as if he had enjoyed painting them less.

Of the three large snow scenes, the one of St. Urbain is a well composed picture, but it has not quite the attraction of "Across the Valley," in which men's clothes, sleighs, buildings and the trees on the hills in the background make a delightful pattern in bright red against the snow. The big picture of Parsley Bay in Winter is interesting but not quite so happy as these two.

As a man who clearly knows Lower Canada along the St. Lawrence very thoroughly, Mr. Hutchison has painted it in many aspects—its villages, houses and people, its horses and cattle, its ducks and geese and, above all, the river itself and its boats.

## Art and Artists In Canada

A very fine example of the work of J. W. Maurice has just been acquired by the Watson Art Galleries; one of his larger and not one of his latest pictures. It is of a bull-ring in the south of France—full of color, sunlight and warm shadows. It has the warm glow of some of his last work, with more composition and with much more form and character in the figures in the foreground. There are many good things to be seen in it, such as the luminous shadows on the trees in the foreground and the figures of the bull-fighters, practising with an apparently tame bull, which have form and movement with no drawing at all. The snow picture of Mountain Hill, Quebec, is beside it at Wat-

## NATIONAL GALLERY GETS RARE GIFTS

March 6/3/33  
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## Westminster Abbey and Its Monuments

It is many years since proposals were first made to clear out some of the many monuments which now clutter up Westminster Abbey and prevent parts of the Abbey itself from being seen, and a proposal to this effect now has the support of Dr. Foxley Norris, the present Dean of Westminster. But the Dean makes certain reservations to his support for as he says, "We have something unique in England and, so far as I know, unique in Europe. We have a more or less complete category showing the gradual growth of taste in monumental memorials for the last four hundred years." This unique collection, as he rightly thinks, should be kept together since we have no right to destroy a record of that sort. Apart from the great interest of this collection, as a record of monumental art, it contains some fine pieces of sculpture. A monument by, say, Flaxman or Roubilliac is generally a good piece of sculpture but may easily be a misfit in such a place as Westminster Abbey, especially when it is crowded in among other and inferior monuments. The difficulty of removing the monuments has little or nothing to do with disturbing the graves of people who are buried in the Abbey; most of them could be moved without touching the graves, which are underneath the floor. But the place into which the monuments are to be moved and in which they are to be preserved must be close to the Abbey and should be in communication with it, in point of fact a part of the Abbey, and it must be so placed and designed that it will not interfere with the outside appearance of the Abbey buildings. So far no one has been able to design anything which architects, or any other Londoners, could find acceptable.

son's, and the two show two extremes of Maurice's painting.

A change which is more or less important, according to one's point of view, is reported from Toronto. The Group of Seven is now no more and, in its place or in succession to it, there is the "Canadian Group of Painters." This includes all the still remaining members of the Group of Seven, with others from all parts of Canada.

Lawren Harris, of Toronto, one of the original Seven, is president of the new group and other Toronto members are Arthur Lismer, A. Y. Jackson, Frank Carmichael, A. J. Casson, Charles Comfort, Bertram Brooker, George Pepper, Will Ogilvie, Thoreau MacDonald, Bess Housner, Isobel McLaughlin and Yvonne McKague. Montreal is represented by Edwin Holgate, Randolph Hewton, Albert Robinson, Mabel May, Lillias Torrance Newton, Sarah Robertson, Prudence Heward and Annie Savage. From other parts of Canada there are William J. Woods, of Midland, Ont.; L. L. Fitzgerald, of Winnipeg; F. H. Varley, C. H. Scott, J. W. G. MacDonald and W. P. Weston, of Vancouver, and Emily Carr, of Victoria. The group has, of course, power to add to its number.

These are evidently people whose ideas in matters of art are, to a certain extent, the same, and their works will go well together for exhibition purposes and will gain by the association. Several names which might have been expected to be in the list are missing at present.

## Good Reports Were Made To Art Association At Annual Meeting

In spite of unfavorable financial conditions, the president and officers of the Art Association of Montreal were able to make very satisfactory reports of the progress of the Association to the annual general meeting, which was held in the library of the gallery on Sherbrooke street on Thursday afternoon. The president, Mr. H. B. Walker, in his address to the members, stated that the year's accounts had been closed with only a trifling deficit, and reported that the Association had received a bequest of \$5,000 from the late Robert Lindsay, and valuable gifts of money as well as of pictures and other objects for the collections.

Reports were read by the chairman of the Ways and Means committee, Arthur Browning; the treasurer, W. B. Blackader; the chairman of the Museum committee, F. Cleveland Morgan, and the chairman of the Library committee, Prof. Ramsay Traquair.

In the election of officers for the coming year, Lord Atholstan was re-elected honorary president; H. B. Walker, president; Dr. C. F. Martin and Dr. C. W. Colby, vice-presidents; W. B. Blackader, treasurer. For the council there were elected:

Howard Murray, for three years, Dr. J. W. A. Hickson, Gordon W. MacDougall, P.C., Ross H. McMaster, Lieut.-Col. Herbert Molson, C.M.G., M.C., W. J. Morrice, Harry A. Norton, F. N. Southam.

## Pictures and Drawings by Louis Muhlstock

One of the newer Montreal painters, Louis Muhlstock, is well represented by the collection of small pictures and drawings which is at present being shown in the galleries of the Eaton Company. His best work is to be seen in the drawings, which are hung in a room by themselves. They are all portrait studies, drawn with good line and modelling, and the best of them are portraits of old people, looking tired and sad for the most part; there is a lack of cheerfulness even in the few portraits of children.

The oil pictures, which show a great advance on Mr. Muhlstock's earlier work which has been shown in Montreal before, seem to be studies out of doors, chiefly of places in or near Montreal. Some effective sketches of boats in Brittany harbors are the only foreign scenes. A few studies of strong sunlight shining through trees on Mount Royal are good, and there are some slight but very interesting street scenes with groups of figures. There are also good effects of light and atmosphere in a few hasty sketches of St. Helen's Island and the river.

Most of the oil pictures are of places in the Laurentians in the neighborhood of the North River. Mr. Muhlstock is very successful in drawing the shape of the country but some of the oddities in the form of hills and of bends of the river which he has painted do not make particularly good pictures. A large number of these sketches have been made in the autumn, at a time when the reds have turned to browns, and the rather dull browns and greens which he often uses bring into his pictures some of the sadness which is in his drawings. It is in only a few cases that a warmer brown or yellow brightens his picture with a suggestion of sunshine. But, for all that, there is plenty of truth in them.

## Art and Morals And U.S. Customs

The officers of the United States Customs for the Port of New York have been keeping up their reputation as public entertainers by seizing and holding for destruction as "obscene photo books," some photographs of Michael Angelo's frescoes in the Sistine Chapel at Rome. But, while they have distinguished themselves, they can not claim originality for their idea. About 20 years ago a picture dealer in Toronto showed in his window a photograph, or engraving, of the picture of the "Last Judgment," which covers the end wall of the Sistine Chapel—till he was stopped by the police and hailed before a magistrate on a charge of exhibiting an indecent picture. It took the evidence of some of the most eminent citizens of Toronto of that time to convince the court that the pictures in the Sistine Chapel are not a menace to morals.

In connection with this seizure, the Art News of New York has some genial suggestion to make. One is that the education of the Customs department should be taken in hand, and that the University of New York should make a beginning of offering a course of lectures, with illustrations of course, on "Art Essentials for Customs Officials." Another of these suggestions is that there is an opening for art writers, curators and professors, some of whom may not have too much to do just now, to produce a book called, for instance, "An Outline of the History of the Old Masters and Their Leading Works, with Special Emphasis on Relative Obscurity."

## Water Colors by Hugh G. Jones Exhibited

Water colors by Hugh G. Jones, R.C.A., have been shown in Montreal before, but never quite so good a collection of them as that which is at present on view in the print room of the Art Association. Most of these are quite small memoranda made by Mr. Jones in the course of foreign travels, and about a hundred of these small sketches are shown, but with them there are about 40 larger pictures, made at more leisure at home, but reproducing all the spirit of the smaller sketches. They are pictures of delightful places in many different countries and, even more than that, impressions of conditions of light, color and weather in which the places were seen. They have been made not as works for exhibition but for the painter's own pleasure in bringing away with him something of the places which he has visited. All of them are remarkable for the sure and simple way in which essentials have been put in and unessentials left out, but many of the people who see them will be less interested in their merits as water colors than in the beauty of the places which are shown in them.

The larger number of these pictures, and some of the best of them, were painted in Italy and more particularly in Sicily and in Venice. One very interesting one is an impression of the Pope, seen seated on his throne above the heads of a crowd of people in St. Peter's at Rome. Others no less good were painted in France, in England and Wales and a few in New England. The Mediterranean, the Sussex Downs, with a tremendous storm cloud, Durham and Ely Cathedrals, the Greek theatre at Taormina, are all among the places of which Mr. Jones has brought something back, and the shapes of mountains have interested him, as an architect, as much as the shapes of buildings. Form and light both contribute to the effect of three admirable pictures, which are hung close together,—one of the Rock of Gibraltar from the sea and two of the White Mountains in New Hampshire. Many people will find among these pictures places which they know but they will see them with new eyes and in new aspects,—as they generally can not but wish that they could see them.

## LOUIS MUHLSTOCK SHOWS PAINTINGS Gazette 24/2/33

Montreal Painter Has Attractive Scenes in Eaton's Fine Art Galleries

Paintings and drawings by Louis Muhlstock, of Montreal, occupy two rooms of the Fine Art Galleries of the T. Eaton Company Limited of Montreal, and make an interesting collection. The works throughout are marked by a good sense of design, clean color and very evident sincerity. The exhibition, which will be on for next week, is attracting a good deal of attention.

Mr. Muhlstock displays a distinctly cheerful outlook on life and his subject matter is engaging. As a sketching ground he has found, in common with many other Montreal artists, the North River valley, from Shawbridge up, a strip of country that offers plenty of diversity. Summer and autumn are apparently favored seasons, but where he has tackled snow he has not failed. There is unevenness in the work and a couple of paintings of trees in strong sunlight and shadow, while forceful, lack of charm that characterizes smaller works of more restful mood. While by no means tied up to a river's bank, as evidenced by "Boats in Harbor, Concarneau," "Quiet Lane," "Market Scene" and "Street in Gentilly, France," which are refreshingly honest performances, he somehow suggests that to sit in a valley near a stream is very much to his liking. Two especially attractive works in color and treatment are "Riviere du Nord," with old wooden bridge, water, rounded meadowland and distant house, backed by wooded hills, and "Mountain Mist," which is distinctly poetic in feeling—a high hill from which vapor is lifting. The values of the middle distance are successfully captured, but the foreground is a bit confused and its color threatens to disturb the beauty of the sky.

"October" is particularly successful in the treatment of distant blue hills beyond rolling country that suggests the barrenness after leaf has gone and frosts have come with nightfalls. A warm, golden flush floods wooded hills and farm buildings in "And Summer Lingers," and a sloping bank topped by evergreens makes an interesting composition in "The Bathing Place, Shawbridge."

The chalk and charcoal drawings on white and grey paper are interesting studies of Jewish and other types.

## POPULAR SUCCESS NOT REAL MEASURE

Gazette 24/2/33  
Public Is 10 to 20 Years Behind the Artist, Declares Walter Pach

The supreme heritage of the Impressionists was that they could stand upright before the works of the past instead of worshipping them slavishly; that they could take the attitude: this is very fine, but the whole truth has not been spoken and it is our duty to speak the whole truth. This opinion was expressed by the noted critic Walter Pach, translator of Elie Faure's monumental History of Art, in a lecture on "Manet and Impressionism" before the Art Association Wednesday night. This attitude, Mr. Pach stated, contained the whole history of Manet and the Impressionist movement.

In judging the Impressionists, one must be careful to differentiate between the thousands who had learned the tricks of Impressionism and the daring few who had insisted upon seeing the truth with their own eyes and making it communicable to others—the geniuses who had, Prometheus-wise brought the fire down from heaven. Mr. Pach pointed out. While contemporaneity had been Manet's slogan, the painting of the Impressionists looked not only to the present, but to the future. Cezanne's work, with its indication of new directions, showed that they believed that there was always more to be said. "This was well done, but there is still more to do."

Manet, the first of the disciples of light, had had a thorough grounding in the Louvre copying the classics. Mr. Pach stated, and like all French revolutionary artists, he was a revolutionary in externals and of the very essence of conservatism in the nobler use of this much abused word in that he conserved, or preserved for us the best in the work of the great men of the past.

When Courbet exhibited his revolutionary "Burial at Ornans," in 1851, Manet was a boy of 19; yet while all eulogized the masterpiece, Manet had the audacity to stand aside and say: It is very fine, but let me tell you, it is too black!

Courbet's new realism was based on a modelling similar to that of sculpture in which dark is opposed to light and, as the dark predominates, his work was, as Manet suggested, a trifle black.

Manet was the first to take the next step and devote himself to the study of light and of the colors that produce the impression of light, a study which eventually was reduced by the neo-Impressionists to an exact science. With Manet and the Impressionists, however, the speaker felt, the matter never reached this extreme. With them it was essentially a matter of practical observation and the study of nature, though they were willing to accept the counsel of men of science.

PUBLIC YEARS BEHIND.

Evaluating the contribution made by the Impressionists, Mr. Pach said that the true measure of an artist was not his popular success nor even his appeal to a limited group of connoisseurs: it was the impression he makes on the profession and on his fellow artists. The public, he noted, advanced at a distance of 10 or 20 years behind the artist, and it was not this deferred appreciation which conferred greatness upon him.

Mr. Pach then went on to speak of the individual members of the Impressionist group. Puvion de Chavannes and Degas should, he felt, not be considered among its members. While Chavannes was affected by the work of the Impressionists, he had a mission of his own—the restoration of the communal mural. Degas, on the other hand, while he had modified his earlier grey palette had dedicated his life to following Ingres' purity of drawing.

The group had been influenced in its desire to take painting out of the studio into the air and sunlight by Jongkind's landscapes. A Dutchman by birth, Jongkind had given his thought to landscape rather than to the human figure as painters in southern countries did, where the nude figure was more familiar. This northern tendency toward landscape painting was also to be seen in Canada, Mr. Pach added, where some artists, he felt, were doing admirable work.

Mr. Pach illustrated his lecture with slides. These included paintings by Pissarro, whom he described as poet and scientist combined, a man who loved the air and light, but who was also of the race of cathedral builders; by Renoir, whom he ranked with Titian and the greatest masters of figure and design; by Cezanne, with his Gothic sense of form, and of sculpture by Rodin, the sculptor of the group. While other sculptors had done finer work, Rodin had by his impressionism enriched sculpture with a new quality. In the work of a man like Renoir, he concluded, one saw the survival of the quality of greatness which has always carried them through great crises.

Dr. D. A. Hingston occupied the chair.

## HIGH COMMISSIONER HONORED



A recent portrait of Hon. G. Howard Ferguson, High Commissioner for Canada in London, which has been hung in the Provincial Parliament Building, Toronto. The painting is the work of Kenneth Forbes. Originally there was a grey vest adorning Mr. Ferguson's bosom. He had the artist change it to black.

R. B. VAN HORNE ESTATE  
VALUED AT \$1,102,656

March 6/3/33  
Widow and Son Share  
Residue Equally

NEW YORK, March 1.—(C. P.)—An estate valued at \$1,102,656 was left by Richard B. Van Horne, Montreal, who died Aug. 20, 1931.

According to the will filed for probate the widow, Mrs. Edith B. Van Horne, Montreal, and a son, William C. C. Van Horne, Forest Hill, Ont., share the residue equally. In addition, the son receives in trust to his 35th year an art collection, part of which was willed to the deceased by his father, the late Sir William C. Van Horne, railway magnate.

According to the appraisal, Van Horne's New York taxable property totalled \$11,738. Besides securities, valued at over \$700,000, other property in the general estate included his interest in paintings and art objects valued at nearly \$250,000.

Famous Sculptor to Reside  
Part Time in Canada.

News that Dr. R. Tait McKenzie, the famous sculptor, and Mrs. McKenzie intend to reside a portion of each year in Canada, will be of interest to many friends in Montreal. Recently they purchased fifty acres of river and woodland on the Ottawa River, forty miles from Ottawa, on which is an ancient mill, which Dr. McKenzie has rebuilt into a studio home for the summer. When not travelling abroad, or living in London, England, they make their home in Philadelphia, where Dr. McKenzie has been on the staff of the University, and where Mrs. McKenzie, who was Miss Ethel O'Neil, of Hamilton, Ont., takes a prominent part in the social, artistic and intellectual life of that city. Mrs. McKenzie was presented at the Court of St. James in 1927. Dr. and Mrs. McKenzie frequently take a house in London for the season, and the receptions they give at the opening of Dr. McKenzie's exhibitions in the Fine Art Galleries are eagerly attended by their many friends. On several occasions they have occupied an old tower in Scotland, and it was while visiting there that Mrs. McKenzie gathered the material for her sequence of ballads on Mary Queen of Scots.

LAURENTIAN SCENERY  
Star 11/3/33Thurston Topham Exhibits  
Paintings at Arts Club

Lovers of Laurentian scenery will be given an opportunity during the next two weeks to view the work of Thurston Topham, in an Arts Club exhibition mainly concerned with outdoor scenes among the Laurentian hills. They include lake and river subjects, forest and mountain reflections and the fascinating pattern of tall trees against the sky. The exhibition is open to the public every day except Saturday and Sunday from 10 a.m. to 12 noon and from 3 p.m. to 5 p.m.

GRECIAN PLACE IN  
HISTORY OF ART

Gazette 17/3/33  
Interesting Lights on Ancient  
Cities Shed by Prof. W.  
D. Woodhead

Delphia and Olympia, cities of ancient Greece, served a very practical purpose in the life of the city states, in that the year in which the games were held at these centres peace among the warring states was proclaimed. A visit to the sites of these national cities of the world of antiquity was described by Professor W. D. Woodhead, Ph.D., chairman of the department of classics, McGill University, last night at the Mechanics' Institute.

The lecturer explained the place that Delphi and Olympia held in the life of Greece and by the aid of slides was able to indicate why the Greek has occupied so high a position in the history of art, the bronze statue of "The Charioteer" alone giving his audience an excellent example of the way the artist finished off his work.

Some of the difficulties for a modern in visiting the sites of either of these ancient religious centres were recounted by Dr. Woodhead, but he left the impression that the glorious beauty of the natural surroundings of either place was sufficient, aside from

any archaeological interests, to make the traveller forget his troubles on the trip.

So important were the religious cities, Delphi dedicated to the worship of Apollo, and Olympia, to Zeus the father of the gods, that the Greeks even counted time by reference to the four yearly celebrations at these shrines.

Pictures of the temple ruins, the works of sculptural art that have been preserved, the beautiful scenery of the surrounding country, with the explanations of a classical scholar, brought the story of the life of Greece before the audience as clearly and succinctly as could be done in the short time at the disposal of a lecturer.

Not only what is still to be seen in Delphi and Olympia was brought to the attention of the audience, but some of the lost treasures from there were described for them, such as the statue of Phidias which stood 40 feet high and was made of ivory and gold. The reason for its disappearance, Professor Woodhead said, was rather obvious. In addition to the vandalism of man, earthquakes and the changing course of rivers had played a part in destroying the ancient collections of Greek art, and what these collections were could be somewhat imagined when at Delphi as late as the first century of the Christian era there were 3,000 statues.

The lecturer was introduced by the chairman, C. J. A. Cook.

Business Man: "What do you do with all these pictures you paint?"  
Modernist Artist: "I sell them, sir."

Business man: "Well, name your terms, my man. I've been looking for a salesman like you for years."

ART ASSOCIATION'S  
MEMBERSHIP LESS

Gazette  
March 3, 1933  
Affected by Stressful Period  
—Shows Small Deficit

Also

## ACTIVITIES MAINTAINED

Twelve Exhibitions of Varied  
Character and Series of  
Lectures Arranged—  
Officers Elected

Despite difficult conditions prevailing throughout the year, the Art Association of Montreal managed to carry on its normal activities during 1932 and closed the accounts with only a small deficit. This was the state of affairs reported at the annual meeting held yesterday afternoon and it was regarded by the president and those in attendance as "very satisfactory" when the circumstances were taken into account.

New pictures were presented and acquired; additions were made to the collection of prints; many articles were added to the museum collection and books to the library; exhibitions and lectures were held, and all showed that the work of the association is being carried on regularly, despite a definite falling off in the membership and the sums of money donated.

"The activities of the year included 12 exhibitions of a varied character and a course of interesting and instructive lectures," H. B. Walker, president, pointed out in his report. "The series of 'one man' exhibitions which commenced in the Print Room in November last will be continued fortnightly until the opening of the Spring Exhibition of 1933."

"The fine building we occupy, together with a large share of the treasures of its galleries, came to us from past generations to whose public spirit and generosity we owe a tribute. This great heritage, with the valuable additions since made to its collections, is surely worthy of sufficient financial support from the community to provide for its proper maintenance and development."

"The museum is developing steadily and the time is fast approaching when further space will be necessary to take care of its growth. Extra galleries are also very much needed to permit of occasional exhibitions being held without disturbance of the permanent collection. Apparently we must await more prosperous times for the realization of these hopes."

The treasurer's report, presented by W. B. Blackader, showed that a deficit of \$147.13 had been sustained, despite strict reductions in expenditure. This result was regarded as not surprising in view of conditions existing here and throughout the world.

## DECREASE IN MEMBERSHIP.

Arthur Browning, for the ways and means committee, pointed out that for the third year in succession there had been a serious falling off in memberships, but he hoped that this would rise again, as quickly as it had fallen, when times improve. Similarly there had been a marked reduction in donations to the sustentation fund, the total for the year being only \$1,477.

The museums committee, through F. Cleveland Morgan, stated that much improvement had been made in arrangements and a number of donations had contributed to the value and interest of the collection. The contemporary art collection was also growing markedly every year. Prof. Ramsay Traquair reported briefly for the library, showing that a number of new books had been added.

The following were elected to the association: benefactress, Mrs. Robert Lindsay; governors, Miss Lily C. Lahn, Ross H. McMaster, Senator Smeaton White; life member, A. Laliberte, R.C.A.

Officers of the association for 1933 were elected as follows: Honorary president, Lord Atholstan; president, H. B. Walker; vice-presidents, Dr. C. F. Martin and Dr. C. W. Colby; honorary treasurer, W. B. Blackader; governors, for two years, G. Alfred Morris, Howard Murray; for three years, Dr. J. W. A. Hickson, Gordon W. MacDougall, K.C., Ross H. McMaster, Lieut.-Col. Herbert Molson, C.M.G., M.C., W. J. Morrice, Harry A. Norton, and F. N. Southam.

P. S. Ross and Sons were named auditors.

The following were present at the meeting: H. B. Walker, chairman; W. B. Blackader, Arthur Browning, G. Horne Russell, R.C.A., Professor Ramsay Traquair, Dr. C. F. Martin, Ernest Alexander, T. S. Gillespie, R. P. Jelliet, Howard Murray, Gordon W. MacDougall, K.C., Harry Sherrard, Dr. J. W. A. Hickson, Dr. Nicholls, Mrs. Chas. A. Lewis, H. P. Bell, Dr. G. E. Armstrong, F. Cleveland Morgan, W. J. Morrice, Mrs. Arthur Drummond, Mrs. S. A. Stephens, E. Lionel Judah and C. H. Marin.

WATSON GALLERIES  
SHOW SEASCAPES

Gazette 13/3/33

G. Horne Russell, R.C.A.,  
Paints Scenes of Maritime  
Shores and Coves

## REVEALS GIFTED HAND

Eighth Annual Exhibition by  
Montreal Artist Rich in Ex-  
amples of Fine Atmos-  
pheric Qualities

Maritime seascapes by G. Horne Russell, R.C.A., grace the walls of the Watson Art Galleries, 1434 Sherbrooke street west, the opening of the exhibition on Saturday being marked by a large attendance of picture lovers. This is the eighth annual show by this Montreal painter arranged by W. R. Watson, and the examples have an admirable setting in the tastefully appointed cosy galleries which daily have become a port of call for connoisseurs who like to view choice works in calm and quiet.

Mr. Horne Russell has assembled a very representative collection which shows his skill in depicting the sea under varying conditions—driven by wind and tide against rocky coasts or heaving gently in the shelter of breakwaters. The scattered buildings of fishing villages give fine opportunities for a variety of values in weathered woodwork and the glow of sunlight brings beauty to the oily swell of sheltered bays. His knowledge of watercraft is wide and his ability to capture fugitive atmospheric effects is marked. In composition there is happy spontaneity—the scene has seemingly just "happened."

Among the twenty-four paintings there are many that make especial appeal, and in vigor of attack and the results attained must be mentioned "A Schooner at Monhegan," where, backed by a rocky headland of massive form, a schooner under bare poles is moored in calm water. Another example is "Loading Pulpwood"—a schooner at a wharf on which an ox cart is being emptied. Men are at work handling the cargo and across the sea the sun throws a silver trail. Beyond the stretch of gently heaving sea the distant blue shore is enveloped in a soft haze. A departure in technique, and a very successful one, is "Evening Glow, St. Croix River," which has been put in with a palette knife. It shows a ship under sail, heavy clouds and a foreground of sunlit rocks, and is a work of heavy impasto, clean colors that glow like jewels and a force in handling that is impressive.

Spacious in feeling is "A Rocky Point, N.S.," with its grey clouds, sense of wind and hiss of foam as waves dash against the shore. Irregular rocks bear the brunt of the sea's force in "The Coast of Grand Manan," and in quieter mood is "The Evening Tide, Point Lepreau," with gentle swell, rocks, cloudy sky and sun gleam on the distant water. "Eastport," with its schooner, wharves and buildings, is marked by a vaporous distance of delicate values, and gulls wheel or forage on the mud in "Off Shore, Seal Cove, N.B.," where big clouds float above gleaming waters in which a schooner passes a three-master at her moorings. "An Autumn Gale" well suggests heavy wind in the bending birches being stripped of leaves, the white-capped water, the speeding boat and the heavy storm clouds that scud across a sunset sky. Strong sunlight and heat envelop boys idling with fishing rod on "The Breakwater, Seal Cove, N.S.," and in "A Summer's Day" two little bathers wander on a sun-baked beach. Gulls are alert for morsels turned up from the mud by the man's rake in "Clam Digger, St. Andrews." From another land is a glimpse of bay, old house and hills, "At Nevin, Wales," and there is a spanking breeze in "Near Lunenburg, N.S."

Coves and little harbors have yielded capital material and the painter continues to be their sympathetic interpreter. Sunlight and shadow make comely patterns and the water is a dance with reflections of watercraft, wharves and shoreline buildings. In some scenes a few incidental figures are introduced. In this group are "A Sardine Boat," "The Creek, Seal Cove," "Lords Cove, Deer Island," "The Fishing Village," and "Fisherman's Wharf." They are all interesting records of an area with which the painter is thoroughly familiar, and are set down with authority. The examples indicate that this region is rich in subjects for the painter, who, moreover, has wooded bluffs to vary the severity of rocky shorelines. The artist, who for many years has had his summer home and studio at St. Andrews, has, as it were, an intimate tie with the country which over a long period of years has inspired him in his outstanding performances.

The exhibition, according to present plans, remains open until March 25.

MOUNTAIN SCENES  
BY RICHARD JACK

Gazette 11/3/33

Royal Academician Shows  
Varied Subjects in Eaton  
Fine Art Galleries

## HILLS GREAT AND SMALL

English Painter Finds Con-  
genial Material in Both  
Rockies and Laurentians  
—Versatility Is Revealed

Mountains from the solemn grandeur of the Rockies to the less precipitous crests of the Laurentians have attracted the practised brush of Richard Jack, R.A., and the result is eminently satisfying as revealed by the collection of paintings on view in the Fine Art Galleries of the T. Eaton Co., Limited of Montreal. The versatility of this artist, who ranks high among English portrait painters, is shown in a painting of the opening of Parliament at Ottawa, and in two historic interiors.

Mr. Jack, who made his initial bow to local picture-lovers some time ago with an extensive exhibition of paintings of the Rockies in the Lecture Hall of the Art Association of Montreal, shows himself equally at home in presenting the hill country north of this city, and in the show there are many scenes familiar to those who make the Laurentians their vacation ground. In all the works the color is refreshingly clean and crisp and the technical mastery over the artist's medium is manifest throughout. His capabilities as a draughtsman and his skill in suggesting textures are especially evident in the interiors—"Drawing Room, Hampton Court," and "Bow Room, Hampton Court," once the home of Britain's famous architect Sir Christopher Wren—where hangings, furniture, statues, glassware and bric-a-brac are rendered in masterly fashion. Equally happy has been the solution of lighting problems in the painting of the ceremony at Ottawa—the Earl and Countess of Bessborough on their respective thrones with attendant pages, the distinguished audience, the high notes being supplied by the robes of the jurists, the military, representatives of the Church, and the carpet of the Senate Chamber. The painting is stamped with dignity befitting the occasion and at the same time is a very human document.

In the Laurentian series there are many attractive vistas. Lac Ouimet, with Gray Rocks Inn from different angles, has found a sympathetic interpreter in Mr. Jack. Especially true to time and season is "Autumn Morning, St. Jovite," with the almost tree-hidden Inn, mountains of "bloomy" blue and a glowing sky which flushes the calm waters of the lake. Gray Rocks Inn in bright sunlight is another capital work, while, besides other paintings of this attractive region, Lac Ouimet is seen in the rosy glow of sunset. Rounded tree-clad hills edge the icy lake and snow lies deep on roadway and buildings in "Winter at St. Jovite." Of more clement season are "Old Barns" and "Barclay's Barn, St. Jovite," and "Devil's River," the last well suggesting the chatter of water rushing over the shallow ford shaded by trees and backed by sunlit hills. Fine in the suggestion of a hot clear day is "Lac des Iles," with wooded hills and deep blue water edged by spruces.

While moderate in scale, the paintings of the Rockies admirably present the bulk of towering peaks, great distances and the depths of valleys. The play of light and shadow due to hour or passing clouds is effectively handled and the entrancing hue of glacial lakes is set down with truth.

Poetic in spirit is "Mount Rundle, Evening," with the irregular peaks against darkening sky and a full moon rising above a crest and casting a silver trail in the water which mirrors the scene. The same bold irregular mountain under a cloudy sky is the subject of another painting, "Castle Mountain with incidental shacks is shown at varying hours—under full sunlight and at evening. Snowcapped peaks stretching for miles above deep valleys reveal the beauties of the Selkirk, and big in feeling is "Yoho Valley," with scattered sunlight and shadow and bare trees rising above rich vegetation. Lake Louise, with distant glacier, turquoise water and the juicy bottle-green of spruces, is as ever lovely, and Lake Moraine, beneath towering peaks and clouds, shows its beautiful color relieved by the tones of ice-scoured fallen trees. In a variant of this scene a red-shirted man is casting for trout into the broken water among driftwood. On every side in this land above the clouds Mr. Jack has found subjects—Mount Burgess, Cascade Mountain, Storm Mountain and many others, not to overlook the majestic setting of the Bow River at Banff, are the subjects of pictorial record by this accomplished painter.



March 15/1933.

## Linking Up Of Art Schools In London

Half a dozen of London's leading art schools have formed a committee to arrange the sharing and exchanging of some of their teaching facilities.

They are the Royal Academy Schools, the Royal College of Art, the Slade School, the Courtauld Institute, the Central School of Arts and Crafts, the Architectural Association's School, and the Bartlett School of Architecture.

They plan to increase efficiency, and effect economy, by passing on special students to one another for instruction which they can more conveniently obtain outside their own school.

For instance, a student at the Courtauld Institute might have a particular reason for wanting to learn weaving, and a student at the Central School of Arts and Crafts might have an equally good reason for wanting to study the history of the Venetian painters.

Already reciprocal arrangements have been made between these two schools, and it is possible that the committee will decide in favor of a series of such separate arrangements, rather than on a general scheme.

As a professor at one of these schools pointed out, "At present one school may be restricted to painting and teaches no crafts. Another may teach crafts but not the history of art. Another may teach the history of art without any demonstration of the practice of it."

"But the promising art student presumably needs to know the application of painting to the crafts, and again he needs to know the history of art. They would be of value to his practice. At present they may not be offered by the school to which he belongs."

"Our idea, therefore, is to arrive at a scheme by which students can attend classes at other schools without any extra payment."

"Those classes have to be held anyway, they are often not full, and therefore why not let pupils specially chosen by the principal of another school reap the benefit of them?"

"The thing can be done quite easily in certain cases, but it must not be allowed to cause additional expense or to interfere with the autonomy of the various institutions. It is something that has been greatly needed in London—and throughout England—for years."

## ART GALLERY'S 1932 REPORT PRESENTED

TORONTO, March 14.—(C.P.)—The annual report of the Toronto Art Gallery for 1932, presented yesterday by R. Y. Eaton, the president, showed a drop of 15,984 in attendance figures to 128,884, as compared with 144,868 in 1931. The drop was explained in part by the absence of a spectacular loan collection to roll up attendance in any particular month. The report reflected economic conditions in fewer gifts and purchases of pictures and sculpture and continued withholding of the customary annual grant of \$10,000 by the City of Toronto.

Officers elected are: Honorary president, Hon. Vincent Massey; president, Mr. Eaton; vice-president, A. H. Robson; honorary secretary and acting treasurer, D.H. McDougall.

## Peace Returns To Art Trustees In London

LONDON, March 8.—(C.P.)—Seemingly the differences which arose last year amongst the trustees of the National Gallery have been composed. Last May the Rt. Hon. W. Ormsby-Gore, First Commissioner of Works, placed his resignation as trustee before the Prime Minister, but it is now revealed that Ramsay MacDonald declined to accept it. Mr. Ormsby-Gore has now resumed his trusteeship.

Last year there were several resignations of high officials of the National Gallery. It was asserted these were due to alleged interference by certain of the trustees with the duties of the official experts. The administration of the National Gallery had been for many years a source of controversy, and a Royal Commission declared "the subject had been discussed with a degree of acrimony peculiarly calculated to darken counsel."

Last month the Rt. Hon. Sir Philip Sassoon, M.P., was elected chairman of the National Gallery, in succession to Lord Lee of Fareham. It is not improbable that his good offices have resulted in a better feeling being established, one result being that Mr. Ormsby-Gore has resumed his trusteeship.

## Notes of Art In Montreal

A meeting of the Independent Art Association will be held in the Abner Kingman Memorial Hall, Central Y.M.C.A. (2nd floor), Drummond street, next Tuesday evening, March 21st, at 8 o'clock. W. S. Maxwell, R.C.A., F.R.I.B.A., is to deliver an address on the subject of "The Illustrated Book in France; a Modern Renaissance." With this address a large number of lantern slides will be shown. Many invitations are being issued by the association.

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The exhibition of seascapes of the Maritimes by G. Horne Russell, R.C.A., at the Watson Galleries, will remain open till March 25th. The pictures of Franz Johnston, A.R.C.A., will remain on view at Simpson's, St. Catherine street, till the end of this week.

The Spring Exhibition of the Art Association of Montreal will be open to the public from Friday next till Sunday, April 16th.

The exhibition of pictures of the mountains by Richard Jack, R.A., at Eaton's gallery, will close this coming Saturday. On Monday an exhibition will be opened at this gallery of works by Ivan F. Choultse.

The next special exhibition to be held at Scott and Sons' gallery will be of portraits of Indians of the West by Nicholas de Grandmaison.

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J. W. Morrice's important picture of "Bull-fighting at Marseilles" is to remain in Montreal. It has become the property of a local collector and has been saved from going to Toronto.

## Pictures of Sea and Shore by G. Horne Russell

The small collection of pictures by G. Horne Russell, R.C.A., which is being shown at the Watson Gallery, Sherbrooke street, is called "Seascapes of the Maritime," but, though all the pictures were painted on or near the sea, some of the most attractive of them show more of the shore than of the sea itself. The comparative fewness of the pictures allows them to space out so that they are well seen.

All but one of these pictures come from the coast of Nova Scotia or New Brunswick, the one exception showing the dull softness of light and color of the Welsh coast. The most important of the true seascapes is the fine roomy picture of breakers called "Evening Tide," and another, rather less spacious is "Rocky Coast, N.S.," both very characteristic of Mr. Russell's work. In most of the other pictures the sea shares attention with ships and boats, figures, chiefly of children, and buildings. Many of them are of scenes on shore and off shore at Seal Cove, N.S. There are delightful effects of space and misty distance in "Off shore, Seal Cove," a view of an open harbour with ships in just the right place in the middle distance, and in "Loading pulpwood," in which the fine shape of a schooner takes up most of the picture. There are happy effects of the contrast of green shores and blue water in "Near Lunenburg, N.S." and "A summer sea." Among the few small sketches there is delightful colour in one called "On the Nova Scotia coast." This is probably the most truly representative collection of the pictures that Mr. Russell likes to paint that has been seen in Montreal for some time.

## Little Pictures Of Canada, And England March 8 1933.

There are some very pleasant pictures in the exhibition of the work of Miss Miriam R. Holland, which is being shown for the next week or so at Strathcona Hall, Sherbrooke street (at the corner of McGill College avenue). There are bigger and smaller ones, of which the smaller are generally the more successful, and they have mostly been painted in this province and in Cornwall. A few were painted in Brittany and one of the best of these, "Blue Boat, Concarneau," is of a finely shaped boat with its reflection in the water. The other pictures show how well Miss Holland has distinguished between the sunshine and atmosphere of England and North America. There are excellent, true values in the "Landscape Near Grand Mere" and in some views of places near Murray Bay, and another good American picture is of boats and water in Gloucester Harbor.

The Cornish pictures have an attraction of their own, particularly in the effects of bright sunlight and strong shadows on the walls of whitewashed houses, in the streets of St. Ives and Polperro. The "Corner of the Quay, Polperro" is one of the best of the bigger pictures, and the "Cornish Coast," a view down from a cliff onto rocks and breakers, is a rather successful attempt at a very difficult subject. There is interest of one kind or another in all of the more than thirty pictures.

## Show of Work by Thurston Topham At Arts Club

The exhibition of his pictures, which is now being shown at the Art Club, Victoria, St., includes what is probably some of the best work that Thurston Topham has done. There are nearly 70 pictures, almost all of them in oils, and their subjects are views in country and in town, interiors and figures; a few of them are large, but for the most part they are small sketches. Some of them have been shown before.

The most striking of the larger pictures is one of mountains and lake, called "Reflections, Dawn," a fine color decoration in blues. There is a very true and pleasant effect of the color of moonlight in a picture of the Sulpician Seminary and in two small pictures, "The stolen bathe," a good effect of light on water, and "Moonrise," a picture of lake and clouds. The color and values in these are much truer than in the rich seagreen in which some of the other moonlight pictures are bathed. There are excellent drawing and color in two pictures of a nude figure, painted out of doors at night; the smaller is the better of the two in its drawing.

Among the small sketches, which are unequal, as might be expected, there are some more happy patterns and arrangements of color. Some of these are "Red Autumn," "Green Lake," "Lac Gagnon" and "Sunlight, North River," which, though a slight sketch, is very true. Others of the more attractive of these little pictures are "Quebec, Evening," a view of sky and lights from buildings seen across the river, "Fishing, Diable River,"—fishing seems to interest Mr. Topham almost as much as painting,—"All Saints Tower, Derby," the effect of distance in "The Pool, Westmount Park," the "Hut at La Barriere," an interior in lamplight, and "Lost River Valley."

Coast, N.S.," both very characteristic of Mr. Russell's work. In most of the other pictures the sea shares attention with ships and boats, figures, chiefly of children, and buildings. Many of them are of scenes on shore and off shore at Seal Cove, N.S. There are delightful effects of space and misty distance in "Off shore, Seal Cove," a view of an open harbour with ships in just the right place in the middle distance, and in "Loading pulpwood," in which the fine shape of a schooner takes up most of the picture. There are happy effects of the contrast of green shores and blue water in "Near Lunenburg, N.S." and "A summer sea." Among the few small sketches there is delightful colour in one called "On the Nova Scotia coast." This is probably the most truly representative collection of the pictures that Mr. Russell likes to paint that has been seen in Montreal for some time.

## KING WILL OFFICIATE Gazette 9/3/33

## To Open New Wing of Na- tional Portrait Gallery

London, March 9.—The King will perform the official opening ceremony of the new wing of the National Portrait Gallery on March 30. Lord Duveen, who presented the new wing to the nation, is expected to be back from the United States in time to attend the ceremony.

The Prince of Wales will visit Scotland at the end of the month to see something of what is being done by voluntary effort in places where unemployment is especially severe. He will go to Glasgow and the Clydebank area, several places in the Lanarkshire and Fife coal fields, and to Dundee.

The arrangements are being made by the National Council of Social Service, of which the Prince is patron, with the help of the recently formed Scottish Council for community service during unemployment, of which Lord Elgin is chairman. The Prince's visit, which will be entirely informal, will extend over three days, and he will stay with Lord Weir at Eastwood and with Lord Elgin at Broomhall.

March 8, 1933

## Pictures of Mountains by Richard Jack, R.A.

With three important exceptions, the pictures by Richard Jack, R.A., which are now being exhibited at Eaton's, are Canadian landscapes. Two of these exceptions are of rooms in the house which Sir Christopher Wren built for himself at Hampton Court,—remarkable pictures of delightful rooms, in which an immense amount of detail is suggested more than painted. There is the same kind of skillful suggestion in the many portraits in the larger picture of the opening of Parliament at Ottawa by Lord Bessborough, which is also admirable for the way in which a mixture of many colors has been subdued to a general effect, with the blending of daylight and artificial lighting in the Senate chamber.

The landscapes are of Canadian mountain country, in the Laurentians and in the Rockies. Some of Mr. Jack's Laurentian pictures have been seen here before, and these in this exhibition show the same feeling for the play of color and the big distances of that country. The Rocky Mountain pictures, which are the more numerous and the most striking in the exhibition, show a fine sense of scale which brings out in small pictures all the bigness as well as the shape and solidity of the mountains. Most of them have been painted in the near neighborhood of Banff and give new impressions of some places which have often been painted. Mr. Jack has painted some of the mountains from the same or similar points of view at different times and in different conditions of weather, with some most interesting results in the way of differences of lighting and color; the pictures of Mount Rundle of the Sawback Range, are examples of this. Moraine Lake, Lake Louise, a new effect of a much painted view,—Emerald Lake, a wonderful piece of color,—are among the places where Mr. Jack has painted, and in all his pictures he forms of the mountains compete with the beauty of the color and light.

## Snow and Sun In Canada, by Franz Johnston

An exhibition, which opens today on the third floor of the Robert Simpson Company, St. Catherine St., shows some of the most recent work of Franz Johnston, A.R.C.A., O.S.A., of Toronto. Mr. Johnston, who has experimented in the past with several styles of painting, has now devoted himself chiefly to the study of snow and has painted it in all sorts of weather and at all times of the day. He has found and painted his snow in many attractive places and has seen it freshly fallen or just melting with all the colors that different lighting can give it. In one of his pictures here the light of sunrise falls on the snow, with long shadows of the almost colorless trees, in another grey picture of the last of daylight the only distinct color comes from the lights in the windows of a house shining on the snow outside. Another conspicuously good picture is of broken snow on a road through a sugar bush.

Snow pictures make up most, but not the whole of the exhibition; there are pictures of spring and summer too. One, full of air and space, of a lake, another of bare maple trees standing out against the sky. Others of flashes of sunlight in woods. Skies and weather also have their share in these pictures and there are some splendid Georgian Bay sunsets, one specially good one with a big solitary tree standing up in front of it. There is plenty of variety of mood in the nearly fifty pictures but one thing that they have in common is that they are all unmistakably Canadian.

## Reproductions of Modern Pictures

At the studio of the Montreal Repertory Theatre, 1461 Union avenue an exhibition of reproductions of the work of several of the better known post-impressionist painters is being held and will remain open till March 18th. The catalogue of this exhibition contains such names as Cezanne, Renoir, Van Gogh, Gauguin, Picasso and Matisse.

This exhibition, to which the public is invited, is made up of prints lent by the Leonardo Society, 2039 Peel street, and it affords Montrealers the opportunity of viewing the works of some famous painters, who have till now been little more than names to most people here.

It is hardly necessary to emphasize the great value of good reproductions not only to students but also to other citizens of a city where there are only too few opportunities of seeing the works of either ancient or modern masters. To the student whose proper source of inspiration must always be the study of the works of great artists, the value of good and truthful reproductions is incalculable.

## Notes of Art In Montreal

An exhibition of Maritime Seascapes by G. Horne Russell, R.C.A., will be opened at the Watson Galleries, Sherbrooke St. next Saturday, March 11.

The Spring Exhibition of the Art Association of Montreal will be formally opened on the evening of Thursday, March 16, and will be open to the public on the following day.

A collection of portraits of Western Indians by Nicholas de Grandmaison will be opened at W. Scott and Sons gallery about the end of the month.

The exhibition of the work of Frank Panabaker will open at this gallery early in April.

Some work by members of the Junior League, from all parts of Canada is now being shown for a few days at Scott's galleries. It consists of oil paintings, drawings, water colors, photographs, and handicrafts, including various sorts of needle-work and bookbindings. Two works by Elizabeth Maxwell, "Maritime Portraits" and a nude, stand out among the oil pictures; there is a good portrait head by Moira Drummond, two very effective flower pictures by Mrs. John Acer, and a rather interesting landscape by Ruth Henshaw. Among the drawings there are two very good quick sketches from the life by Mrs. G. K. Trim, a happy sketch of an old woman by Margaret Chivers and a rather strong drawing of a girl's head by Elinor Williams. Others of some interest are by Isabel Lynde and Jessica Phippen. The water colors are few and not of much importance. A little collection of photographs contains some good ones, among which the outdoor figure studies of Gwyneth Osborne are conspicuous.

# 50TH SPRING SHOW OPENED TO PUBLIC

Gazette 17/3/33

Inaugurated With Private  
View Last Night at Art  
Association Galleries

## JURY SHOWS OPEN MIND

From Over 1,000 Entries,  
543 Works Representa-  
tive of Varied Schools  
Have Been Selected

With exhibits totalling 543 the 50th Spring Exhibition of the Art Association of Montreal opened last night in the galleries, Sherbrooke street west, with a private view to members and their friends. The jury of selection has shown an open mind and has made an interesting collection—a result attained only after hard work, since the entries numbered over one thousand.

Landscapes, as usual, are the subjects most favored and in this group there is much meritorious work by those who have "arrived" as well as by the student feeling his way. Wilfred M. Barnes, A.R.C.A., shows typical examples in "The Edge of the Woods" and "Hill at Sunset," there are three examples by Archibald Browne, R.C.A., and Paul Caron, in watercolors, still finds inspiration in habitants and sleights—one being Laval street in Quebec and the other a scene on the road to Les Eboulements. F. S. Coburn, R.C.A., has characteristic subjects—snowy roads in open hilly country or in the woods with logging teams as centres of interest, and Alice DesClayes, A.R.C.A., besides a farm scene, shows "Dartmoor Pines, England." Berthe DesClayes has a local vista in "Dominion Square" and revels in color in "Autumn, near Richmond, P.Q." Gertrude DesClayes, A.R.C.A., sends four works, among them being a picture of children who have released a bird from a red cage.

Paul B. Earle, A. R. C. A., shows four canvases of even merit, good in arrangement and sound in tone. His landscapes are becoming more spacious in feeling, and the sense of atmosphere is convincingly suggested. R. S. Hewton, A.R.C.A., has a fine work in "Winter Scene"—Distant mountains, ice-clogged river, a tiny village and, in the foreground, a creek, with snowy banks. His "Autumn Landscape" furnished a chance to play with bright color. F. W. Hutchison, A.N.A., is open to season and shows representative works in "Sheltered Harbor, Petite Riviere, P.Q.," "Over the Hills," "Fortin's Mill" and "Barachois Bay." A. Y. Jackson, R.C.A., sees nature in his individual way and signs three landscapes. Marguerite Lemieux has a crisply handled watercolor "Le Pont Neuf," and Carl Mangold revels in strong sunlight in two harbor scenes. Kathleen M. Morris, A.R.C.A., follows familiar lines in "The Shrine, Montreal," and "Dominion Square," and Rita Mount shows her usual faculty for arrangement in "Market Day, Place Jacques-Cartier" and "At the Mill, Terrebonne." Besides a Venetian scene, Mrs. Jean Munro, shows a sweep of blue water and a group of buildings in "Baie St. Paul, P.Q."

Solid brushwork marks "The Moorland Bridge," by Elizabeth Nutt, and Hal Ross Perrigard, A.R.C.A., has typical examples in "The Easy Shore" and "A Village Street." Rich orange is the high color note in "Pumpkin Season," by Gordon E. Pfeiffer, of Quebec.

Robert W. Pilot, A.R.C.A., has two good pictures charged with atmosphere. "St. Patrick's Church, Montreal," as seen in winter from St. Alexander street, is shown in a lovely blue against a luminous sky and in the management of subtle values is entirely satisfying. His other work shows the noble bulk of hill and citadel at Quebec with an ice-breaker amid flocks in the river beneath.

Herbert Raine, R.C.A., who is not represented by etchings, sends four watercolors done at Metis Beach, which reveal the practised hand. Albert H. Robinson, R.C.A., goes to the country for his subjects and finds landscapes and villages under snow congenial material. Stanley Royale, R.E.A., shows "Calm Evening, Peggy's Cove, N.S."

### SCENES OF THE SEA.

G. Horne Russell, R.C.A., besides portraits, has a forceful marine in "The Sea," with dashing waves under a stormy sky, and "Moonlight, St. Andrews, N.B." with a ship under sail, gleaming water and a muddy shore with navigation mark. Peter Sheppard, A.R.C.A., shows force in "Three Old Houses, Louisa Street, Toronto," and Henry J. Simkins, who has an effective watercolor in "The Logging River," with swirl of water and falls with lumberjacks at work, shows two oils, the most ambitious being a rocky bank with figures, called "The Swimming Hole."

Charles W. Simpson, R.C.A., shows his flair for the decorative note in treating landscapes and is represented by a stream meandering through wooded country in "Early Spring" and in an effect of sunlight and shadow, called "Hillside." The art of A. Suzor-Cote

R.C.A., is shown in works of an earlier date—a sun-dappled Indian hunting with bow and arrow, a harvest landscape of golden tones, and two pastels—a portrait of a habitant, and a seated nude entitled "Symphonie Pathétique." George Thomson has two good works in "A Country Road," in which the greens of summer have been well managed, and "Breeze From the South"—distant shore, ruffled water, with a steamer, and trees bending to the wind in the foreground. Elhurst Topham, besides a lake scene, has found the North River in full flood good material. Watercolors by Ramsay Traquair of scenes in Nova Scotia show marked sympathy with this medium.

Dudley Ward is quaint and comical with the little folk of his creation. Homer Watson, R.C.A., sends landscapes that lack the fresh color of an earlier period. Portraits seem a bit more plentiful than in past years and some good examples are shown. From London comes the portrait by Simon Elves of Mrs. T. H. P. Molson, which is a very attractive arrangement in white, ivory and greys. The subject standing in profile, with the face turned towards the spectator, holds in her hand a gardenia. The rendering of dress textures and the shadow thrown by the fringe on the shoulder and arm is cleverly suggested. G. Horne Russell, R.C.A., has a firm-

ly brushed-in portrait of Hugh Paton, and one of Marjorie, daughter of Dr. and Mrs. J. McK. Wathen. In a quaint old dress.

Alphonse Jongers shows three portraits—Dr. E. W. Archibald in robes in which the bands of crimson make bold notes; one of Norman Dawes and one of Miss Mimi Labrecque in which a multi-colored scarf supplies high color. R. S. Hewton, A.R.C.A., shows a portrait of Miss H. Craig. A. Sherriff Scott has an admirable portrait of his wife looking at prints in a portfolio. In handling it is a capital performance and in its tones truthfully fits the title—"Arrangement in Black and Grey." He also shows a brisk portrait sketch of a young man. Kathleen Shackleton sends four portraits in pastel that show freedom and character, her sitters being Hugh Simpson Garland; Edward, son of Allan Bronfman; Mrs. M. Magill Tait and W. B. Converse. Adolphe W. Blondheim has as a subject S. W. Jacobs, K.C., M.P., and Berthe DesClayes shows portraits of Miss A. M. Parent and Irene, daughter of John Irwin. Kenneth K. Forbes, A.R.C.A., shows his rather highly finished touch in Dr. A. L. Lockwood and John E. Laidlaw. Ida M. Huddell has a portrait of Mrs. A. S. Noad, and Arthur L. Ratzka signs a portrait of Hon. Dr. Charles Winter. Sir Frederick Haultain, Chief Justice of Saskatchewan, is the portrait by Mildred Thornton.

As in past years there are some effective flower pieces, roses and Oriental poppies being the offering of Mrs. Melita Aitken. Regal lilies and peonies find favor with M. Alexander and Caroline Corbold has painted blue hyacinths. Mary A. Eastlake, besides landscapes, shows some zinnias and Phyllis Harvey sends a painting of gladioli. Zinnias and daffodils are among the flower subjects by Mrs. Sally Hereford and Lillian Hingston brings her accustomed practised skill to paintings of chrysanthemums and sweet-peas. Ruby LeBouthillier shows advance in her nasturtiums, a watercolor on the lower St. Lawrence and a design for a Chinese lacquer cabinet. Jean M. MacLean has effectively delphinium and calendula and phlox have intrigued Elizabeth McLeod. Sylvia Smellie shows dahlias.

Among the effective watercolors must be mentioned the continental scenes by Ernest Cormier, R.C.A., who handles this medium with authority.

Others exhibiting are Carl Ahrens, Frank Allison, Paul Andrew, Mrs. D. M. Bagley, G. S. Bagley, Earl Bailey, Jackson Barker, Jessie Beattie, Aleksander Bercovitch, Andre Bieler, Marion Bond, K. S. Brodie, St. George Burgoyne, F. O. Call, Adele Carmichael, J. Charlebois, Mrs. Paraskeva Clarke, Alberta Cleland, A. Cloutier, Nora Collyer, Fleurimond Constantineau, Emily Coonan, Pere Wilfred Corbell, E. K. Crabtree, J. G. Crabtree, Mona Cragg, Rita Daly, Barbara d'Arcy, Charles de Belle, R.C.A., Ruth Dingle, Isabelle Dodwell, Chrystie Douglas, Arthur Drummond, Marc Fortin, George Fox, Wilford Gagnon, Alyne Charlebois-Gauthier, Mary Gilmour, Roland Gissing, Hortense Gordon, A.R.C.A., John S. Gordon, Jas. Graham, A.R.C.A., Mary Grant, Ida Hamilton, John Hammond, R.C.A., Edith Harding, Norman Hay, J. Helme, W. A. Hendry, Ruth Henshaw, Miriam Holland, Kenneth Holmden, Eyre Holmes, Clark Hope, Norman Howard, Frank Jacurto, Ronald Kerr, Gwendolen Kyle, Gert Lamartine, Henry Latter, J. H. Lee-Grayson, Marianne Lee-Smith, Agnes Lefort, Jean Lemieux, Francoise Leveille, Winifred Lewis, E. Lindner, R. H. Lindsay, Mabel Lockerby, Walter Lohse, Warwick Low, Evan MacDonald, T. MacDonald, D. H. MacFarlane, Mary Mack, Orval Madden, Betty Maw, David McGill, Margaret McGill, Alfred Mickie, A.R.C.A., Melville Miller, R.C.A., Andre Morency, Reed Muir, William Newcombe, Alison Newton, Frank Nicolet, Mrs. John, Ogilvy, Jean Palardy, Frank Panabaker, Jessie Parker, Phyllis Percival, Leslie Perry, Narcisse Poirier, Marguerite Porter, Mrs. Jas. B. Pringle, Harry Ricketts, Tom Roberts, Hugh Robertson, J. St. Charles, A.R.C.A., Margaret Sanborn, Anne Savage, Th. M. Schintz, Max Schulz, Marian Scott, W. Schmidt, Frank Shadlock, Jos. Sher, Eve Smith, Freda Pemberton Smith, Leslie Smith, Marjorie Smith, George Stephens, Mrs. Hilda Stewart, Joseph Sulyok-Papp, Pamela Tansley, J. R. Tate, Margaret Thompson, F. S. Tommey, Charles Tulley, Mrs. Catherine Van Tuyl, Adelaide Webster, W. P. Weston.

In the section of Architecture: L. A. and P. C. Amos, John S. Archibald, Barott and Blackader, Paul Bastien, Simeon Brails, Sylvio Brassart, David R. Brown, N. I. Chipman, A.R.I.B.A., G. K. Crowe, B. Arch., A.R.I.B.A., Huntly Davis, E. A. Doucet, A. T. Galt Durnford, A.R.I.B.A., H. L. Fetherstonhaugh, Robert and F. R. Findlay, Willford A. Gagnon, Donald M. Gordon, A.R.I.B.A., Gordon and Thompson, Hutchison and Wood, Charles Kelsey, James Kennedy, Terrine Kinton, Lawson and Little, Gordon Lyman, F. J. Macnab, Edgar S. Marotte, A.R.I.B.A., J. Cecil McDougall, F.R.I.B.A., J. Melville Miller, R.C.A., Lucien Parent, J. Eugene Perron, Perry and Luke, Kenneth G. Rea, F.R.I.B.A., Ross and Macdonald, Shorey and Ritchie, J. Roxburgh Smith, Grattan D. Thompson, H. Ross Wiggs, A.R.I.B.A., P. Roy Wilson, H. O. Woodhouse, A.R.I.B.A.

Etchings, Drawings and Designs—Carl Ahrens, G. S. Bagley, John Barry, Ruth Bell, Adolphe Blondheim, Constance Cundill, Oscar DeLall, Mary Dunning, Miriam Holland, Nicholas Hornyansky, Simone Hudon, May Kelly, James Kennedy, Philip Kieran, Gordon Lyman, Lorna Macaulay, T. MacDonald, Orval Madden, Mrs. I. H. McPhee, Charles Mendell, Ruth Miller, Louis Muhlstock, Chas. Parker, A. M. Pattison.

Marguerite Porter, Doris Robertson, Felix Shea, Leslie Smith, Marjorie Smith, A. Suzor-Cote, R.C.A., Frederick Taylor, Watson Turnbull, Hugh Valentine, G. Vanderpoll, Dudley Ward, William Wood.

Sculpture: Sonya Apter, Allan Cameron, Alonzo Cing-Mars, Dorothy Coles, Sylvia Daoust, Mme. E. L. de Montigny-Giguere, George Duquette, Leigh Jack, Mrs. Doris Judah, A. Laliberte, R.C.A., H. McRae Miller, Harold Pfeiffer, A. J. Segal, John Sloan, Elzear Soucy, A. Suzor-Cote, R.C.A., George Tremblay, Orson Wheeler, Fred Winkler, M. Zimmerman and A. Zoltvany-Smith.

The president and Council of the Art Association of Montreal held a reception last evening in the galleries, Sherbrooke street west, for the private view of the fiftieth spring exhibition when about seven hundred guests were present. Mr. H. B. Walker, the president, received at the head of the grand staircase, assisted by his daughter, Mrs. George C. Marler, and Dr. and Mrs. Charles F. Martin. Among those present were Lady Stavert, Sir Andrew Macphail, Colonel and Mrs. Robert Starke, Miss Starke, Mr. Elwood Hosmer, Mrs. Herbert Walker, Colonel and Mrs. W. Barnard Evans, Mr. and Mrs. Bernard Coghlin, Mrs. John C. Webster, Mrs. R. E. MacDougall, Mrs. W. de M. Marler, Colonel and Mrs. W. E. Lyman, Mrs. J. Brynner, Colonel and Mrs. J. J. Crechman, Lieut.-Col. G. S. Cantlie, Mr. and Mrs. Howard Pillow, Mrs. J. S. Rutherford, Mr. C. D. Rutherford, Mrs. W. B. Blackader, Miss Blackader, Mr. and Mrs. Huntley Ward Davis, Mrs. B. M. Long, Miss J. Elizabeth Nunn, Miss May C. Ancient, Miss Louise Shaw, Miss S. Goodfellow, Miss Julia McFee, Miss C. Levin, Mr. and Mrs. Charles A. Lewis, Mrs. L. E. Dodwell, Mr. A. F. Sanderson, Mr. and Mrs. T. de G. Stewart, Miss Laura Stewart, Mr. and Mrs. C. Gordon Mackinnon, Mr. and Mrs. George H. Napier, Miss Lavinia Stewart, Miss Marie A. Steele, Mrs. R. M. Mitchell, Mrs. A. Crathern, McArthur, Miss K. M. Campbell, Miss Mary E. Campbell, Mr. and Mrs. Philip S. Fisher, Mr. and Mrs. W. I. Bishop, Mrs. Lansing Lewis, Miss Gwyneth Lewis, Miss Jessie Currie, Mr. and Mrs. W. C. Wigham, Mrs. Howard Murray, Miss Ruth Murray, Miss Gertrude Mudge, Mr. C. R. Mangold, Mr. Stanley B. Lindsay, Mr. and Mrs. D. B. Seeley, Miss Ruth Seeley, Mr. W. G. MacKenzie, Miss Catherine MacKenzie, Rev. J. B. Bonathan, Mr. A. Soltvany-Smith, Miss C. I. MacKenzie, Miss Mabel Chambers, Mrs. E. L. Weston, Mr. Harry Guest, Miss Beatrice Donnelly, Mr. and Mrs. Arthur Lyman, Mr. C. H. McLean, Mrs. R. A. Dunton, Mr. and Mrs. Arthur W. McMaster, Dr. and Mrs. Grant Campbell, Mr. Edward Fitzgerald, Miss Dorothy Shepherd, Mrs. Jean Munro, Miss K. D. Malcourenne, Miss Harriet L. Stone, Miss Eleanor Perry, Mr. Alex. Bertram, Mr. and Mrs. N. M. Yule, Miss Margaret A. Ross, Mrs. D. G. Anglin, Mr. and Mrs. G. Vanderpoll, Mr. A. Zoltvany, Mrs. V. H. Hervey, Mr. Sulyok-Papp, Miss I. Gyarfas, Rev. L. A. MacLean, Miss Eileen MacLean, Mr. R. G. E. Wark, Miss Eileen Flanagan, Mr. and Mrs. D. M. McGoun, Mr. Vachell Harvey, Mr. A. A. Browning, Mrs. Leila Morrison, Dr. and Mrs. George Brown, Mrs. Morgan Bennett, Miss Freda Pemberton Smith, Mr. John Norline, Mr. and Mrs. Ernest Latter, Miss Annie C. Reynolds, Mr. D. M. Johnson, Miss Eleanor Johnson, Miss Jean Johnson, Miss M. A. Brittain, Miss Jean M. Bonar, Dr. and Mrs. Richard Kerry, Mr. Pemberton Smith, Miss Elsie Lang, Miss M. Dulcie Ray, Mrs. H. P. Wright, Miss Wright, Miss Edmee Hone, Miss Anna F. Dube, Mr. and Mrs. L. R. Z. Wilson, Mrs. William Kydd, Miss Jean H. Kydd, Mr. G. Edward MacLean, Mrs. J. C. Heriot, Miss Emily Moore, of London, Eng., Mrs. Claude Lacey, Mr. John D. Baile, Dr. and Mrs. Edward Mills, Dr. and Mrs. J. C. Flanagan, Mr. Grant Hall, Mrs. J. B. Pringle, Mr. T. Taggart Smyth, Mr. and Mrs. A. Horton Lytle, Mr. and Mrs. A. C. Percival, Mr. H. D. Hunting, Prof. Robert R. Thompson, Mr. and Mrs. G. Horne Russell, Mrs. Thompson, Mrs. Maurice Cullen, Mrs. R. C. Duncan, Mr. and Mrs. Ronald Kerr, Mr. and Mrs. Robert Hampson, Mr. and Mrs. A. W. P. Buchanan, Mr. H. G. Dawson, Miss Constance Griffin, Mr. and Mrs. P. S. Stevenson, Mr. and Mrs. Philip Turner, Rev. Sydenham Lindsay, Mrs. Helen S. Wickenden, Miss Alice L. Daniels, Mr. and Mrs. Paul Caron, Mr. and Mrs. W. K. Gordon Lyman, Mr. A. C. Lyman, Mrs. James Cleghorn, Mr. Theo H. Wardleworth, Mr. and Mrs. John Ogilvy, Dr. and Mrs. Alfred Whitehead, Mrs. H. Y.

Russell, Miss Edgar, Mr. F. A. Lallemand, Mr. Jean Lallemand, Mr. Rene Beaudet, Miss Pauline Bertrand, Mrs. Munro, Miss Cockburn, Mr. Paul Andrew, Miss Grace Martin, Mr. and Mrs. P. E. Nobbs, Mr. and Mrs. Manning, Mr. Clement Coles, Miss Low, of Ottawa, Miss Winnifred Bonham, Miss Mary E. Bonham, Miss Mona Cragg, Mr. James Stockwell, Mr. J. V. Jacoby, Mr. H. S. Jacoby, Miss H. M. Gilmour, Mrs. A. S. McNichols, Mr. and Mrs. A. Sheriff Scott, Mr. and

Fiddes, Mrs. H. McDiarmid, of London, Eng., Hon. Mr. Justice A. Rives Hall, Miss Bessie Hall, Dr. and Mrs. A. T. Bazin, Mr. Edgar S. Marotte, Mr. W. H. Curle, Mr. Ernest Alexander, Mr. Georges Marcel, Mr. J. Charlebois, Miss Margaret C. Thompson, Mr. R. C. Duncan, Dr. and Mrs. A. H. MacCordick, Miss Elizabeth C. Smith, Mr. Robertson Gibb, Mrs. H. Griffith Jones, Mrs. T. B. Little, Miss Winnifred E. Huff, Mr. and Mrs. C. M. Hope, Miss Rachel G. Reed, Dr. E. B. Chandler, Mrs. Edward Chandler, Mrs. Laurence Herchner, of Victoria, B.C., Rev. Principal Scott MacKenzie, Miss Isobel MacKenzie, Miss Miriam Holland, Mrs. W. Grant, Miss J. L. Reid, Miss H. M. Giles, Miss Grace McLaren, Mrs. E. T. Lambert, Miss E. Andrew, Miss S. Oswald, Mr. W. B. Kirk, Mr. and Mrs. A. S. Scott, Mr. and Mrs. S. R. Noblo, Dr. and Mrs. J. McK. Wathen, Mr. J. Melville Miller, Miss Betty Miller, Mr. P. R. Wilson, Mr. John d'Arcy, Miss d'Arcy, Miss Isabel Ferguson, Miss Constance Cundill, Mr. J. O. Marchand, Miss Ruby LeBouthillier, Mrs. W. D. LeBouthillier, Mrs. Hugh W. Nesbitt, Miss Nina LeBouthillier, Miss Olive LeBouthillier, Mrs. C. L. Henderson, Mrs. F. A. Cammeyer, of Concord, N.H., Miss A. M. Parent, Dr. A. G. Nicholls, Miss Elsie G. Dewey, the Misses Williams, Mr. P. Douglas Garton, Mr. P. H. Hart, Mr. Norman Wright, Miss J. Mildred Robertson, Mr. H. Vachsher, Miss Mary H. Lees, Mr. George O. A. Brown, Miss Laura Walker, Miss Adelaide Peacock, Miss Clements, Mrs. Pasmore, Mrs. Fred Dunning, Miss Thelma Dunning, Miss Sophy L. Elliott, Miss Mona Elliott, Mr. H. Walker Dorken, Miss M. Dorken, Miss Wheeler, Miss Ethel Weathers, Miss M. L. Brown, Miss J. White, Mrs. C. E. Dawson, Mr. C. L. Scofield, Mrs. W. Shatway, Dr. A. H. Gordon, Mrs. D. McNicoll, Mr. C. A. Harwood, Mr. and Mrs. A. Abercromby Bowman, Miss Mary Earle, Mr. Paul B. Earle, Miss Edna Schlater, Colonel and Mrs. E. M. Renout, Miss Martha Turner, Miss Mary P. Donville, Miss C. V. Barrett, Miss Margaret T. Macintosh, Mr. and Mrs. C. H. McFarlane, Miss McFarlane, Miss Heather McFarlane, Mr. and Mrs. George A. Campbell, Hon. Justice and Mrs. Boyer, the Misses Boyer, Mrs. H. M. Stantway, Dr. and Mrs. W. D. Lighthall, Miss Alice Lighthall, Dr. T. M. Richardson, Miss Molly Draper, Miss Kathleen Draper, Mrs. Henry Munderloh, Dr. and Mrs. Frank Adams, Miss I. E. Brittain, Miss M. F. Hadrill, Hon. Mr. Justice and Mrs. Howard, Miss Sonya Apter, Mr. and Mrs. DeLall, Mr. Noel Chipman, Mr. W. R. Gurd, Dr. and Mrs. H. E. MacDermot, Mr. W. H. Howard, Dr. and Mrs. Fred Tooke, Miss Tooke, Mr. and Mrs. J. Colin Kemp, Miss Kemp, Mr. John Jenkins, Miss Fannie Coffey, Mr. and Mrs. Walter Cushing, Mr. J. P. Craig, Miss Agnes Lefort, Mr. A. A. Wickenden, Mr. J. E. MacPherson, Mrs. H. Stuart Hamilton, Miss Jane Sturzaker, Miss Margaret Darragh, Miss Eddythe Bignell, Mr. G. S. Bagley, Mrs. J. C. Pinhey, Miss Mary Lewis, Miss Florence Lewis, Mr. A. Cloutier, Rev. R. Gordon Burgoyne, Mr. Raymond Bailey, Mr. and Mrs. A. Kates, Miss Haller, of Ottawa, Mr. S. Nickerson, of Boston, Mass., Mr. George C. Marler, Mr. F. Constantineau, Mr. and Mrs. S. R. Campbell, Miss Alice Kee, Mr. C. L. Douglas, Mr. and Mrs. H. P. Douglas, Miss L. J. Bennett, Miss M. E. Bennett, Miss Jessie J. Watson, Miss L. A. Duguid, Miss Edith A. Harding, Mr. F. Collins, Mr. Hans Berends, Miss Rita Coates, Mr. and Mrs. Frank D. Clark, Mr. J. D. Morphet, Mr. A. W. Ridout, Miss F. E. Strumm, Miss R. Spray, Miss R. Park, Mr. M. R. Holland, Miss Mabel K. Holt, Dr. G. E. Hodge, Dr. and Mrs. A. H. MacCordick, Mr. A. J. Super, Miss Laurel Super, Miss Stanley Tait, Mrs. Walter Vaughan, Mr. and Mrs. J. C. Heaton, Mr. N. M. Ryan, Mrs. Catherine VanTuyl, Dr. and Mrs. David Ballon, Dr. and Mrs. J. T. Donald, Mr. and Mrs. Johnson, Mr. Barry S. R. Watson, Mr. John W. Ross, Miss Nora L. Smyth.

A. Albert Robinson, R.C.A., Stanley Royle, R.B.A., G. Horne Russell, R.C.A., J. St. Charles, A.R.C.A., P. C. Sheppard, A.R.C.A., C. W. Simpson, R.C.A., A. Suzor-Cote, R. C. A., Homer Watson, R.C.A., Carl Ahrens, Mrs. M. Aitkens, M. Alexander, F. D. Allison, Paul Andrew, Mrs. D. M. Bagley, G. S. Bagley, E. E. Bailly, H. J. Barker, Jessie Beattie, A. Bercovitch, Andre Bieler, A. W. Blondheim, Marion Bond, K. S. Brodie, St. G. Burgoyne, F. O. Call, Adele Carmichael, Paul Caron, J. Charlebois, Mrs. Paraskeva Clarke, Alberta Cleland, A. Cloutier, Nora Collyer, F. Constantineau, Emily Coonan, Pere W. Corbell, Caroline Corbold, E. K. Crabtree, J. G. Crabtree, Mona Cragg, Rita Daly, Barbara d'Arcy, Berthe DesClayes, Ruth Dingle, Isabelle Dodwell, Chrystie Douglas, Arthur Drummond, Mary Eastlake, Simon Elwes, Marc Fortin, George Fox, W. A. Gagnon, Alyne Gauthier-Charlebois, Mary Gilmour, R. Gissing, J. S. Gordon, Mary Grant, Ida Hamilton, Edith Harding, Phyllis N. Harvey, Norman K. Hay, J. B. Helme, W. A. Hendry, Ruth Henshaw, Mrs. S. Hereford, Lillian Hingston, Miriam Holland, Kenneth Holmden, Eyre Holmes, Clark M. Hope, Norman Howard, Ida Huddell, F. Jacurto, A. Y. Jackson, Alphonse Jongers, Ronald Kerr, Gwendolen Kyle, Gert Lamartine, H. H. Latter, Ruby LeBouthillier, J. H. Lee-Grayson, Marianne Lee-Smith, Agnes Lefort, J. P. Lemieux, Marguerite Lemieux, Francoise Leveille, Winnifred Lewis, E. Lindner, R. H. Lindsay, Mabel Lockerby, Walter Lohse, W. J. Low, Evan MacDonald, T. MacDonald, D. H. MacFarlane, Jean M. MacLean, Mary Mack, Orval Madden, C. Mangold, Betty Maw, David McGill, Margaret McGill, Elizabeth McLeod, Andre Morency, Rita Mount, Reed Muir, Mrs. Jean Munro, W. Newcombe, Alison Newton, F. L. Nicolet, Elizabeth Nutt, F. S. Panabaker, Jean Palardy, F. S. Panabaker, Jessie Parker, Phyllis Percival, A. L. Perry, G. E. Pfeiffer, Narcisse Poirier, Marguerite Porter, Mrs. J. B. Pringle, A. L. Ratzka, H. E. G. Ricketts, Tom Roberts, Hugh Robertson, Margaret Sanborn, Anne Savage, T. M. Schintz, Max Schulz, A. Sherriff Scott, Marian Scott, W. E. Schmidt, Kathleen Shackleton, Frank Shadlock, Jos. Sher, H. J. Simkins, Sylvia Smellie, Eva Smith, Freda Pemberton Smith, H. Leslie Smith, Marjorie Smith, G. Stephens, Mrs. Hilda Stewart, J. Sulyok-Papp, Pamela Tansley, J. R. Tate, George Thomson, Margaret Thompson, Mildred V. Thornton, F. S. Tommey, Thurstan Topham, Ramsay Traquair, Charles Tulley, Mrs. Catherine Van Tuyl, Dudley Ward, Adelaide Webster and W. P. Weston.

Drawings, designs and engravings are exhibited by the some of the artists named above and also by: John J. Barry, Ruth Bell, Constance Cundill, Oscar DeLall, Mary Dunning, N. Hornyansky, Simone Hudon, E. May Kelly, James Kennedy, P. P. Kieran, W. K. Gordon Lyman, Lorna L. Macaulay, Mrs. I. H. McPhee, C. M. Macdell, Ruth Miller, Louis Muhlstock, Charles Parker, A. M. Pattison, Doris Robertson, Felix Shea, F. B. Taylor, A. Watson Turnbull, Hugh A. Valentine, G. Vanderpoll and Williams J. Wood.

Works of sculpture have been sent in by: Sonya Apter, Allan Cameron,

Alonzo Cing-Mars, Dorothy R. Coles, Sylvia Daoust, Mme. E. L. de Montigny-Giguere, Geo. Duquette, Leigh Jack, Mrs. Doris Judah, A. Laliberte, R.C.A., H. M. Miller, H. S. Pfeiffer, A. J. Segal, John Sloan, Elzear Soucy, A. Suzor-Cote, R.C.A., G. E. Tremblay, Orson Wheeler, Fred Winkler, M. Zimmerman and A. Zoltvany-Smith.

Contributors of architectural and decorative designs, and photographs of completed works are: L. A. and P. C. Amos, John S. Archibald, Barott and Blackader, Paul Bastien, Simeon Brails, Sylvio Brassart, David R. Brown, N. I. Chipman, G. K. Crowe, Huntly Ward Davis, E. A. Doucet, A. T. Galt Durnford, H. L. Fetherstonhaugh, Robert and F. R. Findlay, W. A. Gagnon, Donald M. Gordon, Gordon and Thompson, Hutchison and Wood, C. W. Kelsey, J. Kennedy, Terrine Kinton, Lawson and Little, W. K. G. Lyman, F. J. Macnab, Edgar S. Marotte, J. Cecil McDougall, J. Melville Miller, Lucien Parent, J. Eugene Perron, Perry and Luke, Kenneth G. Rea, Ross and Macdonald, Shorey and Ritchie, J. Roxburgh Smith, Grattan D. Thompson, H. Ross Wiggs, P. Roy Wilson and H. O. Woodhouse.

## March 17, 1933 Star Spring Exhibition of Art Association Was Opened on Thursday

After the usual formal opening and reception on Thursday evening, the annual Spring Exhibition of the Art Association of Montreal is open to the public today and remains open till the middle of April.

This year's exhibition is fully equal in its general interest to those that have preceded it; while the older and more established Montreal artists are well represented, there is plenty of work, no less important, by younger and less known people. A tribute to the consideration which this annual exhibition enjoys is to be found in the fact that nearly 80 out of less than 300 exhibitors send their work from places outside of Montreal,—from Halifax and Vancouver, and some even from the United States and from England.

The contributors of pictures in oil and water color and pastel are:—Wilfred Barnes, A.R.C.A., Archibald Browne, R.C.A., F. S. Coburn, R.C.A., Ernest Cormier, R.C.A., C. de Belle, R.C.A., Alice DesClayes, A.R.C.A., Gertrude DesClayes, A.R.C.A., Paul Earle, A.R.C., Kenneth Forbes, A.R.C.A., Hortense Gordon, A.R.C.A., J. L. Graham, A.R.C.A., John Hammond, R.C.A., R. S. Hewton, A.R.C.A., F. W. Hutchison, A.N.A., A. E. Mickie, A.R.C.A., J. M. Miller, R.C.A., Kathleen Morris, A.R.C.A., H. R. Perrigard, A.R.C.A., R. W. Pilot, A.R.C.A., Herbert Raine, R.C.



## Large Attendance at Star Private View and Reception.

Nearly seven hundred guests attended the reception held by the president and Council of the Art Association of Montreal, and private view of the fiftieth spring exhibition last evening at the Art Association, Sherbrooke street west. The guests were received at the top of the grand staircase by the president, Mr. H. B. Walker, who was assisted in receiving by his daughter, Mrs. George C. Marler, and by Dr. and Mrs. Charles F. Martin. Mrs. Marler was wearing a gown of printed chiffon in shades of rose, green and black, the bodice having a garniture of flowers in corresponding tones; Mrs. Martin being gowned in black satin, the bodice inset with lace and worn with a shoulder cape of satin. Following a pleasant social hour when the guests viewed the pictures and chatted with friends, a buffet supper was served. The long supper table was artistically decorated with two large yellow Chinese vases filled with daffodils, tulips and iris.

Among those present were: Lieut.-Col. and Mrs. G. L. Ogilvie, Sir Andrew Macphail, Lady Stavert, Mrs. Howard-Pillow, Mr. and Mrs. Murray Vaughan, Mr. Elwood Hosmer, Dr. Edward Chandler, Mrs. Lawrence Herchmer, of Victoria, B.C.; Mrs. Maurice Cullen, Miss Stuart, Mrs. C. L. Henderson, Mrs. F. A. Cammeyer, of Concord, N. H.; Mr. and Mrs. Charles A. Lewis, Miss C. Levin, Miss Julia McFee, Miss G. Goulden, Miss Louise Shaw, Miss S. Goodfellow, Miss May A. Ancient, Miss J. Elizabeth Nunns, Mrs. B. M. Long, Mr. William B. Blackader, Miss Blackader, Mrs. William Brymner, Mr. A. M. Pattison, Mrs. L. E. Dodwell, Mrs. Frank Penfold, Mr. and Mrs. George H. Napier, Mr. and Mrs. Gordon Mackinnon, Mr. and Mrs. T. de G. Stewart, Mr. Arthur F. Saunderson, Mr. and Mrs. d'Arcy, Mr. John d'Arcy, Miss Marie A. Steele, Miss Lavinia Stuart, Mr. J. O. Marchand, Miss Constance Cundill, Miss Isabel Ferguson, Mrs. W. D. Le Bottillier, the Misses Olive, Nina and Ruby Le Bottillier, Mrs. Hugh W. Nesbitt, Miss Adelaide Nesbitt, Miss A. M. Parent, Mr. A. G. Nicholls, Miss Elsie G. Dewey, the Misses Williams.

Mr. R. E. MacDougall, Mrs. William Shapray, Dr. A. H. Gordon, Mrs. D. McNicoll, Mr. and Mrs. A. Abercromby Bowman, Mr. C. A. de L. Harwood, K.C.; Dr. A. H. Gordon, Mr. C. L. Schofield, Mrs. C. E. Dawson, Miss J. White, Miss M. L. Brown, Miss Ethel Weathers, Mr. H. Walter Dorken, Miss M. Dorken, Miss W. eeler, Hon. Mr. Justice Boyer, Mr. George A. Campbell, Mr. and Mrs. C. H. McFarlane, Misses McFarlane, Miss Margaret T. Macintosh, Miss C. V. Barrett, Miss Mary P. Domville, Lieut.-Col. and Mrs. E. M. Renouf, Miss Martha Turner, Mrs. C. P. Solater, Mr. Paul B. Earle, Miss Mary Earle, Miss I. E. Brittain, Miss Mabel Brittain, Mr. Charles Tulley, Mrs. Henry Munderloh, Mrs. Lansing Lewis, Miss Gwyneth Lewis, Miss Kathleen Draper, Miss Molly Draper, Dr. T. M. Richardson, Dr. and Mrs. W. D. Lighthall, Miss Alice Lighthall, Mrs. H. M. Stanway, Miss Jessie Currie, Mr. and Mrs. W. I. Bishop, Mr. Philip S. Fisher, Miss Mary E. Campbell, Miss K. M. Campbell, Mrs. A. Cathern McArthur, Mrs. R. M. Mitchell, Miss M. F. Hadriell, Mr. W. G. MacKenzie, Miss Catherine MacKenzie, Mr. D. B. Seely, Mr. Stanley B. Lindsay, Mr. C. A. Mangold, Miss Gertrude Mudge, Mrs. Howard Murray, Miss Ruth Murray, Mr. and Mrs. W. C. Wopham, Mr. and Mrs. Arthur Lyman, Miss Mabel Chambers, Rev. J. B. Bonathan, Miss C. I. MacKenzie, Mr. A. Zoltwany-Smith, Miss Beatrice Donnelly, Mrs. E. L. Weston, Mr. Harry Guest, Mr. and Mrs. Arthur W. McMaster, Mrs. R. A. Dunton, Mr. C. H. McLean, Miss Jean Munro, Mr. Edward FitzGerald, Dr. D. Grant Campbell, Miss Harriet L. Stone, Miss K. D. Malcours-

onne, Miss Dorothy Shepherd, Lady Bertram, Mr. Alex Bertram, Miss Eleanor Perry, Dr. G. A. Brown, Mr. and Mrs. N. M. Yule, Miss Margaret A. Ross, Mr. Vachell Harvey, Mr. Arthur Browning, Mr. D. M. McGown, Mrs. McGown, Miss Eileen Flanagan, Rev. L. A. MacLean, Miss Eileen MacLean, Mr. R. G. E. Wark, Mr. D. M. Johnson, the Misses Johnson, Miss Jean Johnson, Miss Annie C. Reynolds, Mr. and Mrs. Ernest Latter, Miss Francis-Wood, Mr. John Norline, Mr. Ernest A. Cousins, Miss Leila Morrison, Mrs. H. P. Wright, Miss M. Dulcie Ray, Miss Elsie Lang, Mr. Pemberton Smith, Miss Freda Pemberton Smith, Mrs. Morgan Bennett, Dr. and Mrs. Richard Kerry, Miss Jean M. Bonar, Mrs. William Kydd, Miss Jean H. Kydd, Mrs. W. de M. Marler.

Prof. Robert R. T. Thompson, Mrs. Thompson, Mrs. R. C. Duncan, Mr. H. D. Hunting, Mr. and Mrs. A. C. Percival, Mr. and Mrs. A. Horton Lytle, Mr. T. Taggart Smyth, Mrs. J. B. Pringle, Mr. W. S. Leonard, Mr. Grant Hall, Mr. G. Edward McLean, Mr. and Mrs. L. R. Z. Wilson, Mr. Lionel Judah, Miss Anna F. Dube, Miss Edmee Hone, Mr. John D. Baile, Dr. and Mrs. Edward Mills, Dr. and Mrs. J. C. Flanagan, Madame Claude Lecocq, Mrs. J. C. Heriot, Mr. and Mrs. Philip Turner, Mr. P. S. Stevenson, Miss Constance Griffin, Mr. Harold G. Dawson, Mr. A. W. P. Buchanan, Mr. Robert Hampson, Lieut.-Col. G. S. Cantlie, Mr. and Mrs. Ronald Kerr, Mr. Horne Russell, Col. and Mrs. Robert Starke, Miss Starke, Mrs. James Cleghorn, Mr. A. Clarence Lyman, Mr. and Mrs. Paul Caron, Miss Alice L. Daniels, Mrs. Helen S. Wickenden, Rev. and Mrs. Sydenham B. Lindsay.

Dr. and Mrs. Alfred Whitehead, Mr. and Mrs. John Ogilvy, Mr. Theo. H. Wardleworth, Mrs. Munro, Miss Cockburn, Mr. Jean Lallemand, Mr. Rene Baudet, Miss Pauline Bertrand, Miss Edgar, Mrs. H. Y. Russell, Miss Mona Cragg, Misses Mary E. and Winnifred Bonham, Mr. James Stockwell, Mr. Clement Coles, Miss Low, of Ottawa; Mr. Percy E. Nobbs, Miss Grace R. Martin, Mr. Paul Andrew, Mrs. Sherriff Scott, Miss Sheila, Scott, Mr. A. S.

McNichols, Mrs. H. M. Gilmour, Mr. H. S. Jacoby, Mr. J. V. Jacoby, Mr. James Hutchison, Mr. S. F. Rutherford, Mr. William M. Birks, Miss Marguerite Lemieux, Lieut. Col. and Mrs. W. E. Lyman, Mr. H. M. Miller, Mr. Leigh Tack, Miss Hilda W. Wright, Mr. Gordon W. Scott, Dr. C. R. Bourne, Miss Mary Cramp, Mr. H. Leslie Smith, Mr. T. MacDonald, Mr. and Mrs. John Fair, Miss Fair, Principal and Mrs. F. Scott Mackenzie, Miss Isabel Mackenzie, Mr. A. Jongers, Miss E. Lucille Brady, Miss Ivy Gibsons, of Quebec; Miss Rachel G. Reed, Miss Kathleen Shackleton, Mr. and Mrs. C. M. Hope, Miss Winnifred E. Huff, Mrs. Hugh G. Jones, Mrs. T. B. Little, Mr. and Mrs. S. R. Noble, Dr. and Mrs. J. McK. Wathan, Mr. Robertson Gibb, Miss Elizabeth C. Smith, Dr. James Forrest, Mr. J. Melville Miller, Miss Betty Miller, Miss E. Andrew, Miss S. Oswald, Mr. W. B. Kirk, Mr. and Mrs. A. J. Scott, Mrs. E. T. Lambert, Miss Grace McLaren, Miss H. M. Giles.

Miss J. L. Reid, Miss W. Grant, Miss Miriam Holland, Major and Mrs. J. Colin Kemp, Dr. Fred Tooke, Mr. and Mrs. Wilbert H. Howard, Dr. H. E. MacDermot, Mr. Walter R. Gurd, Mr. Justice Howard, Mr. P. R. Wilson, Mr. J. E. MacPherson, Mr. A. A. Wickenden, Miss Helen S. Wickenden, the Misses Mabel and Edna Craig, Mr. and Mrs. Walter Cushing, Miss Fannie Coffey, Mr. John Jenkins, Miss Edythe Bignell, Miss Margaret Darragh, Miss Jane Struzaker, Mr. and Mrs. B. W. Coghlin, Mrs. J. S. Rutherford, Mr. C. D. Rutherford, Rev. R. Gordon and Mrs. Burgoyne, Mr. A. Cloutier, Miss Mary Lewis, Miss Florence Lewis, Mrs. J. C. Pinhey, Mr. G. S. Badgley, Mr. F. Constantineau, Miss B. Pare, Mr. and Mrs. R. Kates, Miss Haller, of Ottawa, Mr. S. Nickerson, of Boston; Mr. Raymond Bailey, Miss M. E. Bennett, Miss L. J. Bennett, Mr. H. P. Douglas, Mr. George C. Marler, Mr. C. L. Douglas, Miss Alice Kee, Mr. and Mrs. S. R. Campbell, Mr. A. W. Ridout, Mr. and Mrs. Frank D. Clark, Mr. J. D. Morphet, Mr. Hans Berends, Miss Rita Cortes, Miss M. Hishon, Mr. H. Roach, Mr. F. Collins, Miss Edith Harding, Miss L. A. Duguid, Miss Jessie J. Watson, Mr. Barry S. R. Watson, Dr. and Mrs. J. T. Donald, Mr. and Mrs. Johnson, Dr. and Mrs. David H. Ballon, Mrs. Catherine Van Tuyl, Miss Nell M. Ryan, Dr. G. E. Hodge, Miss Mabel K. Holt, Mr. M. R. Holland, Miss Ruth Park, Miss R. Spray, Miss F. E. Strumm, Mr. John C. Heaton, Col. J. J. Creelman and Mrs. Creelman, Mrs. Walter Vaughan, Mr. A. J. Soper, Miss Laurel Soper, Miss Stanley Tait, Dr. and Mrs. A. H. MacCordick, Miss Margaret C. Thompson, Mr. J. Charlebois, Mr. Georges Marcell, Miss Bessie G. Hall, Mr. Ernest Alexander, Mr. W. H. Curle, Mr. Edgar S. Marrott, Miss Haidee Fiddes, Mrs. H. McDiarmid, of London, England; Mr. A. M. Pattison, Miss Alice James, Hon. Mr. Justice Rives Hall, Dr. Alfred Bazin, Mrs. V. H. Hervey, Mr. and Mrs. G. Vanderpoll, Mr. and Mrs. L. Perry, Mrs. D. G. Anglin, Mr. John W. Ross, Miss Norah L. Smyth, Mr. Fred Dunning, Miss Thelma Dunning, Mrs. John C. Webster, Miss Clements, Mrs. Pasmore, Miss Adelaide Peacock, Miss Laura Walker, Mr. George A. O. Brown, Miss Mary H. Lees, Miss J. Mildred Robertson, Mr. Norman Wright, Miss Mona Elliott, Miss Marguerite Routh, Mr. and Mrs. Kenneth Holmden, Mrs. H. Stuart Hamilton, Mrs. D. W. Campbell, Mr. P. H. Hart, Mr. P. Douglas Garton, Miss Jessie W. Johnstone, Mr. and Mrs. Leslie Tucker, Mr. and Mrs. W. K. Gordon Lyman and Mr. and Mrs. A. Horton Little.

# Le 50e Salon du Printemps

L'exposition la plus nombreuse et la plus diverse jamais réunie. — Lentes orientations vers le colorisme. — La part des femmes. — Genres fixes. — Sculpture et architecture.

## Les Canadiens-français

Le cinquantième Salon annuel du Printemps a été inauguré hier soir aux galeries de l'Art Association, rue Sherbrooke ouest, et restera ouvert au public jusqu'au 16 avril. C'est probablement la première fois qu'on y a réuni autant d'envois. Le catalogue en compte 543, dont 338 dans la section peinture, une centaine en architecture, à peu près autant en dessins et gravures et une quarantaine d'œuvres dans le domaine de la sculpture. Les salons de l'étage supérieur sont pleins et les visiteurs commencent déjà d'affluer plus que jamais. Le jury qui a présidé au choix des entrées a fait preuve d'un esprit très large, à tout prendre, comme en témoigne l'extrême variété des sujets. Chance égale à tous les artistes ou à peu près. Plus forte représentation qu'à l'ordinaire de Canadiens français, beaucoup de femmes-peintres. L'on constate cette fois encore des abstentions. Des artistes qui ont affiché aux Salons précédents n'ont pas reparu cette année. Dans certains cas, il est vrai, leur absence s'explique par la maladie ou des expositions presque trop récentes. Mais on cherche quand même Maurice Cullen, Mabel May, Prudence Heward, Harold Beament, Octave Bélanger, Delfosse, Adrien Hébert,

Johnston, Holgate, Maurice Le Bel et al, pour les citer comme les noms m'arrivent à la mémoire.

La promenade à travers autant d'œuvres ne laisse pas de déconcerter l'esprit. La multitude du Beau donne la berlue comme le "trop d'éloquence ennue" de Pascal. Le critique doit se contenter de noter en passant les aventures de son âme à travers ce petit Mille et une nuits.

### Y a-t-il progrès?

La multiplicité même des sujets rend toute appréciation difficile et un peu sommaire. Dans un aussi vaste ensemble les œuvres sont corrigées ou effacées les unes par les autres. Les formules intéressantes mais fixes abondent. Bien qu'on ait fait preuve davantage du désir de tendre la main aux écoles neuves et à certaines œuvres libres, le Salon du Printemps fait la part surtout à l'art consommé et consacré et ne dit rien sur l'évolution ou les tendances nouvelles. Il y a des répétitions, quelques naïvetés, certains "à la manière de..." La sculpture n'est pas représentée de façon bien nouvelle. Il serait si instructif d'apercevoir un coin réservé aux études et esquisses, qui nous en apprendraient long sur l'art au et en travail. Puis, que font un certain nombre de jeunes qui ont levé la tête depuis quelques années et sont disparus? Est-ce la crise?... On s'étonne aussi que nos artistes, à quelques exceptions près, ne s'inspirent pas davantage des temps tourmentés où nous vivons (après-guerre, chômage, aviation, etc., etc.) ou, tout au moins, n'exploitent pas plus compréhensivement la vie urbanisée actuelle.

Pour toutes ces raisons et quelques autres, le cinquantième Salon du Printemps reste plus significatif que suggestif. Très divers, mais un peu bourgeois et pas assez aéré par la présence d'éléments rajeunissants. Rien d'osé. Correct. Plus haut en couleurs que jamais et pourtant l'art paraît marquer le pas et attendre la fin de la dépression.

Il passe, toutefois, un petit souffle de vie nouvelle. Sous ce rapport Hewton, Mangold, Sherriff Scott, Elwes sont quelques-uns des plus intéressants. Ils sont au rythme de l'époque. On se tourne maintenant de ce côté. Et le colorisme. — si j'ose l'appeler ainsi, — fait son chemin.

### On remarque...

Les toiles qui nous ont surtout frappé, pour une raison ou pour une autre, au hasard de la promenade à travers les salons, sont, pour les citer dans l'ordre alphabétique des noms d'auteur: Carl Ahrens: de beaux arbres; — F.-S. Coburn: scènes d'hiver dans sa manière caractéristique, d'un éclat adouci; — Paul Earle: un été indien patéux mais significatif; — Simon Elwes: un portrait de Mme T.-H.-P. Moison, sobre de couleur, d'un charme radieux et distingué; — R.-S. Hewton: un hiver en blocs blancs d'une facture très intéressante et ce portrait de Mlle H. Craig d'une exquise rondeur, avec coloris chaleureux et tant de fraîcheur; — Kenneth-H. Holmden: un sujet qui attire l'attention à cause de son inspiration médiévale; — F.-W. Hutchison: quelques-uns des paysages solides exposés récemment ailleurs, justes, mais, au moins pour l'un d'eux, assez mal servi au point de vue relief par un cadre blanchi dernier-crit; — A.-J. Jackson: scènes torturées mais personnelles, on en conviendra; — Alphonse Jongers: de l'esprit dans le joli portrait de Mlle Mimi Labrecque; Carl Mangold: marines au coloris chaud et vibrant; — J.-Melville Miller: une

petite scène d'hiver colorée avec finesse; — Hall-Ross Ferrigard: rue de village décrite d'agréable façon;

— Albert Robinson: paysages canadiens d'une inspiration sincère et soucieuse de rajeunissements; — G.-Horne Russell: un délicieux petit portrait, une bonne marine comme à l'accoutumée et surtout, cette fois, une pleine lune d'une vérité captivante; — W.-E. Schmidt: des compositions décoratives où il y a du mouvement et de la rondeur; — A. Sherriff Scott: ingénieux portrait de son épouse en train de feuilleter un album, tableau en couleurs sobres qui vaut d'être signalé en particulier pour ce qu'il a de neuf et d'agréablement composé; — H.-J. Simpkins: jeunes baigneurs qui prennent leurs ébats dans un paysage tacheté; — Dudley Ward: badines créations de gnomes et titres finauds à ses aquarelles.

On remarque aussi: deux petites toiles d'Earl Bailly, le jeune et méritant paralytique de Lunenburg, N.E.; une perspective de rue montrée, par Max Schulz, qui donne sur la vision de la cathédrale, où tout crochit et croule dans une mare de coloris invraisemblable, œuvre avancée, la seule du genre au Salon, à laquelle on prête l'intention de symboliser la solidité de l'église en face des constructions modernes (mais alors pourquoi l'édifice de la Sun-Life se tient-il si droit derrière la cathédrale?); — deux paysages touffus et pleins de Thurstan Topham; — du Homer Watson encore assez empâté.

### Chez les nôtres

Les noms français sont un peu plus nombreux que d'habitude au Salon du Printemps; je crois. Et, fait digne de remarque, à leur nombre encore restreint ils représentent peut-être mieux que les autres toute la gamme des genres. Il y en a qui ne se trouvent que chez eux. Voyez: Paul Caron: à côté de son même excellent cheval dans la neige, une petite rue québécoise qui a tout le charme de certaines gravures de l'école française ou flamande; Joseph Charlebois: somptueuses enluminures dont il a le secret; Fleurimond Constantineau: "L'église Bonsecours" a du caractère et révèle un talent prometteur qui sera capable d'excellentes choses quand il s'éveillera davantage au sens de la couleur chaude; Ernest Cormier: aquarelles qui dépeignent avec une fluidité incomparable des coins enropeés; Charles de Belle: soupçons de têtes gracieuses perdus dans une gaze floue; rêves gentils, mais quelle est la part du dessin et de la couleur?; Marc-Aurèle Fortin: original, personnel, mais immobilisé dans une formule tourmentée; on attend encore mieux de lui; André Morency: "Maison à Caughnawaga", beaucoup de vert banal, mais c'est véridique; Jean Palardy: des louanges cette fois; les "Skiuers", dessinés avec fermeté, situés dans une atmosphère vraie, le révèlent sous un jour qui lui va tout à fait bien. C'est neuf, d'actualité sans être trop avancé, en renouvellement; J. Saint-Charles: le portrait de Dr J.-A. Mireault a beaucoup de sens et de sincérité; c'est le meilleur portrait de Saint-Charles, m'assurent les connaisseurs; Suzor Côté: "Indien chassant à l'arc", attitude d'attente expressive; "Habitant", portrait ému d'un vieux qui en a beaucoup vu et songe avec résignation; "Symphonie pathétique", pastel, nu vivant que l'on aperçoit de dos.

Mentionnons de même des sujets intéressants à plus d'un titre d'André Bieler, A. Clouthier, R. P. W. Corbell, c.s.v., Wilford Gagnon, Jean-Paul Lemieux, Narcisse Poirier.

### La part des femmes

Les femmes figurent pour un bon tiers parmi les peintres qui exposent cette année au Salon du Printemps. Elles sont une soixantaine. Plusieurs d'entre elles se réservent ou à peu près de décrire les fleurs; elles atteignent ainsi parfois à de jolies compositions, mais, en autant que j'en puis juger, il reste encore des leçons à prendre de Fantin-Latour.

Il nous faut nous résigner à ne pas dresser une liste des femmes-artistes, d'autant plus, qu'en dehors des fleurs, leur talent s'apparente de plus en plus, d'année en année, pour la manière résolue et l'orientation tranquille vers le colorisme, à celui des peintres masculins. Pour ne relever que certains sujets, au passage, mentionnons: d'Isabelle Dodwell, le portrait au pastel de Mlle Nancy Tolle, visage extraordinairement jeune, frais et chercheur, fixé dans une atmosphère bleutée; des marines solides et colorées de Mary Grant; un somptueux panneau conçu en couleurs primitives et avec habileté qui représente une procession de pèlerins, œuvre de Betty Maw; des paysages monténégrins ou Kathleen-Morris, A.R.C.A., met un coloris résolu et use d'une facture large qui n'est pas pour déplaire, même quand il lui arrive de sacrifier un tantinet d'harmonisation; de sincères tableaux de Rita Mount qui pourraient bien être d'encre ses meilleurs.

Quelques Canadiennes-françaises figurent avec honneur au Salon du Printemps. Les sœurs Des Clays exposent, Berthe, l'une des plus remarquables de ses paysages, une vue du square Dominion dans la neige, en fines et transparentes notations; Gertrude, de ses visages d'enfants peints avec tendresse et esprit (cf. surtout "L'oiseau bleu"); Alice, des scènes rustiques solides à la fois et

discrètes. "S.-Jean-de-Matha" de Françoise Léveillé, scène d'hiver aux couleurs chatoyantes, mérite d'être signalée d'une façon spéciale; les tons en sont chantants. Marguerite Lemieux affiche deux aquarelles bien nuancées qu'on trouverait plus ravissantes si elles n'avaient fait le tour de toutes les expositions depuis une couple d'années. "L'église de Sillery", hardiment plantée dans le jour terne, n'est pas précisément ce qui est le plus caractéristique du talent d'Alyne Gauthier-Charlebois, et Marjorie Smith (que son cours aux Beaux-Arts et bien d'autres raisons font considérer comme étant des nôtres) offre une tête de femme, au regard intense fixé dans le songe, mais beaucoup moins significatif que d'autres sujets exposés récemment. De Ruby Le Bottillier une petite aquarelle "Les Boules, Bas-S.-Lauré", où le dessin semble un peu mince mais le coloris est charmant; ses "Nasturtiums" sont véridiques et agréables.

### La sculpture

On ne pouvait s'attendre à voir de la grande sculpture au Salon. Bronzes et plâtres sont juste assez nombreux, cependant, pour orner certains endroits des pièces principales et former un groupe accueillant dans un coin. Dans ce domaine les Canadiens-français sont décidément rois. Les bronzes de Laliberté évoquent avec une vigueur animée d'inspiration des sujets quotidiens du bon vieux temps. Le "Tonkourou" d'Elzéar Soucy est bien bâti et saisi dans une pose éveillée. "La glaneuse" de Suzor Côté, magnifique de mouvement et de lassitude ramassés de façon sommaire, est si bonne à revoir. On retrouve de Mme E.-L. de Montigny-Giguère de ces têtes où elle met avec de la finesse un beau sentiment; "l'Attente", par exemple, révèle un visage d'une noble sensibilité. Mentionnons aussi d'intéressants sujets d'Alonzo Cinq-Mars, Sylvia Daoust, Georges Durette, Georges-E. Tremblay.

Chez les autres, bravo Fred Winkler! pour la séduisante et menue "Eve", dont tout le jeune corps ondule et se concentre dans un geste ensorceleur; que de finesse dans l'imploration et le badinage.

"Guerre", la tête casquée, créée par A. Zoltwany-Smith, présente un masque résolu d'une tension dououreuse mais ferme. C'est une affirmation

tion qui a du sens. "Soixante sous zéro" ou l'explorateur emmalioté de John Sloan est un motif qui, pour avoir déjà été exploité par d'autres, reste très agréable. Et que d'exquise et fraîche rondeur dans "Colin", cette petite tête de bambin signée Dorothy Rhynas Coles.

### Gravures et dessins

Le compartiment qui réunit la plupart des gravures sur bois, fusains, peintures décoratives et dessins possède son charme particulier; il repose des éblouissements de l'exposition à travers les paysages. Suzor Côté, Simonne Hudon et Ruby Le Bottillier sont seuls à y représenter les nôtres. "L'homme à la houe", de

Suzor-Côté est un personnage typique du bon vieux temps, décrit avec un réalisme judicieux. Les petites gravures québécoises de Simonne Hudon témoignent d'un travail conscientieux et fin. Ruby Le Bottillier a dessiné un motif de cabinet chinois dont l'original se trouve au Metropolitan Museum.

Il vaut de citer en particulier: un portrait fouillé par Oscar De Lall; une figure de Louis Muhlstock qui brûle d'une ardeur nostalgique; un visage frappant de vérité dessiné par Charles-M. Mendell (Dr Frank Mendell); un nu qui pose avec une grâce nonchalante sous la feuille, gravure sur bois de Félix Shea; "L'église S.-Georges", gravure de A.-M. Patti-

son dont on aime la délicatesse un peu vieillotte; une couple de gravures provençales d'A.-W. Blondheim, d'une simplicité avenante.

### Architecture

L'architecture est amplement représentée. On remarque, par exemple, en ingénieux modèle d'édifice par G.-K. Crowe; une fine reconstitution de chalet de villégiature par Wilford Gagnon; une photographie d'une reconstitution de village canadien du 18e siècle par Sylvio Bri sart; de solides et classiques dessins de travail par Charles-W. Kelsey.

D'autres montrent des photographies d'édifices récemment érigés dont ils ont fait les plans. Il faut citer, par exemple: H.-L. Fethers-tonhaugh: la splendide église St-Andrew and St-Paul; Jame, Kennedy & Blackader, succursale de la Banque de Montréal à Ottawa; Fethers-tonhaugh, la clinique Laurier.

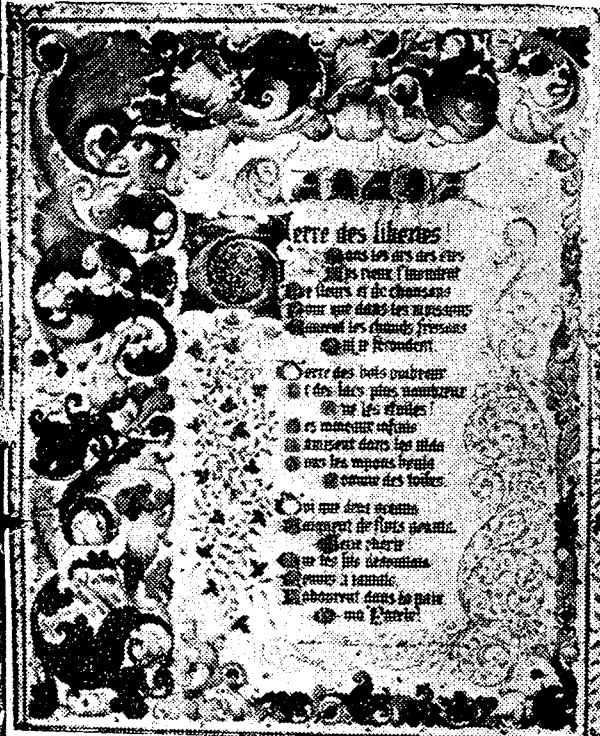
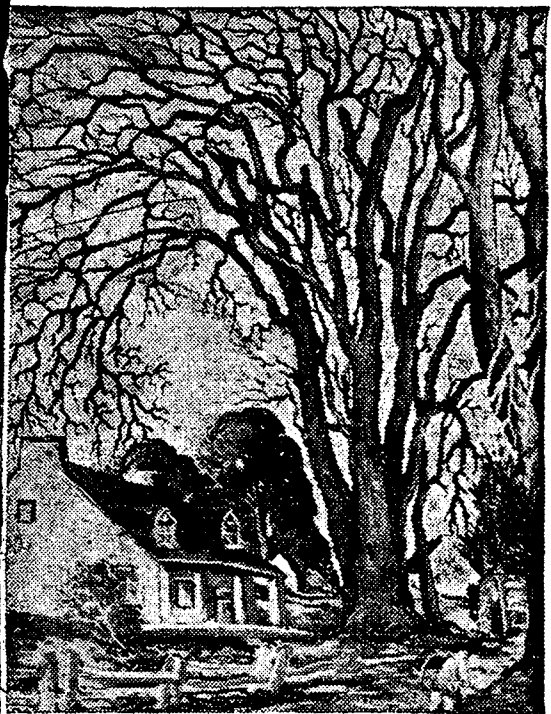
Mentionnons enfin: Pa l Bastien: le bain Quintal; Siméon Brals: annexe d'hôtel de ville; E.-A. Doucet: succursale de l'église; Edgar Marotte: club; Lucien Parent: cloître et portique; J.-Eugène Perron: édifice d'affaires.

C'est vrai que "l'art console de vivre".

REYNALD.



## L'inspiration diverse chez les artistes canadiens français



Les reproductions ci-haut, qui seront complétées par quelques autres publiées demain, donneront une idée de la diversité de l'inspiration chez les artistes canadiens français, d'après les œuvres qu'ils exposent au cinquantième Salon du Printemps. EN HAUT A GAUCHE: "Paysage d'automne", de Marc-Aurèle Fortin; EN HAUT A DROITE: "Nemi", aquarelle d'Ernest Cormier; EN BAS A GAUCHE: "Canada", enluminure de Joseph Charlebois; EN BAS A DROITE: "L'église Bonsecours", de Fleurimond Constantineau. Nous regrettons ne pouvoir reproduire l'excellente scène de JEAN PALARDY intitulée "Skieurs à Chicoutimi" et qui eut servi d'exemple d'inspiration neuve et réussie. (Clichés la "Presse").

## THE WEEK'S REVIEW OF ART

March 1, 1933

H. Latter's  
Pictures at  
The Arts Club

Unusual pictures, the work of H. Latter of Montreal, are being shown at the Arts Club on Victoria St. They are all fairly small and painted in water color, but in parts, at least, of nearly all of them a heavily loaded color has been used just like oil paint with rather striking results. This, with the use of strong colors and the careful finish of much of the detail of the pictures, makes them very vivid and cheerful, though they often are confined to rather literal statement of facts.

Most of these pictures are of places in the south of France, in the Maritime Alps, some were painted in Scotland and a few only in this province. Some of the subjects seem strangely chosen and a few of them are good subjects for slight sketches but hardly deserve the care which Mr. Latter must have put into painting them. At the same time some of the simplest pictures are among the best. Two of these are the "View from Baou Blanc,"—a French one,—with sea and sky beyond a scrap of hillside, and "Thunder clouds, Auchternamuchy," with a similar piece of hill and strongly painted clouds. Two of the Quebec pictures, "Winter Swamp," with its brilliantly colored lights and shadows, and "Winter morning mist,"—an ingenious use of white paint,—are remarkable. Many of the French pictures are good portraits of very pleasant places,—"The new road," and "Petit escalier, St. Paul," mostly a black and white drawing with a brush, are among these,—while a Scotch one of "The river Tay" and a Quebec "Woodland scene" are of interest.

Several of these pictures have a kind of experimental effect, as if Mr. Latter had not quite succeeded in painting everything that he saw and wanted to paint, and they seem to promise something better in the future.

New Art and  
New Materials

The number seven has apparently some particular meaning in connection with art. The Canadian Seven has just multiplied itself by four and become twenty-eight. In London a new society of artists, called the Seven and Five, has just been holding an exhibition of works among which a critic finds "artistic innocence," "a Puckish twist" and "hieroglyphics of the human figure." The same critic believes that the purpose of this society is "to interfere as little as possible with the pictorial, or plastic, promptings of the unconscious," and adds, "That is excellent as a principle, the typical work of art being, not an argument or an exposition, but the moulding of a vision; but the trouble is that principles so soon harden into doctrines, and the very effort of keeping reason at bay creates a new dogma."

Another society in London which aims at freedom in art is the National Society of Painters, Sculptors, Engravers and Potters, which is also holding an exhibition. This claims to be "the natural fruition of a growing desire among artists of every creed and outlook for an annual exhibition which would represent all aspects under one roof, without prejudice or favour to any one." Another critic considers that "quality has crept in" in some of the pottery, which he finds the best part of the exhibition; he thinks that "too many of the artists represented interpret variety of 'creed and outlook' and 'aspect' in the sense of 'let's be different' rather than in terms of artistic compulsion."

The works of sculpture in this exhibition include some works by one Cecil Brown, which are constructed of reinforced newspaper surfaced with asbestos, and the critic calls them "good plastic jokes." This is clearly another example of the services which newspapers render to art, but, one may ask, why asbestos?

Walter Pach  
Lectured on  
Impressionism

Edouard Manet and his influence on the Impressionists was the topic discussed by Walter Pach, of New York, in a lecture before the Art Association on February 22nd. Mr. Pach, in tracing the development of Manet's art, endeavored to show that it was revolutionary only in its externals. Manet was a profound student of the old Masters in the Louvre, where he studied and copied Titian, Giorgione, Tintoretto, and more especially Velasquez and Goya, as only an artist does who venerates the fundamental principles of painting expounded by these great teachers. Very early, the Spaniards began to exert a pronounced influence over Manet. His portrait of Lola de Valence, a Spanish dancer performing in Paris at that time, bears the unmistakable stamp of Goya, while his "Guitar Player" and "Boy with a Sword" are more than reminiscent of Velasquez.

But Manet, steeped in the methods of Franz Hals, El Greco and the Venetians whose work he learned to admire during his travels in Holland, Spain and Italy, was destined to become that most tragic figure in art: a ridiculed rebel. Courbet, with his "Burial at Ornans" had been the first Frenchman to break with the tradition that hallowed the expression of classical idealism as epitomized in Ingres and David. Even Delacroix, heralded as the leader of Romanticism was, as Mr. Pach pointed out, united in his idealism with the school of Ingres. But Courbet, the realist, abandoned the heroic themes of Greek and Roman mythology and took his easel out of doors where he proceeded to paint sturdy peasants. In his wake followed Millet and a host of others. Manet did not quite adopt the theories of Courbet, for he saw that they were based on a narrow formula—the opposition of light to dark, such as sculptors use. Courbet, on the other hand, never quite understood the experiments carried on by the group of men known subsequently as Impressionists.

## NOS SCULPTEURS AU SALON

La Presse March 17, 1933.



Quelques oeuvres de sculpture présentées par des Canadiens-français au Salon du Printemps et qui comptent parmi les meilleures: en haut, "Le paiement des barrières" par A. Laliberté; en bas, de gauche à droite: "La glaneuse" de Suzor-Côté, "Tonkourou" d'Elzéar Soucy, et "Attente", plâtre de Mme E.-L. de Montigny-Giguère. (Clichés la Presse.)

Herald 17/3/33  
Art Association  
Spring Exhibition  
Opened Last Night

Selected from more than 1,000 submissions, 543 paintings, water-colors and etchings, as well as sculpture and architectural exhibits, forming the 50th Spring Exhibition of the Montreal Art Association were today on view for the general public after a private opening last night.

Landscape as usual proved the pre-occupation of the majority of artists but the number of portraits was considerably increased and many good pieces were to be found in the sculpture section. Regular contributors to the Association's shows such as Wilfrid M. Barnes, Archibald Browne, F. S. Coburn, the three Des Calves sisters, R. S. Hewton, A. Y. Jackson, Kathleen Morris, Rita Mount, Jean Munro, Hall Ross Perrigard, Elizabeth S. Nutt, Marc Aurele Fortin, Robert W. Pilot, Albert H. Robinson, Charles W. Simpson, A. Suzor-Côté and Homer Watson contribute typical canvases.

Coburn has typical studies of logging teams on snowy roads. Jackson exhibits formalized nature studies and Pilot shows two pictures of old Montreal. Suzor-Côté is represented by pictures painted some years ago while Robinson continues to exhibit interest in snowscapes. There is an authoritative series of watercolors on continental subjects by Ernest Cormier.

G. Horne Russell has a forceful marine among the 'scapes and several portraits, other outstanding exhibitors in this section being Alphonse Jongers, Kathleen Sackleton and Kenneth K. Forbes. Alonzo Cinq-Mars, Alfred Laliberté, Elzéar Soucy and Sylvia Daoust are among contributors to the sculpture section.

The story of Manet's continued re-

jection by the Salon, that Eldorado of French artists, and the abuse heaped on him by discerning critics; the derision he suffered from the public in general; his courage and vision that helped him to overcome

the first shock of finding himself an object of scorn, as a result of his notorious "Olympia" and "Dejeuner sur l'Herbe"; his final artistic triumph as the acknowledged leader of a movement that included such men

as Claude Monet, Pissarro, Sisley, Renoir and Cézanne, were sympathetically sketched by Mr. Pach. A series of very interesting slides graphically illustrated many points of the lecture.

Art Notes from  
Home and Abroad

Tuesday, March 7, is the last day on which entries for the Spring Exhibition of the Art Association of Montreal can be received. The exhibition is to open on Thursday, March 16.

The news, received last week, of the sale of some pictures belonging to the Earl of Egmont, who prefers western Canada to England, for what seemed ridiculously low prices, caused a good deal of surprise, since the names of good painters were attached to some of them. A cablegram received by Messrs. Scott and Sons from Mr. Harry Wallis of London, well known in Montreal, states that the good pictures of the collection having been previously sold, these later pictures were remnants, "of no artistic or antiquarian significance whatever." They must have been, in point of fact, of the kind of worthless pictures, once perhaps of some personal interest, which are to be found on the back stairs and in dark passages of most English country houses, and often are called by the names of painters who can never even have seen them.

Hotel Lobby Holds  
Art Treasures

NEW YORK, March 1.—(C. P.)—A hotel owner has learned that he has a gold mine in the lobby of his hotel, in antique furniture, bronzes and works of art valued conservatively at more than \$200,000. The treasures had been there 10 years, and were regarded as just so many ornamental additions to the hotel's standard equipment.

An antique collector, passing through the lobby, fell on his knees in front of a \$5,000 Louis XV. parquetry desk, searching for the maker's name. It was being used



## EXHIBITION OPENED BY JUNIOR LEAGUES

Gazette 11/3/33  
Work Done by Members in  
Many Canadian Cities  
Shown Here

## ENTRIES ARE JUDGED

Prizewinners in Different  
Sections Announced —  
Display Continues to  
End of Week

Artistic abilities of young women in many cities of Canada are reflected in a display which opened yesterday in the galleries of W. Scott & Sons, Drummond street—an exhibition of arts and interests of the Junior Leagues of Canada, being held here by invitation of the Junior League of Montreal. Many visitors attended the opening of the exhibition, which will continue for the rest of the week, and great interest was evoked by the variety and merit of the work, which includes paintings in various media, sewing, knitting and a wide range of other handicrafts.

The judging resulted as follows: Oil painting: first prize, Miss Elizabeth Maxwell, Montreal; second, Mrs. E. Bart-Gerald, Toronto; honorable mention, Miss Elizabeth Maxwell and Mrs. Bart-Gerald.

Water-colors: first, Miss Margaret Smith, Winnipeg; second, Mrs. K. E. Fleming, Montreal; honorable mention, Miss Isabel Lynde, Winnipeg.

Drawing: First and second, Mrs. G. K. Trim, Montreal; honorable mention, Miss Isabel Lynde, Winnipeg.

Prints: First, Miss V. Elizabeth Kemp, Montreal; second and honorable mention, Miss Jessica Phippen, Toronto.

Photography: First, Miss Ethel K. Burnham, Toronto; second, Miss Gwyneth Osborne, Toronto; honorable mention, Mrs. Gerald Birks, Montreal.

Needlepoint: First, Miss Phebe Senkler, Vancouver; honorable mention, Miss Jean Rutledge, Winnipeg. Rugs: First, Mrs. John MacAulay, Winnipeg; honorable mention, Mrs. R. P. Baker, Vancouver.

Knitting: First, Miss Hazel Howard, Montreal; honorable mention, Miss Olive Thornton, Montreal.

Book-binding: First, Miss Yvette Perrault, Montreal; honorable mention, Miss Evelyn Howard, Montreal.

Sewing: First, Mrs. Harry Letson, Vancouver; second, Miss Rosamond Northwood, Winnipeg; honorable mention, Miss V. Elizabeth Kemp, Montreal.

Cultural charts: honorable mention, Mrs. Norman White, Winnipeg.

The exhibits selected will be sent to the conference of the Association of Junior Leagues of America, at Philadelphia. Mrs. Lyon Weyburn, of Price's Crossing, Mass., and Miss Olive Lyford, of Englewood, N.J., represented the association at the opening of the exhibition yesterday. Halifax was represented by Miss Merrick and Toronto by Miss Madeline Mara and Miss Elsie Johnston.

## EXHIBIT RECALLS ROUSING CENTURY

Gazette 14/3/33  
Exciting Period 1770-1870  
Covered by Display at Mc-  
Cord National Museum

The colorful and exciting period of Canadian history in the century between 1770 and 1870 is covered in outline in a series of exhibits set up in the McCord National Museum and opened for public inspection yesterday. The fourth of a series of displays dealing with Canadian history, this one concerns a period in which there is so much material available that it is difficult to set it out in the limited space at hand.

An attempt has therefore been made to deal with some of the outstanding events of the period and recall them through relics and records of the times. In the earlier part of this hundred years, for instance, there are typified the days in which the reaction to the revolution that formed the United States was felt in Canada—the attempt of Benjamin Franklin to stir up sympathy in this section of the country and the military efforts to capture Quebec. Later on came the War of 1812, and one of the interesting exhibits is a notice posted in Quebec at the time calling upon United States citizens to depart from the city in a hurry. Other of the incidents of the war in

both Upper and Lower Canada are recalled in tasteful style.

Continuing through the exhibit, which is arranged as far as possible in historical order, one finds reminders of other important events that finally led up to Confederation. Fine pictures and reproductions deal with exciting events of the period, the rebellion of 1837, the burning of the Parliament Buildings in Montreal, the visit of the Prince of Wales, and other memorable occasions. One show case deals in pictorial form with the development of transportation; in another there are samples of early bills and telegrams; elsewhere are to be seen typical costumes of the period. And in every case suitable explanations are printed below the objects on view.

These McCord Museum displays have been attracting considerable attention from the public in general, and have been particularly useful to school classes in Canadian history. Boys and girls have been brought to the museum in great numbers and have found this a helpful way of remembering the lessons in which they are being instructed in school. Often examinations are given following a tour of the exhibits and the results have been noteworthy.

## CHOULTSE REVELS IN LIGHT EFFECTS

Gazette 23/3/33  
Paintings by Russian Artist  
Draw Crowds to Eaton's  
Fine Art Galleries

Paintings by Ivan F. Choultsse always attract wherever they are shown, be it in London, on the Continent or in Canada. They draw those who favor pictures as "like" nature as possible and painters and students who almost flatten noses on the canvas in an attempt to discover what gives his paint such marked luminosity. Just now one room in the Fine Art Galleries of the T. Eaton Co., Limited, of Montreal, is aglow with typical examples from the brush of this Russian painter and there is no evidence of waning interest.

Choultsse knows how to compose a picture and in his handling of light and shadow shows uncanny ability in rendering the range of subtle tones between the two. The scenes chosen are readily understandable, have pictorial interest and are presented with a similitude to actuality that intrigues the beholder.

That he can paint clouds that float is evident in a sunset on the Mediterranean where the partly hidden glowing orb flushes in crimson and gold the clouds around it and throws a sparkling trail across the water to where, in shadow, the waves break in foam about the rocks. In another work

gossamer clouds drift in a night sky above a rocky shore that edges gently heaving moonlit water on which a sailing boat moves in the gentle breeze. Moving vapour fills the valley in a painting of distant mountains that catch a rosy glow, the foreground being in shadow. Of a brighter hour is a snow scene—distant mountains, their wooded base in shadow with, in the middle distance, quaint wooden barns and old, cracked stone buildings in the fierce light of winter sun. Big rounded snowbanks lie shadowed in the foreground.

There are many attractive canvases where shadowed foregrounds with buildings and snow-covered trees give the necessary contrast to distant mountains in sunlight, and winding streams with icy edges and snowy hummocks near trees heavy in hoarfrost, with massive mountains as a background, serve to emphasize the beauties of winter in high altitudes.

## Montreal Architects Participate In Show

Toronto, March 22, 1933.  
Daily Commercial News  
Originals and Reproductions of Architectural Perspectives and Elevations and Photographs of Buildings Are Features of Montreal Art Gallery Exhibition

By R. B. ROLLAND.  
MONTREAL, March 21.—Originals and reproductions of architectural perspectives and elevations, and photographs of typical architectural achievement, representing the work of more than 40 architects of Montreal and the Province of Quebec, are on display in the East Room of the Gallery of the Art Association of Montreal, at the fiftieth annual spring exhibition of the Association. The characteristic high quality of the section of architecture established in the past is fully maintained in this year's presentation, and some of the work exhibited is worthy of permanent attention. In addition to the entries in the department devoted to architecture, the profession is well represented in the general work, with several deserving water colors and oil paintings.

One of the most interesting exhibits is a number of views, interior and exterior of the R. O. Sweezy residence at Kingston, Ont., the work of P. Roy Wilson. The photography is almost as deserving of commendation as the various views of the subject. Several impressive interiors of the Bank of Montreal in Ottawa, by Barott and Blackader, also divide the initial interest. L. A. and P. C. Amos have a corner featuring exteriors of an Upper Belmont residence, and interiors of the Protestant School Board Administration building display the work of J. Cecil McDougall. Ross and Macdonald are well represented with several perspectives, and plaster models of the wood carving for the Price Brothers office building in Quebec.

Novitiate Cloister.  
An especially delightful photograph is one of "the Cloister," of the Ste. Genevieve de Pierrefonds novitiate by Lucien Parent; the same architect is also represented with a detail of the porch of the novitiate. G. K. Crowe features an excellently displayed example of perspective, elevation, typical floor plan and alternative details of "an office building on an irregular site." The whole is encased in an aluminum frame, appropriately supplementing the architectural work. This exhibit is accompanied by a papier-mache model of the building, complete in every detail. Also worthy of especial mention is a perspective and detail of interior of a "proposed residence at Sydney, Australia," the architectural trend of which is decidedly modernistic, and faintly reminiscent of the Lindbergh home in New Jersey.

Sylvio Brassard, of Quebec has a well planned display, of the reconstruction and restoration work carried out under his hand at the Quebec Zoological Gardens. Several sculpture details by Barott and Blackader of the ornamentation of the Bank of Montreal in Ottawa will intensely interest students of decorative motifs. Willford A. Gagnon has a large scale model of a proposed suburban residence on a lot measuring 75 by 150 feet, an excellent indication of the possibilities of a modest plot of land. The archi-

Of another season is the painting of old tree trunks that screen water glowing with the reflection of riverside trees in autumn leaf, and trees and dense bush under top sunlight suggests the glitter of a clear morning in early summer. The show is certain to attract a large attendance, something that has marked the former exhibitions of this painter's work in these galleries.

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tectural treatment is modernistic, fitting well with the proposed surroundings. Some views of a member's cabin at Lucerne-in-Quebec, by Lawson and Little, exemplify the beautiful effects obtainable through well designed log construction. Elevations of the Arts and Administration building projected at the University of Saskatchewan are the work of David R. Brown.

John S. Archibald is exhibiting perspectives of three of his larger buildings of current activity. An interesting insight into the possibilities of future activity is a well carried out front elevation of a hot dog stand on Decarie boulevard, by A. T. Galt Durnford. Contrasting are the photographs of the classical exteriors of two stone residences by Robert and F. R. Findlay. In addition to the architects and architectural firms who are exhibiting, there are: Paul Bastien, Simeon Brail, N. I. Chipman, Huntley Ward Davis, E. A. Doucet, H. L. Fetherstonhaugh, Donald M. Gordon, Gordon and Thompson, Hutchison and Wood, Charles W. Kelsey, James Kennedy, Jerine Wells Kinton, W. K. Gordon Lyman, F. J. McNab, Edgar S. Marotte, J. Melville Miller, J. Eugene Perron, Perry and Luke, Kenneth G. Rea, Shorey and Ritchie, J. Roxburgh Smith, Grat-tan D. Thompson, H. Ross Wiggs.

Other Classes.  
In addition to the architectural exhibit, both Ernest Cormier and Willford A. Gagnon have water colours of Italian scenes, Mr. Cormier's especially showing the brush of a master. J. Melville Miller, Ramsay Traquair and A. Leslie Perry are also represented, the first two exhibiting water colours, and Mr. Perry having two oils, one of Mont Rolland and the other of a farmhouse near Ste. Marguerite. An interesting linocut is the work of James Kennedy. An etching and a drypoint by Frederick B. Taylor of Ottawa represent arresting views of skiers, and were both reproduced a short while ago in the "Seigneur" magazine. W. K. Gordon Lyman is also represented in this department with a lithograph of "Santa Maria Della Salute."

The spring exhibition continues until the 16th of April, under the auspices of the Art Association of Montreal.

## HAS FOUND INDIANS CONGENIAL TYPES

Gazette March 23/33  
Nicholas de Grandmaison  
Shows Intimate Knowledge  
in Portraits in Pastel

The popular conception of the Indian as a "strong, silent man" with an impassive, mask-like countenance, is strikingly contradicted in the exhibition of Indian portraits by Nicholas de Grandmaison which opens today at the galleries of W. Scott and Sons, 1490 Drummond street. According to Mr. de Grandmaison's portraits, the Indian indulges in as varied a play of facial expression as his white fellow-countrymen. Another outstanding impression given by the exhibition is the diversity of types covered by the generic term "Indian." Striped of their braids, beads and blankets and dressed in "civilized" attire, Mr. de Grandmaison's subjects might pass for an American bank president, an Italian tenor, an Irish peasant. These types are undoubtedly true, for the artist has not been content with merely visiting the reservations; he has lived with the Indians and has got to know his hosts intimately.

Mr. de Grandmaison was born in Moscow of French parentage and lived there until the time of the revolution when he was forced to leave the country. He has been in Canada for some years now, living in the west; and at present his home is in Calgary.

His current exhibition of portraits is done in pastel and, with two exceptions, he has used a fine sandpaper for his work. The light tan color provides an effective background for his tawny-toned studies while its rough texture provides an excellent holding surface for the chalk.

His modelling is excellent; the hard bone is there under the softer, firm flesh. His handling of values is equally skilful, whether it be the bloom on a coppery cheek, a limpid or glistening eye, or a woven wool blanket.

Mr. de Grandmaison has not limited his sitters to a single age or sex. There are dignified old chiefs, humorous faced elderly women who seem to know what life is all about; shrewd, intelligent middle-aged men; lovely young girls, and wide-eyed papooses.

The exhibition will remain open until Friday, April 7.

## EMOTION IN ART ONLY CENTURY

Gazette 22, 1933  
Break With Traditions  
French Academy Traced  
by Prof. Chambers

It is only for the past hundred years, roughly, that the idea has been accepted generally that emotion is to be looked for in fine art. Before that time painting had been treated in an emotionless mathematical manner, according to the tradition fostered by the French Academicians, said Prof. F. C. Chambers of the department of architecture, McGill University, in addressing the Women's Art Society yesterday in Stevenson Hall.

The introduction of emotion into art was a product of the German romantic movement and of trends which preceded it, accompanied the French Revolution. Prof. Chambers pointed out, he cited the epitaph of a bishop contemporary of Sir Joshua Reynolds, which said he had cut out the multifarious duties of diocesan administration continuously "and without the least enthusiasm." The word "enthusiasm" in that time had a different meaning. The philosophers, the wise men then kept enthusiasm under control, as likely to lead into error. Reynolds, in his lectures at the Royal Academy, had said that enthusiasm promotes knowledge.

At that time the influence of French Academicians was mounting—their taste for fine distinctions, their incisive ways of thinking. Of all people, they were the most keenly bitten by the mathematical idea. Today, one looks back on this strange, unfeeling world with an uncomfortable, "foreign" sensation, said the lecturer. Nevertheless, they had produced monuments of great beauty and power. Prof. Chambers showed many slides indicating the gradual introduction of emotion into art. There were some taken from Versailles—the great Hall of Mirrors, and details of decoration, impressive, but lacking emotion.

A seventeenth century engraving of the French Academy illustrated the feeling of the times in that it played an assortment of mathematical instruments. Works of Nicholas Poussin showed aspects of art completely free from emotion, something calculated. Pictures representing the classical landscape school were also given.

Prof. Chambers showed slides of the works of Watteau, Fragonard and Greuze, indicating the introduction of sentiment into painting and reaction against the rather harsh, tyrannical tradition set up by the French Academy. It was about the middle of the eighteenth century that people began to be interested in sentiment. The influence on the thought of their day of Diderot, Rousseau and Voltaire, was indicated, and Diderot was the first to speak of the need of absolute freedom of expression in art, the speaker remarked.

The development of painting and of architecture from the aspect of emotional content was traced along to the works of modern painters by Prof. Chambers.

Mrs. R. A. Dunton presided. An interesting exhibition of work done by the Studio Group was inspected before the lecture. This group meets at the gallery of the Art Association on three days each week. Weekly criticism of the work in progress is given by Randolph Hewton, A.R.C.A.

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# THE WEEK'S REVIEW OF ART

Star March 22, 1933

## Spring Exhibition of the Art Association of Montreal Illustrators

An exhibition of average merit, with few, if any, very outstanding works—one in which the jury, while being fairly generous, has let in nothing that has not some right to be there; this is the general impression produced by this year's Spring Exhibition of the Art Association of Montreal. One of the principal values of these annual exhibitions always lies in the opportunities which they give to all sorts of younger and less known artists, not only in Montreal but in all parts of Canada. These are a little less conspicuous this year than in some other recent years, but they are represented and are well chaperoned by older and more established painters.

Portraits, as usual, are much in evidence, though not very numerous. The works of G. Horne Russell, Alphonse Jongers and Kenneth Forbes give dignity to the principal wall of the large gallery, but it is rather a pictorial misfortune that so many men must have their portraits painted. Of more general interest as pictures are A. Sherriff Scott's striking and well composed "Arrangement in black and grey," Randolph Hewton's portrait of Miss Craig, with its odd contrast of strong colors, and the portrait of Mrs. T. H. Molson by Simon Elwes of London. Adelaide Webster's "Jean," modestly called a sketch, Arthur Ratzka's small self-portrait and his life-size pastel of Dr. Winter call for special mention; others worth noticing are J. St. Charles' rather aggressive portrait of Dr. Mireault, and those by Adolphe Blondheim, Mrs. J. B. Pringle, Ida M. Huddell, and Frank Jacinto. Gert Lamartine's gesso portraits are unusual and interesting. Portrait drawings in pastel and charcoal include Kathleen Shackleton's very lifelike "Edward Bronfman" and her "W. B. Converse," and good studies of heads by Charles M. Mendell and Oscar De Lall, with those by Isabelle Dodwell, Louis Muhlstock and Marjorie Smith. Among the figure subjects are some of Charles De Belle's pictures of children, some good portrait studies by Gertrude Des Claves, a picture of a child by Alberta Cleland, and Mary Eastlake's "Boy with Harmonica."

Landscapes and exterior pictures of course, take up the larger part of the wall space. By more or less senior painters there are four large and very good ones by Paul Earle, two tender and dreamy pictures by Archibald Browne, some older ones by Suzor Cote and three by Homer Watson. "Sun-clad hills," is the most successful of four by Albert Robinson, Alfred Mickle has a cheerful picture of October on the St. Lawrence, and Charles Simpson has two in which trees and undergrowth make attractive color patterns on a background of snow. F. S. Coburn, A. Y. Jackson, Alice Des Claves, Berthe Des Claves, R. W. Pilot, F. W. Hutchison, and Wilfred Barnes are all well represented by characteristic work. An outstanding landscape is Mary Eastlake's delightfully peaceful "Cotswold Farm," which has very good company in Paul Earle's "Midday, Baie St. Paul," which hangs next to it. The lights and shadows of George Thomson's "Country road," and of Henry Simpkins' "Swimming hole," K. S. Brodie's study of fading daylight and Elizabeth Nutt's "Moorland bridge" are some of the best of the landscapes, while, of slighter sketches, Marguerite Porter's "Old Mill," Norman Howard's Egyptian sketch, Edith Neilson Harding's view "From the Mountain," A. Leslie Perry's two pictures and Andre Bieler's "Le Printemps" are all worth seeing. Some of the other more attractive pictures are by Evan MacDonald, Gwendolen Kyle, Miriam Holland, J. L. Graham, F. O. Call, J. G. Crabtree, E. K. Crabtree, Stanley Royle and Randolph Hewton.

Water color painters seem to make a rather better showing than usual this year, partly because they have been turned out of the room where they generally hang into a better

light. There are some of Ernest Cormier's excellent Italian pictures, good views of Canadian scenes by Hugh Robertson, Ramsay Traquair, and A. Cloutier, and of places in Italy by Wilford Gagnon, a fine study of rushing water by Henry Simpkins, and works by Marguerite Lemieux, Mrs. D. M. Bagley and Frank Allison. Paul Caron sends characteristic Canadian scenes and Hugh Valentine pleasant drawings of places in France. The most important marine pictures are those of G. Horne Russell and George Fox, with the pictures of boats by Carl Mangold and Mary Grant.

Flower pictures are rather less conspicuous than they have been in some past years, but there is good work of this kind to be seen by Jean MacLean, Mrs. Melita Aitken, Ruby LeBoutillier, Adele Carmichael, Marianne Lee-Smith, and M. Alexander.

Pictorial surprises are not many in this exhibition. A work which catches the eye is Max Schulz' "Golden Fleece," an allegory into which many meanings may be read, composed of some well known Montreal buildings.

Engravings also are few and some of the best of them are Adolphe Blondheim's "Provence," Frederick Taylor's etchings of ski jumpers, Doris Robertson's "Supplication," Nicholas Hornyansky's color etching of fishing boats with red sails and Felix Shea's nude. In the same room are J. Charlebois' fine illuminations.

The small collection of sculpture consists largely of busts, though there are five of Mr. Laliberte's admirable little figures, one small figure by Suzor Cote and F. Winkler's "Black Panther." Several of the busts show very good modelling, notably M. McRae Miller's "Jeune Indienne" and "Sally," M. Zimmerman's head of a boy, Leigh Tack's "Jobbers" and "Leona," a head of a negro girl, A. J. Segal's "Renée" and Dorothy Rhynas Coles' "Collin." Architecture fills a whole room this year, chiefly with photographs of finished buildings or interior decorations. The work shown is very various, ranging from churches, banks and schools to a monumental hot-dog stand.

### New Work by Ivan Choultsse Shown at Eaton's

The collection of pictures by Ivan Choultsse which is now being shown in Eaton's gallery brings to Montreal a number of his works which have not been seen here before. Their principal characteristics are just the same as those in previous exhibitions, chief among them being the amazing dexterity with which strong contrasts of light and shade are produced in paint. Some of the more pleasing of them are summer pictures of trees, grass and water, but the majority and the more surprising are those in which there is snow, with the brilliant reflections from it and from brightly lighted skies. The cleverness of the painting tends to defeat its own ends, since it compels people to give more attention to wondering how it can be done than to admiring the pictures; it makes the exhibition one of painting as much as of pictures. But while these works are of interest as astonishing feats in the use of paint, they appeal to many people by their literal and rather photographic faithfulness to nature.

### Portraits of Indians from Canadian West

Some 30 or 40 portraits of Indians of the Canadian west are to be exhibited at W. Scott and Sons' galleries, beginning tomorrow. They are drawings in pastel by Nicholas de Grandmaison, a French painter who now lives in Western Canada. They, or at least the men, who are the majority, have been drawn in Indian dress, with their bright colors, their necklaces and their feathers, and make a valuable record of types of several different tribes, — Crees, Blackfeet, Bloods, Sarcees and others. But, quite apart from this, the excellence of the drawings and the characters of the faces make them worth seeing. Mr. de Grandmaison has evidently studied his subjects thoroughly and knows them well. Some of them are of a very pronounced Indian type, but it is remarkable how many strong and even handsome faces there are among them. Some of them have faces of the kind that Canadian statesmen and leaders in other walks of life ought to have but generally have not. Some of the few portraits of squaws and children are equally good, and particularly one of an old squaw, who looks like a sort of dowager empress.

"The Illustrated Book in France, a Modern Renaissance," was the title of a lecture which was given on Tuesday evening by W. S. Maxwell, R.C.A., F.R.I.B.A., to the members of the Independent Art Association and their guests. Mr. Maxwell began by treating his subject historically from the earliest times of book printing, with particular emphasis on the golden period of the 18th century and the good work which was done in the decadence of the 19th century. The principal part of his lecture was, however, concerned with the work that has been done in France in the present century, and for this part he had a large collection of lantern slides of chosen specimens of some of the best work of the last thirty or forty years. These began with examples of the work of Verger and Toulouse-Lautrec and ended with some recent illustrations by the Canadian, Clarence Gagnon. This series of fine designs and the running commentary which Mr. Maxwell made on them as they appeared, enabled him to make clear the great improvement of taste which has taken place, particularly among French publishers, the important revival of wood cutting and wood engraving and the great variety of new ideas and methods which have been brought into play in French book illustration.

## Choultsse, peintre des neiges russes

Toiles lumineuses et vibrantes exposées chez Eaton. — Un critique parisien rend hommage au talent du jeune Alfred Pelland. — La Gravure Française. — Notes explicatives.

### Au Salon du Printemps

On trouve exposés depuis lundi chez Eaton une douzaine de tableaux d'Ivan Choultsse, ancien peintre de la cour du Tsar, rendu célèbre surtout par ses paysages d'hiver. Ce ne sont pas tous les meilleurs qu'on lui connaisse, mais quelques-uns sont très intéressants et une couple d'autres le révèlent sous un jour un peu nouveau. Choultsse a fait école. On lui connaît des disciples russes qui, frappés par le coloris chatoyant de ses paysages, se sont plu à l'accentuer et, par exemple, à peindre en rouge les neiges que le maître décrivait en rose. D'aucuns estiment qu'il y a aussi une certaine filiation spirituelle entre Choultsse et quelques artistes canadiens, Johnston entre autres. L'exposition Choultsse, tenue l'an dernier aux galeries Eaton, a suscité un vif intérêt, et nous avons signalé assez récemment de lui deux toiles vibrantes affichées aux galeries Scott.

Ce qui distingue particulièrement le bel artiste russe, c'est, avec la chaleur du coloris, la luminosité de ses scènes.

#### Neiges infiniment douces

Les neiges de Choultsse sont surtout infiniment douces, pures, vierges. Rien n'y passe que les caresses dorées du soleil ou le clair de lune rêveur. A cet égard rien de plus caractéristique que deux des toiles exposées chez Eaton: dans l'un et l'autre cas il s'agit de prairies d'une blancheur exquise à travers lesquelles coule un ruisseau à l'eau claire. C'est floconneux et d'une fraîcheur presque tendre. Dans un autre tableau, des cabanes blotties au creux neigieux des montagnes sont illuminées par une lumière radieuse qui

semble venir d'un coin magique caché derrière le cadre. On trouve aussi des pics rosés, des neiges safranées, une chaumière à l'oeil rouge perdu dans la nuit et l'espace enneigé, un fluide clair de lune sur le lac, une terrasse en feu sous l'éclat du crépuscule, de beaux grands arbres dans des paysages d'été.

Les paysages d'hiver ont entre tous une atmosphère vibrante et chaude qui retient longtemps l'attention.

#### Alfred Pelland

Claude Balleroy écrit dans le bi-mensuel "La Revue du Vrai et du Beau", de Paris, au retour d'un visite chez le jeune Alfred Pelland, où l'avaient attiré quelques petites toiles remarquées à l'exposition de l'Ecole des Beaux-Arts:

"L'artiste me présente d'abord ses dessins, dont le nombre et les genres divers témoignent du travail intense et obstiné qu'il a dû fournir. La plupart — et ce sont certainement les plus intéressants — sont obtenus au moyen d'un simple tracé à la plume. La synthèse y est poussée à l'extrême et la puissance d'expression à son maximum.

"Voici maintenant les toiles. L'artiste se met à son aise dans tous les formats. Le portrait et la nature-morte semblent l'attirer plus particulièrement. Etant très jeune encore il a forcément subi de multiples influences dont sa nature robuste a su se dégager en conservant seulement de chacune le fonds de solide et d'universel. Il a besoin encore de quelques années de travail pour fixer sa forme, sa pensée et son expression, pour se chercher, se trouver, être 'lui' indéniablement. Déjà plusieurs de ses toiles témoignent, tant par leur facture que par leur original coloris, d'un talent très réel et très sûr de ses moyens ainsi que d'une personnalité manifeste qui d'une oeuvre à l'autre s'affirme de plus en plus fortement. Encore quelques temps de Paris, de son ambiance artistique indispensable, encore quelques recherches et Pelland sera parmi les jeunes de sa génération l'un de ceux que l'on citera le

The formal opening for members of the Spring Exhibition was a brilliant event attended by seven hundred people. As one goes to see the pictures, but naturally lets one's eyes rove to the people now and again, I think the former ought to be mentioned first, not technically, but just the hazy impression one gets on first nights when people have a habit of drifting across one's line of vision. There were some excellent portraits by Jongers of Mr. Norman Dawes, and Dr. Archibald. Mrs. Hingston exhibited some very pretty flower pictures; Mrs. George Donald's portrait of Jean Gordon, an attractive Scotch girl that stayed with her this summer, sparkled with life; a particularly lovely autumn scene by Suzor-Coté; and Randolph

Hewton exhibited a portrait of Harriet Craig, remarkable for its perfect modelling.

Mr. H. B. Walker, the president, received the guests assisted by his daughter, Mrs. George Marler, who was wearing an attractive dress of

printed chiffon. Mr. and Mrs. E. Fitz-Gerald were two I met making their way slowly through the galleries. She has the most beautiful white hair and the most charming smile. She confessed to me that she used to paint herself and was very interested to see the names of her one-time fellow artists dotting the walls. Mrs. Murray Vaughan wore black, a most becoming color to her; Virginia Reynolds, in red with long brilliant earrings, looked smart as she always does, and I saw for an instant one of the Tooke girls in a lovely shade of orange. Col. and Mrs. G. Ogilvie, Col. Cantile, the portrait of whose daughter, Celia, was exhibited done by an English painter, Mrs. W. deM. Marler and many others, made up a distinguished gathering.

—MOUNT ROYAL.

plus. Je compte bien revendiquer alors l'honneur de l'avoir signalé le premier."

Alfred Pelland est le fils de M. A. Pelland, de Québec. Il a étudié à l'Ecole des Beaux-Arts de Québec et a obtenu une bourse de cinq ans du gouvernement provincial.

#### La Gravure Française

La Gravure Française, 1240, rue Union, au 4e, édifice Old Birks, tient à partir d'aujourd'hui et pour une dizaine de jours une exposition spéciale de gravures, pointes-sèches, et pochoirs de l'école française. Une visite au petit bureau de M. H.-Y. Guilou ne manque jamais d'être intéressante.

#### Le Salon du Printemps

Le 50e Salon du Printemps suscite beaucoup d'intérêt. Dimanche dernier il est passé entre 2 et 5 h. p.m. plus de deux mille personnes. Comme nous l'avons déjà dit dans l'article consacré au vernissage du Salon, les toiles exposées cette année sont beaucoup plus nombreuses que jamais et tous les artistes ou à peu près y sont représentés.

R.-S. Hewton, A.R.C.A., est sûrement l'un de ceux qui se signalent particulièrement à l'attention par la personnalité et les orientations nouvelles de son oeuvre. C'est un enthousiaste partisan du colorisme. Ses paysages et ce portrait d'une agréable fraîcheur que nous publions ci-haut, sont parmi les tableaux les plus remarquables qui soient affichés actuellement à l'Art Association, 1379 ouest, rue Sherbrooke.

"Le Chômeur", plâtre de Jack Leigh, traite avec une sobre émotion un sujet d'actualité comme on en voudrait voir davantage au Salon.

#### Notes et remarques

Mlle Marguerite Lemieux nous écrit au sujet des aquarelles "Le Pont-Neuf" et "Le parc de Westmount" exposés au Salon du Printemps et dont nous avons dit "qu'on les trouverait plus ravissantes si elles n'avaient fait le tour de toutes les expositions depuis une couple d'années". "J'ai fait une dizaine de tableaux différents au Pont-Neuf à Paris et cinq ou six au Parc de Westmount. Ces deux-ci ont été exécutés en 1931. L'un est sorti de mes cartons en mai 1932 pour être encadré et l'autre en décembre 1932". Elle s'excuse sur son manque de variété dans ses titres. Oui... et dans ses sujets, alors.

Pourquoi nous faire grief de ranger au nombre des artistes canadiens-français tel paysagiste qui, en plus de porter un nom bien de chez-nous, d'avoir été formé aux disciplines traditionnelles et de présenter des sujets typiquement canadiens français, a toujours été considéré par nous la critique comme étant des toiles, même si les circonstances lui ont fait une mentalité anglicisée?

Exposition de portraits d'Indiens par Nicholas de Grandmaison aux galeries Scott, rue Drummond, du 24 mars au 7 avril.

Un certain nombre de gens persistent à envoyer des lettres à Reynald. Pourquoi pas à Reynald tout simplement?

La semaine dernière eut lieu à l'ancien Plateau, rue Ste-Catherine, une petite exposition de dessins d'élèves qui témoignaient d'un bon entraînement à l'observation et au culte des lignes.

Parmi les lettres reçues cette semaine aucune ne pouvait nous trouver plus sensible que celle que peintre de marines G.-Horne Russell a bien voulu nous adresser lui-même en marque d'appréciation d'une critique récente.

REYNALD



# Tendencies Deplored!

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Some of the newer tendencies in art and their effects have recently been the subject of public statements by the heads of two of the principal art schools in London:— Sir William Rothenstein of the Royal College of Art, in a lecture over the radio, and Prof. Henry Tonks, head of the Slade School in the University of London, in a long article in the Times. Both recognize and try to welcome the changes which have taken place and are still taking place in the ideas and methods of artists, but neither of them seems to take any great pleasure in doing it.

Sir William, while suggesting that painting and sculpture should have more opportunities of the triumphs of science and engineering, and pointing out how closely some other arts are in touch with "the moods and aspirations of the day," admits that some music is so closely in touch with such things that many good judges have denied that it is music at all. He did not say that he wanted the same sort of thing to happen to painting, but he does want municipalities and public bodies to spend more money on the work of living painters.

Prof. Tonks, in his study of new developments, finds that changes in the outlook of the artist have been caused not only by advances and discoveries in science and in archaeology but also by the death of Queen Victoria, to which he attributes a great increase in artistic freedom. But, for all this freedom, he does not seem to find much that is cheerful in the new phases of art. There is still, he considers, craftsmanship, as good as at any time, to be found, but it is hard to get

fine work. Painters have more freedom in what they can paint and exhibit, but they have no respect for the proportions of the human body and paint deformities. He accounts for some of the change which has taken place in art by the fact that people of a new type have taken to painting, or to putting up a claim to be painters. Many people who fifty years ago would have practised art as amateurs only, if at all, were encouraged by some of the things that they saw at exhibitions to believe that they could themselves do work that would be as good or better. Some of them came to the conclusion that it was not necessary to know how to draw or paint in order to produce works which would be accepted for exhibition, and then proceeded to prove that they were right by doing it.

had any colour. Dolly would look cute in that red knitted outfit with white ducks on the jersey. She moved slowly round the counter staring with fascinated eyes. That blue romper marked 'Made in France' would be real sweet on Jim. The women in France must have good eyes to do that tiny cross stitch. It made Nettie blink to look at it.

There were stools before the counter and, seeing no clerk near, she sat down gingerly and swung her aching feet free of the floor. These shoes hurt her terribly. They were the right size, too. The lady she worked for last fall had given them to her and she had been delighted because they were her own number. Funny how shoes could hurt when they were the right size. Anyhow they did; the soles of her feet were like a burning fire. She sagged all over resting her tired back and arms, for though the baby was light, still carrying him made her arms cramped and stiff. Quite a pretty shawl the Charities woman had given her for him and the dress wasn't bad, only a little yellow around the neck. The bonnet was too big, though, and made his dark, tiny face look like a withered apple. Funny how such a mite of a baby could make you such a lot of pain. He slept so quietly you would almost be worried if you hadn't had babies before, thinking there was something wrong with him.

'Would you like to look at anything, madam?'

The salesgirl had come up without Nettie's seeing and her voice was icily sarcastic. Horrid little snip. Nettie got off the stool with dignity and walked away, not hurrying, to show that she was as good as anybody. Well, there was a lot ahead of her, she had better be getting on. It would be more pleasure if she weren't quite so tired and shaky but it was something to remember anyway, a real treat for anybody that was kept in so close.

The dresses and hats she had been looking forward to. But no mother of four children could get into a dress like that green one, not if her corset was as rickety as Nettie's. No hips at all to them and the models looked about seven feet tall. That blue velvet one with a cream lace vest—if that wasn't the grandest thing! Nettie's mouth opened in a kind of gape of rapture. The way the skirt swept out in deep blue folds right to the floor. You'd have to have swell slippers with diamond buckles. What would Pete say if he saw her in a dress like that. She sighed and hitched the baby upward again. He kept slipping down so, as if her arms were not strong enough to hold him.

Pete hadn't seen her look nice since the year they were married. This green and orange print she had on was faded to a bilious yellow and her red dress at home wasn't much better. Ma had told her she wouldn't have anything if she married a foreigner like Pete Samchuk. But he had such black eyes and she hadn't paid any attention to Ma. Well, he had done his best. They were on the Charities but still they were a lot better off than some. Mrs. Jenkins' husband had left her and Mrs. Knebel's was dead of pneumonia only last month and her with eight children and ex-

pecting again. You couldn't complain when you had your man even if he didn't earn fifty cents some weeks.

Those little hats that sat on one side of your head like a doughnut were kind of cute. For herself Nettie felt she would prefer the good old pull-down kind. The one she had on had been given to her by a lady she worked for when Dolly was a baby. It was all out of shape now, if it had ever had a shape, and was the colour of the ground, but you always knew you had it on and that it wouldn't slide off unexpectedly. May Jenkins had one of these new one-sided hats with her hair all waved where the hat wasn't. It looked cute on her but the wonder was with Mr. Jenkins gone and May out of work these three months where the girl found money to pay for it. Likely there was something queer about it. Mrs. Jenkins better keep an eye on her. Nettie took the elevator again.

Here were the hammocks and swings and the sight was too tempting. She slipped in cautiously among them and sat down on a huge sliding couch covered with striped denim. The baby stirred fretfully as she laid him in her lap but he did not cry. My, but it was grand to sit down a minute. Her back was one grinding pain. She lifted one burning foot off the floor and then the other. If you had a couch like this you'd have a swell garden to put it in with grass and flower beds and a shiny silver ball like the one that had been displayed in the store window. Nettie didn't know what they were for but they would look nice with the sun shining on them.

The floor walker was coming. Nettie saw him but she couldn't gather up the baby and get to her feet in time.

'It's against the rules to sit on the couches,' he said sharply.

She moved obediently away. It hadn't been much of a rest but she had as good as seen the green garden with the silver ball in the middle of it.

Groceries. That was another good place. It made you hungry, if you hadn't been hungry before, to see the piles of polished apples, the bright oranges, and pale grapefruit. Then the moist pink cuts of meat and the long marble counter ranged with cheeses and the fascinating wire the man used to cut them. And cakes iced with roses and 'happy birthday' in pink, and the crusty brown rolls. Nettie sighed and leaned against the glass case with a sudden horrible empty feeling. A girl in white was demonstrating a jelly powder, serving out portions of sparkling orange jelly in white fluted paper cups, but she pretended not to see Mrs. Samchuk who lingered a little and then hunched the baby up and started on.

That potato salad looked nice now with curls of lettuce all round it and a flower on top made of bits of beet and olive. The Charities' food was all right but a body got tired of oatmeal and beans and turnips and no meat but stewing beef. The kids never had liked porridge but they had to get



Harris whose unfailing faith and aggressiveness had, for years, scandalized the morons, slowly retired to the sanctuary of an aristocratic spirituality where his understanding and aesthetic appreciation of human values suddenly froze as though under the spell of a magic wand, his voice ceased to speak, his heart ceased to beat, and his untains, and his lakes, and his rocks and his es in their cold blue, green, or white garment not seem to live any more.

Arthur Lismer the wild prophet who expressed his dynamic temperament in his beautiful 'September Gale', and had found an outlet for his undying energy and passion in the painting of those fantastic gesticulating trees which we associate now with the Northland, woke up one morning to find that he liked the warmth of a cosy shelter in the city better than the rough life of the backwoods, his great adventure of life for the Canadian wilderness had been lived.

His love had become gentle, as gentle as his new vision of the Canadian outdoors, and gradually his pictures came to hang in Canadian exhibitions, in thoughtful little bits, like the 'Red Chair' or scenes of the pretty coves of Nova Scotia. His colours became softer and more brilliant and when, last month, at the seventh exhibition of The Group of Seven, the onlooker came to pass his sketches of blue rivers and leisurely boats on soft beaches, he had to turn to his catalogue to recognize his old friend 'Lismer', Lismer the now gentle painter of the Canadian wilds.

Least of all has J. E. H. MacDonald forsaken his past. Poet he was when all the others were solid bards with bassoon voices and rough words. True, his 'Tangled Garden' was considered crude by those who had jumped from the job of 'Races' reporter to that of art writer, but his interest in a kindlier, friendlier sort of landscape has remained with him and, save for a change of technique, his 'Forest Wilderness', an old picture of his exhibited at the Art Gallery of Toronto last month with The Group of Seven show, is of the same blood as his recent sketches, which in turn are of the same quality as his 'Solemn Land.' He had not gone as far as the other leaders, he did not weaken with them.

F. H. Varley was not represented at all last month with the other members of the Group. However, of all the men of the Seven he probably is the only one whose influence is suddenly felt afresh and strong, if one is to judge by the Vancouver representation in the Fifty-Second Exhibition of The Royal Canadian Academy of Arts which was held from November to December at the Art Association Gallery of Montreal. Every painting coming from Vancouver which was interesting or fine showed a Varley influence.

Alone in his survival, and I might say in his renewed youth and wealth of inspiration, is Alex. Jackson, whom one might call the single survivor of The Group of Seven. He had fifteen canvases in the exhibition. Each of them was a new thing in itself and a successful thing. He even had a drab little picture—but how well felt—called 'The Water Works, Brockville', which

was like a new version of Canadian art, all by itself.

So, on the whole, it seemed that The Group of Seven had lived its life, that the story was told. Yet to one who had seen the Royal Academy show in Montreal (which opened in mid-November) with its incredibly good work passed by the jury and contributed by non-members from practically every province of this Dominion, there is, beyond the work of the Seven, the outcome of their work, the result of their influence, something developing, growing throughout Canada, new forms of expression, new ideas in the process of germination, fresh emotions born from a renewed viewpoint, all because these Seven did, some twelve years ago, shake the Barbizon and Dutch shackles which held Canadian art in bondage. The Group of Seven perhaps has died with this December exhibition. It has died, in the sense that each of the leaders who were its members has gone on by himself, that the paths of the Seven have parted, perhaps never to cross again, but their very motive for coming into existence as a group, has grown so far and so wide that Canadian art has emerged from this initial Canadian art movement. Instead of Seven there are now, fifteen, twenty, perhaps thirty or more alive creative artists throughout the country and these are because of Harris, and Lismer, and MacDonald, and Jackson; because of Thomson too. Prudence Heward, George Pepper, Sarah Robertson, Annie Savage, Albert Robinson, Emily Carr and Fitzgerald the outstanding draftsman of Winnipeg, and Brooker, a living logarithm in art; and those ten or twelve painters who found grace before the Academy jury in spite of their kinship to the Seven; W. P. Weston and J. W. G. MacDonald, both of Vancouver, Ruth Dingle and Cecil Brownlee of Quebec, Marjorie Borden of Ottawa, are a few of them.

Art, art, even in the crude environment of a mine shaft, somewhere around Kirkland Lake: the Hoods, a young man and his wife, are creating art out of their primitive life and rough surroundings. The mine shafts themselves are used as a theme for beauty by Yvonne McKague, this increasingly broadening interpreter of Cobalt and its industrial life.

After the preview of the Group of Seven exhibition there came the announcement that The Group had ceased to exist as such. A bigger association is to take its place, not a formal art society with constitution and executives but an art group, widened to include a far-reaching representation of all creative Canadian artists. With this step and with a new promise for Canadian art there ended the year of 1931.

JEHANNE BIETRY SALINGER

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THE CANADIAN FORUM, while welcoming manuscripts of general articles, stories, and verse, is not at present paying for material.

## DECLINE OF THE GROUP OF SEVEN

THE Group of Seven and their followers have always been regarded as Canadian through and through. That has been their special pride and they have never tired of praising the grandeur of the North and the Great Canadian Shield. But for Canadian patriots, lovers of our Country, their present exhibit is far from cheering. For they are ever becoming more artistic, more artificial. Without any feeling for the face of our country they tiresomely express themselves in strange and unbeautiful forms, in artificially constructed scenery without life.

There are a few exceptions to this saddening prospect, Jackson, Casson, and possibly a few others. Mr. Jackson's work is the main justification for the show. He is one of the few live Canadian painters. His pictures are full of insight that comes from love of the land, without intrusion of self or artistic notions. Fortunate Province of Quebec to have such a recorder. If only Ontario had the same. If we ever pray let us ask for one as good.

But to return to criticism. The Group—or at least their followers—in their efforts to be modern and free are in danger of becoming more conventional than older societies. They lack life that comes from keeping their feet on the ploughed ground and eyes on the face of nature. If the Group intends to be a nursery for incompetent painters, then all right, but if they aim to raise the standard of painting in Canada and to increase the love and understanding of our country, then something different must be done.

T. M.

## CONTRIBUTORS

W. E. COLLIN, a member of the staff in French at the University of Western Ontario, is a frequent contributor to the better American reviews.

MARY QUAYLE INNIS of Toronto has contributed many short stories to various Canadian publications, including THE CANADIAN FORUM.

F. L. KAY, who is a native of New Zealand, is at present a member of the staff in Classics at University College, Toronto.

DOROTHY LIVESAY, after graduating last spring from Trinity College, University of Toronto, went to Paris, where she is continuing her literary studies.

F. R. SCOTT is a professor in the Faculty of Law at McGill University and a frequent contributor to this journal.



## NOCTURNE IN A SLUM STREET

Little circles of light  
Illume the dark street,  
And the fitting human shadow-shapes.

A twisted-backed beggar  
And a tall ex-mechanic  
Turn into a cheap flop-house,  
Almost together.  
The dark doorway swallows them  
The first in dulled despair;  
The second in sharp shame and dim anger,  
Anger at civilization.

A little shadow melts into a doorway,  
As a tired policeman swaggers around  
The corner that marks the end of his beat.

The policeman glances around,  
His eyes blinded by the darkness,  
Then turns  
And with measured tread tramps back his lonely  
beat.

The little shadow slides out  
From the shelter of the door  
And halts another shadow-shape

Indistinct in the darkness.  
The halted one looks down  
Into wizened, cheap rouged cheeks  
And raw-red lips,  
And hesitates a moment, and that  
To bargain, half-jestingly.

Then the two shadows merge  
And walk two blocks,  
Two reeling, grimy blocks,  
And finally vanish into a house  
That has a sign askew in a dirty window:

'Room to let.'

BERTRAM A. CHAMBERS

## SWELL CHURCH

In our sleek limousines  
We draw up to the door,  
In the paths of the wealthy we've trod,  
Then we sit on our cushions  
And bow our fat heads  
To a terribly fashionable God.

Though our church cost three million  
We give conscience rest,  
In a satisfying way and with ease,  
By sinking fat bellies,  
Expelling our breath,  
And praying for the starving Chinese.

ROSS JAMES